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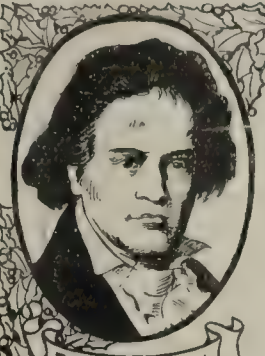
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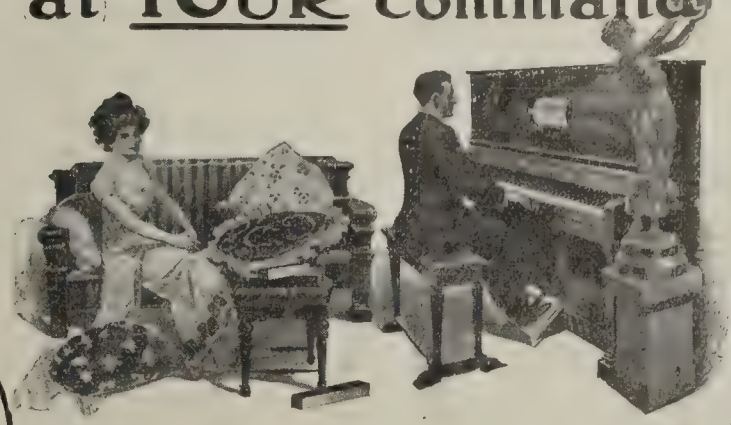
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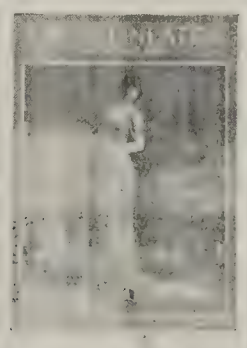
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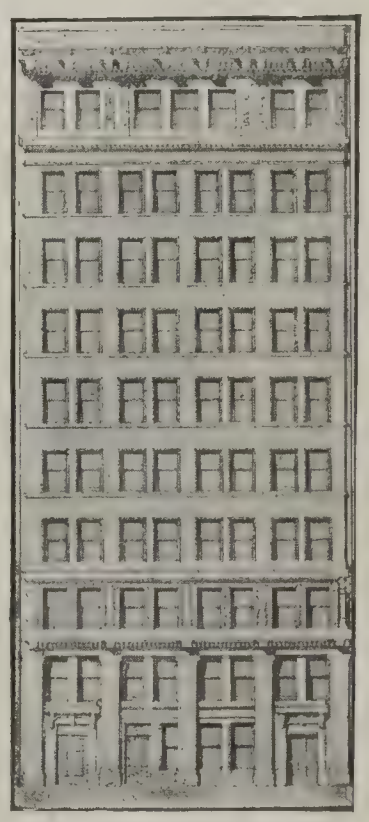
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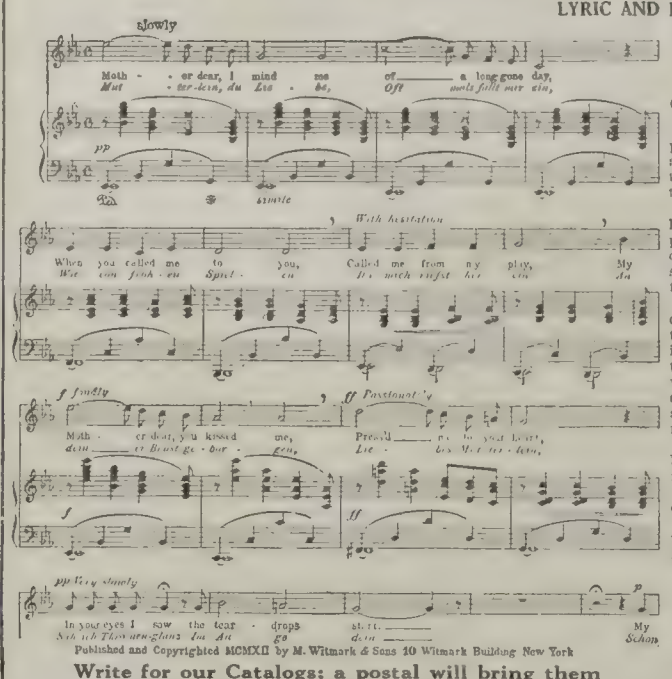
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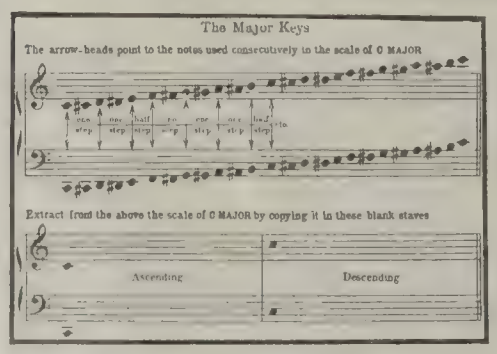
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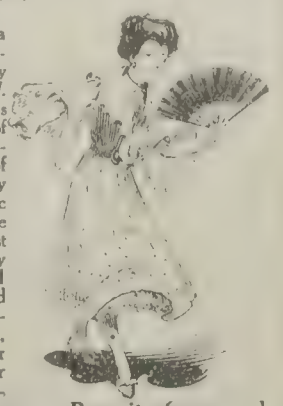
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THE ETUDE

JANUARY, 1913 VOL. XXXI NO. 1.

Etude Jubilee Greetings

World-wide Congratulations upon our Thirtieth Anniversary.

The large number of greetings received makes it impossible to present all on this and the next page. Consequently other highly valued messages appear on other pages in this issue. The list is in alphabetical order.

I don't believe that I have missed a number of THE ETUDE since the beginning of the paper some thirty years ago. I have found it indispensable to my musical life. Sincere congratulations.

DR. E. E. AYRES.
Educator and Writer (Philadelphia).

My hearty congratulations upon the Thirty Year Jubilee of THE ETUDE. You are doing good honest work, giving good deal of mental food to those interested in music and I hope the future existence of your paper may be even more successful than the past has been.

ANTOINETTE SZUMOWSKA ADAMOWSKI.
Virtuoso Pianist (Boston).

Very best wishes to THE ETUDE, upon the occasion of its Thirty Year Jubilee.

HAROLD BAUER.
Virtuoso Pianist (Paris).

Very hearty felicitations on the completion of THE ETUDE's third decade. May it continue to be the musician's benediction.

E. M. BOWMAN.
Eminent Teacher and Organist (New York).

Permit me to add my testimony in recognition of the great value of THE ETUDE, upon the occasion of its Thirty Year Jubilee. Hearty congratulations.

DAVID BISPHAM.
Celebrated Singer (New York).

With best wishes for the future of THE JOURNAL and the highest appreciation of the forces that have set it into life.

GUSTAV L. BECKER.
Pianist and Teacher (New York).

To THE ETUDE on the happy occasion of its jubilee, my cordial greetings, wishing the continuation of the great success so well deserved by the editor and staff.

A telegram from SIGNOR ENRICO CARUSO.
Eminent Opera Singer (Milan).

When the founder of THE ETUDE and I were together in Leipsic thirty-two years ago he told me of many things he desired to accomplish, but did *not* tell me that he expected to found THE ETUDE; now that it has lived to celebrate its thirtieth anniversary, please accept the congratulations of your oldest living musical friend (probably) and his best wishes for its continued usefulness and success.

GEORGE W. CHADWICK.
Eminent Composer and Teacher,
Director "New England Conservatory" (Boston).

I have always found THE ETUDE most interesting and instructive. Hearty congratulations upon its Thirty Year Jubilee.

CECILE CHAMINADE.
Eminent Composer and Pianist (Paris).

Please receive my heartiest congratulations. The success of THE ETUDE is built on merit only and you may indeed be proud of it.

WILLIAM C. CARL.
Eminent Organist (New York).

To bring THE ETUDE to its present stage of usefulness is a colossal achievement and is the high water mark in musical journalism. Heartiest congratulations and best wishes for the future.

D. A. CLIPPINGER.
Editor of the Western Musical Herald (Chicago).

Every earnest teacher must wish that THE ETUDE, which has done so much for scholars and teachers, may long continue with ever increasing usefulness.

DR. H. A. CLARKE.
Professor of Music at the University of Pennsylvania.

A famous American said, "There is plenty of room at the top." That is an error. Success is a pyramid with only room for one at the summit. THE ETUDE has got there; long may it remain.

FREDERICK CORDER.
Professor of Composition,
Royal Academy of Music (London).

THE ETUDE can look back with pride upon the work it has done for the advancement of the art of music. I congratulate it most heartily.

WALTER DAMROSCH.
Eminent Conductor (New York).

May THE ETUDE continue on the path it has followed for the last thirty years and may it see as constant progress in America during the next thirty years.

LOUIS C. ELSON.
Professor of Theory,
New England Conservatory.

THE ETUDE has acquired a position unique in the musical world. Sincere and hearty congratulations.

CLARENCE EDDY.
Eminent Organist (Chicago).

The service of THE ETUDE has been long, honorable and invaluable. With all good wishes for continued and ever growing prosperity and usefulness.

J. LAWRENCE ERB.
Teacher, Composer and Writer (Wooster, Ohio).

I congratulate THE ETUDE on its Thirty Year Jubilee issue, and hope that it shall go on for many years in its highly successful work.

ALEXANDER VON FIELITZ.
Eminent Composer (Berlin).

Among the thousands of admirers of the epoch-making ETUDE and its founder, there is no one who wishes both a long life more cordially than

HENRY T. FINCK.
Eminent Critic (New York).

To Etude Readers Everywhere

In this issue THE ETUDE reaches one of the proudest steps in its career. In presenting the congratulatory messages found in these pages we realize that, had it not been for the thousands and thousands of earnest workers who have patronized THE ETUDE in ever increasing numbers during the last thirty years the work of the journal could not have been accomplished. It is to these friends, then, more than to all others that we express our heart-felt thanks, with the sole regret that we cannot see each one individually and thank each one in person.

Best wishes for the continuance of the good work of THE ETUDE.

ARTHUR FOOTE.
Eminent Composer (Boston).

I take great pleasure in wishing you prolonged and deserved success on this your Thirtieth Jubilee.

JOHANNA GADSKI.
Eminent Singer (Berlin).

Hearty congratulations and best wishes to a musical journal of high aim and noble purposes.

PHILIP H. GOEPP.
Critic and Author (Philadelphia).

Please accept my warmest congratulations on the Thirty Year Jubilee of the world-famous ETUDE. I am sure that the vast audience that it reaches will wish for its continued and ever increasing success as heartily as does your very sincere,

KATHARINE GOODSON.
Eminent Pianist (London).

Hearty congratulations to THE ETUDE, for thirty years an inspiration to the world's greatest army of earnest teachers and students who do battle for the truth and beauty of art.

HERBERT WILBUR GREENE.
Teacher and Writer (New York).

My admiration for THE ETUDE has increased from year to year. It deserves the great success it has achieved.

CARL W. GRIMM.
Teacher and Educational Writer (Cincinnati, O.).

THE ETUDE has been one of the most potent factors in the intelligent advancement of music teaching in this country. It never disappoints. Hearty congratulations.

CLARENCE G. HAMILTON.
Teacher and Author (Wellesley, Mass.).

Permit me to add my voice to the great chorus of praise which is being sounded everywhere in congratulation over your thirtieth anniversary. It ought to send a thrill of pride through every member of the staff of THE ETUDE to realize the enormous power for good which this magazine has become in the course of its thirty years of life.

KARLETON HACKETT.
Teacher and Writer (Chicago).

You ought to be happy in the realization of the fact that for thirty years you have helped earnest musicians and lovers of music to an exchange of ideas which have helped them, and aided the progress of musical art in this country.

W. J. HENDERSON.
Eminent Critic (New York).

Salutations from an old contributor on the thirtieth birthday and I hope my grand-children, if I ever have any, will greet you on your arrival at the three score and ten milestone.

JAMES HUNEKER.
Eminent Critic (New York).

If asked to name the most important factor in the development of music in America during the last thirty years, that is, the factor that has contributed in greatest measure to the dissemination of musical knowledge, I am sure that music teachers throughout the length and breadth of our land would unanimously name THE ETUDE and its founder. THE ETUDE has accomplished a greater work than can be adequately estimated.

MRS. HERMANN KOTZSCHMAR.
Writer and Teacher (Portland, Me.).

Hearty congratulations upon your jubilee. I was a purchaser as early as 1887.

EDGAR STILLMAN KELLEY,
Eminent American Composer (Oxford, Ohio).

THE ETUDE has been a powerful lever in moving musical educational conditions in the lives of teachers and pupils. It has caused the former to earnestly endeavor to do serious work in their profession, and the latter to strive constantly upward and onward. To artists also, it has been the means of bringing them closer to the public. Surely a journal which has done so much for musical uplift in the United States deserves most hearty congratulations and best wishes.

E. R. KROEGER.
Eminent Composer and Teacher (St. Louis).

Many congratulations to THE ETUDE in the hour of its triumph from one who knew it in the days of its early struggle. Few men have had their efforts rewarded as has the founder of THE ETUDE, and few have deserved it as he.

FREDERICK S. LAW,
Author and Teacher (Philadephia).

Hearty congratulations to THE ETUDE from an old friend.

CHAS. W. LANDON.
Educational Writer (Kansas City).

It is surely with great and sincere joy that you approach the splendid Thirty Year Jubilee. THE ETUDE may well be proud in looking back upon its serious, artistic work since in your editions you have shown the artist the most direct path to artistic accomplishment in his difficult calling. May you long continue to pursue your splendid aims and may you be as successful in the future as in the past. With heartfelt greetings and warmest wishes for further success.

LILLI LEHMANN.
Eminent Singer (Berlin).

Indeed, I do congratulate THE ETUDE most heartily. I wish it long life and prosperity.

LIZA LEHMANN.
Eminent Composer (London).

With hearty and cordial congratulations. May the future of THE ETUDE be even greater than the past.

EDWIN H. LEMARE.
Eminent Organist (London).

(*Space limitations compel us to continue this list in alphabetical order on page 12, where the greetings of many of the most distinguished* ETUDE *friends may be found.*)

Personal Recollections of Famous Musicians

Written Especially for THE ETUDE by the Eminent Composer, Conductor, Singer and Teacher

GEORGE HENSCHEL, Mus. Doc.

[EDITOR'S NOTE.—The distinguished composer, conductor, singer, pianist and teacher, George Henschel, who has kindly consented to give his personal recollections to THE ETUDE, was born in Breslau, February 18th, 1850. In the following article he relates many of his interesting musical experiences, but at best does little more than skirt the fringe of his enormous experience. As the first conductor of the Boston Symphony Orchestra, he became known to American audiences. Later with his wife (formerly Lillian June Baily, born at Columbus, Ohio), he made many tours of America, giving inimitable and unforgetable interpretations of the great art songs. Dr. Henschel's compositions include sixty opus numbers, ranging from his well-known *Requiem* (written in memory of his wife), able compositions for orchestra, an opera (*Nubia*, performed at the Court Theatre in Dresden, in 1899), to many beautiful songs.]

IT is a pleasure to learn that a little article from my pen would be welcomed by ETUDE readers, and I am glad to write something in keeping with the tendency of your excellent paper, viz.: to teach, to entertain, to inspire.

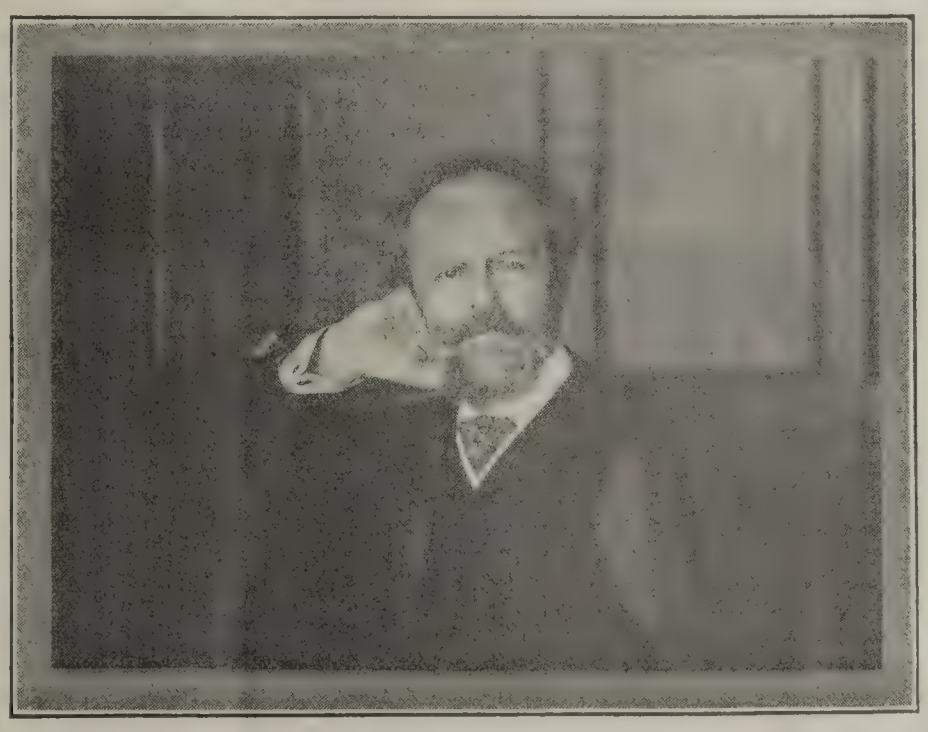
I trust I shall not be considered lacking in modesty if I choose as my subject some early reminiscences of my own life, which, like that of any musician who can look back upon fifty years of musical experience, must needs be of some interest to students of a younger generation. Moreover, in this age of almost alarmingly rapid progress it may not be altogether undesirable to preserve the memories at least of a slower—and perhaps surer—past.

To anyone writing his reminiscences the truth of Shakespeare's "All the world's a stage," must seem of particularly striking fitness. We all know the fascination exercised on outsiders by the lives of actors and actresses on and off the stage. Reviewing the history of one's life, many of the men and women whose memory is revived appear before the mind's eye like actors and actresses on a stage upon which the curtain has gone down for ever. Some of them have stirred our imagination, kindled the fire of our enthusiasm; some touched us to tears, provoked our laughter; some perhaps disappointed our expectations, but all have left some mark, some impression on our minds lasting for a longer or lesser period according to the part they played and the manner in which they played it.

I shall never forget a little incident at the Court Theatre of Weimar, long years ago. The play was Shakespeare's *King Lear*. It was exceedingly well done as a whole, and the impersonation especially, by a then already rather famous member of the regular company, of the majestically tragic and pathetic figure of the old king, was a wonderfully fine and powerful piece of acting.

At the end of the play the enthusiasm of the crowded house knew no bounds. The chief actor was vociferously called before the curtain over and over again. At last when, recalled for the tenth time or so, he seemed quite overcome with emotion on receiving such an ovation in the historical play-house which could boast the traditions of Schiller and Goethe, and, bowing deeply, was heard to mutter—audibly, however, to those near—"I think I have merited it."

This, many people, and some of the press, considered rather arrogant and conceited, whilst I emphatically held with the few who, in that no doubt unusual utterance, could see nothing but the innocent, inadvertently escaped expression of the artist's consciousness of having done, and given, his best. And I have often thought since then how this great Theatre of Life would be none the worse, if all the actors and actresses could make their exits with that consciousness, whether in silence or amid the plaudits of the multitude.



GEORGE HENSCHEL.

MUSIC IN MY CHILDHOOD.

Breslau, the ancient capital of Silesia, where I was born at the beginning of the second half of last century, is the proud possessor of one of the oldest Universities of Germany; and there being connected with that University from time immemorial an institute for church music, it means that the art of music always came in for a large share in the artistic pursuits of the citizens of Breslau. Several choral societies were flourishing at the time when I had my first music lessons. Light and popular music was provided by military bands of which there were two or three, in almost daily concerts which took place, during the summer, in the numerous milk—or beer—gardens of the town. In the afternoon mothers would take their work and their children, and I spent many an enjoyable and profitable hour, listening to the overtures and symphonies of Auber, Bellini, Boieldieu, Donizetti, Verdi, Haydn, Mozart, Beethoven—not to forget all the popular dances of Lanner and Strauss.

Well do I remember standing for hours at the time before the pavilion in which the band played, staring at the man up in front there who kept beating the air with a short ebony stick with ivory ends, and wondering why he faced *me*, and not the players. At that time, strange to say, military conductors and even some conductors of popular symphony concerts always had their backs turned toward the men. Rather different from nowadays when a swift flash from the eagle eye of one of our titan conductors will perhaps produce a fortissimo enough to shake the casements!

The highest class of orchestral music could at that time be heard at the concerts, during the winter season, if the "Orchester-Verein," an institution which, then, counted among its active members many men prominent in society, such as University professors, physicians, army officers, etc., and it was not always an easy task for the professional conductor to convince some of these enthusiastic amateurs that their executive musical efficiency did not increase with the number of their years. It must, however, not be supposed that dear old Breslau was not, in some respects, advanced beyond many of the larger musical centres of Germany.

A UNIQUE PIANO SCHOOL.

One, certainly, of her institutions, was of a decidedly novel character, and that was a school for pianoforte playing at which the elements of that art were taught in a very original way, invented by the director, Mr. Louis Wandelt: There were about ten large rooms in the institute, in each of which there stood, dovetailed fashion, four, six or even eight grand pianos, and before each of these pianos there would, at lesson time, sit a little pupil, and those four, six or eight girls and boys played, simultaneously, the same exercises and "pieces" to the ticking of a metronome. The teacher went from pupil to pupil, noting the application of the fingers, the position of the hands, correcting, encouraging, scolding, praising, as the case may be, and putting the result of his observations down in the shape of good or bad marks, in each pupil's little record book.

To this school my parents who had a deep love and feeling for music, though practical musicians only in a very modest, untaught way, with voice and guitar, sent me when I was five years old, and I have always been grateful to them for it, as I consider the Wandelt method of teaching the piano an excellent one for beginners, stimulating, as it does, the ambition of the pupils and, above all, instilling into them a sense for rhythm which is apt to stick to them all their lives.

A FOURFOLD CONCERTO.

When in 1862—can it really be fifty years ago!—Mr. Wandelt founded a similar school in Berlin, he took with him for the opening ceremony, which consisted of a public concert, four of his best pupils, and we four youngsters played in a real concert hall, accompanied by a real orchestra, Weber's Concerto in F minor, on four pianos. I shall never forget the pride of my dear mother when she packed my little valise for the great journey, putting into it a brand new suit of clothes, consisting of a short braided jacket, a beautiful embroidered shirt with frills in front and at the cuffs, a lovely leather belt and a glorious pair of long trousers, in the left pocket of which she had, unknown to me, sewn a piece of superstition in the shape of a little crust of bread to avert evil. The amusing part of this was that, as I was dressing for the concert and proudly putting my hands in my pockets, I quickly withdrew my left with a cry: The dried-up sharp points of the crust had grazed my skin and very nearly prevented my appearance at the concert!

MY FIRST FEE.

Side by side with the piano I was taught harmony and singing, and when I was a little over nine, received my first fee—a bright new thaler (shall I ever forget the sensation!) for singing at one of the church music institute's concerts, under Professor Julius Schäfer, the soprano solo, *Oh, for the Wings of a Dove*, in Mendelssohn's *Hear My Prayer*.

After a while my voice changed into a contralto and, after a while, from that into a high tenor. I sang all the big arias from *The Huguenots, Prophet, Trovatore,* etc., with great gusto and all the aplomb of an old stager, much to the amusement and delight of my audiences, consisting chiefly of my proud father and mother and visiting relatives and friends.

A DREAM DISPELLED.

I revelled in holding a high B natural or C with full chest voice and already began to dream of thousands of people crowding into the opera house to hear the great Henschelini, or rather Angelini, as I intended calling myself on the stage, when suddenly one fine day, coming to breakfast and bidding my parents good morning, the "good" was still said in tenor, and the "morning" in the deepest bass voice you ever heard. So *that* dream was dispelled and gone for ever, and I nothing but an ordinary bass. Think of the humiliation! And as such—I was just sixteen then—made my first public appearance at a concert for charity, which we know covers a multitude of sins.

The year following, 1867, I was sent to Leipzig, to study singing under Professor Goetze, an excellent teacher who as a young man had been the first *Lohengrin* when that work was first given in Weimar, under Liszt. I also studied pianoforte under Ignaz Moscheles. These two were the first musical celebrities I had met to talk to and I remember well how, on being introduced to Moscheles, I stared at the man who had seen Beethoven face to face and been commissioned by the Master to make the vocal score of his *Fidelio.*

THE MAN WHO HAD KNOWN BEETHOVEN.

I found him, however, most kind and sociable, and soon became an almost daily guest at the Moscheles house, the presiding angel of which was his accomplished, beautiful and charming wife, a relative of Heinrich Heine's, who remained a motherly friend to me until the end of her life. My lessons with Moscheles proved highly interesting and profitable and, sometimes, amusing as well. He had been trained in, and was the foremost exponent, then, of a school of pianoforte playing as far removed from the modern sledgehammer-klavier technique as Mr. Oliver Wendell Holmes' "one-horse shay" from a sixty-horsepower motor car. I think the dear old gentleman would have had a fit if any of us had forgotten ourselves so far as to lift our hands as much as two inches from the keyboard. Chopin and Schumann were the most advanced composers he would admit for study in his lessons. I remember well one day playing a phrase of Beethoven's in a somewhat rubato style and his chiding me by gently and innocently saying: "My dear sir, you may do that with Schumann or Chopin, but not when you play Beethoven or me!"

On another occasion I brought him, for his criticism, a pianoforte composition of mine in which he suggested a correction of about ten or twelve bars. "Shall I play you now the corrected version?" I asked. "My dear sir," he said, smiling, "there's no need of that; I hear that all distinctly in my mind's ear—I really must tell you a little story about that: When I wrote my concerto with three kettle drums"—he seemed particularly proud of this, then almost unheard of innovation and boldness—"when I wrote my concerto with three kettle drums, I came to a tutti I wanted rather fully and noisily orchestrated. Well, will you believe it, I heard that tutti with all those different instruments so distinctly and clearly in my mind's ear whilst I was writing it that . . . that I got . . . a real headache!"

THE FIRST PERFORMANCE OF DIE MEISTERSINGER.

My singing lessons with Professor Goetze I also enjoyed thoroughly, and already in the early part of the following year, 1868, I sang the part of Hans Lachs in Wagner's *Meistersinger* at a performance in Leipzig, prepared and conducted by Carl Riedel, the great Wagner enthusiast, whose choral society was then justly celebrated. This was the first performance of the opera in Leipzig, and it was given on the concert platform, the authorities of the Municipal Theatre not quite daring to do it on the stage yet after the rather doubtful reception of the work at the Court Theatre of the neighboring Dresden. The conductor there was then Julius Rietz, an excellent musician of the classical school, and known for his ready and biting wit. During the first reading-rehearsal of the *Meistersinger,* a rehearsal called "Corrector's Probe," its object being merely to correct eventual mistakes in the parts, the whole orchestra would from time to time burst into homeric laughter and merriment at the "awful dis- ly Rietz, knocking at the desk, stopped the orchestra, saying, "Gentlemen, this sounds so well—almost beautiful—there must be something wrong in the parts!"

Times have changed—haven't they!

In the spring of that same year, at a meeting of the "Allgemeine Tonkünstler-Verein" (General Tone-Artists' Union) at Altenburg in Saxony I first met that wonderfully fascinating personality, Franz Liszt, in some of whose works produced on that occasion, I had to sing the bass solo. Liszt was beyond all expectation kind to me, and only too readily and gratefully I accepted his most cordial invitation to visit him at his home in Weimar. During the summer of '68 I settled for some weeks in that famous little capital and daily went to the "Gärtnerei" (Gardener's House), a charming little garden residence placed at Liszt's disposal by the reigning grand duke. There Liszt held a sort of court, the picturesque old town fairly swarming with past, present and would-be pupils and disciples, male and female, of the Master. It was, however, by no means pupils only that flocked to those famous Sunday morning "At Homes;" at one of them, for instance, it was my good luck to not only see, but also hear in that historical music room, besides the illustrious and genial host himself, no fewer and no lesser stars than Anton Rubinstein, Carl Tausig and Hans von Bülow. Here there were the four greatest pianists of the time, gathered, not in a cast concert hall, but in a small room, at home, in their shirt sleeves, so to say, enabling us privileged fellow guests, to compare, not from memory, but by immediate impressions, within the compass of an hour or so, the stupendous power of a Rubinstein with the polished infallibility of a Tausig; the irreproachable classicism of a Bülow with the enchanting elegance and romanticism of a Liszt. They are gone, all those four great ones, but the memory of that morning is more real, more living to me to-day than any reproduction of their playing could be by those most wonderful and ingenious musical inventions of this electric age.

WOTAN'S FAREWELL.

In the course of the morning Liszt, pointing to a parcel he had received from Wagner the day before and which was lying on the piano, called out to me, *"Voila, mon cher, une jolie bagatelle pour vous,"* (Here, my friend, is a pretty little piece for you) and handed me a short volume of music which we—for by that time I was surrounded by a number of eager and curious faces—discovered to be the first published Vocal Score of Wagner's *Walküre—"Allons donc mon cher,"* cried Liszt, *"chantons Les Adieux de Wotan."* (Come along, my boy, let us sing Wotan's Farewell.) And he sat down at the piano, I standing next to him, bending over the score, and we then and there played and sang that grand finale amid frequent exclamations of delight from the audience, and had to repeat parts of it over and over again.

[It is not unlikely that we may be able to present another series of recollections from Mr. Henschel at a later date.—EDITOR'S NOTE.]

MAKE FRIENDS WITH YOUR PUPILS.

BY EMULOUS SMITH.

The getting of pupils is a difficult task at best, but it seems to me that a young man has a harder time starting than a young girl would have. Small children seem to be frightened if a male teacher talks music to their parents. When I first started soliciting for pupils the answer was given me many times, "Oh, a man teacher is so cross!" but I kept right on and eventually got some little pupils started. Having secured a class, my business was now to retain it. I used as much tact as I could command, and to make my pupils—especially the younger ones—feel that I was "good natured," I occasionally told funny stories and talked of matters most interesting to children outside of music.

The spirit of friendship was so great and the children enjoyed their lessons so much that when the summer came almost every one of them said: "Can't you give lessons all the summer? I don't like to quit now as I enjoy my lessons so much."

Small girls offered the most difficulty at first as I was naturally not so familiar with their daily life, or their likes and dislikes. However, I soon learned. One little girl had a fine playhouse of which she was very proud. One week she took extra pains to have it clean, and after the lesson was over, she invited me to see it. Instead of saying I was "too busy," I went to see it, and praised its order and cleanliness. A marked improvement in interest resulted, and nothing would induce her to miss a lesson now.

THE HAND OUR SERVANT.

BY EDITH R. McCOMAS.

THE first laws the piano player demonstrates in his practice are those of anatomy. The Hand, which we lift and ask to bring us heavenly melodies, is composed (among other things), of two sets of muscles—the *Flexor,* and the *Extensor.* The Extensors contract, or lift. The Flexors relax, or let fall. The art of full control over these two sets of muscles is the art of making the hand our servant.

To contract and to relax a muscle to its full extent many times is to strengthen it just so much each time. It is in doing this thing very, very slowly at first that full control, or velocity, finally arrives. The brain must control—but also, the hand must come to have an automatic technique from doing the things the brain says over and over so many times that they have become a habit, and the brain no longer has to oversee them personally. It should be possible for anyone to tell what your brain is thinking by merely looking to see what your hands are doing. To reach this point of perfection is the great end and aim of all practice.

The Flexor muscles are on the inside of the hand, the Extensors on the outside. After taking the proper position at the piano, *i. e.,* elbow on a line with the keyboard and a little forward from the body—be sure that you have a straight line from your little finger along the side of your hand and arm. Keep the fingers in toward the black keys so that the length of the thumb nail will be in from the edge of the keyboard.

The first and second finger joints must be firm—but the knuckles, wrist, and whole arm should hang free from the shoulder. Only thus can you get the perfect "loose wrist."

Never on any account strike a key with a blow from the shoulder, except possibly in the advanced power passages which seem to some to call for a shoulder strike. To demonstrate the foolishness of using the shoulder and upper arm muscles for ordinary work, press your finger and thumb together. Can you feel this at the shoulder? No. The only place you feel it is at the knuckles.

In raising (or extending) one finger while you lower (or flex) another, the brain should attend to the one it is extending, and inhibit (or forget) the other. Let the *down*-stroke do itself, but put your mind on the *up*-stroke. Here is where we need power and strength, and we can only get these through direct action of the brain.

A SIMPLE EXERCISE.

The following simple exercise of four counts combines the foundation of technic, good tone, and correct phrasing.

1. Hold the hand perpendicularly over the keyboard, entirely relaxed (wrist bent high in the air), and drop lightly with end of finger tip on to the note desired.
2. Bring the wrist down even with the knuckles.
3. Raise the other four fingers into position to strike, *i. e.,* knuckles of first and second joints on a line when raised.
4. Return hand perpendicularly again—(wrist up), and relax.

Although the hand is in a stiff position when raised, relaxation comes almost instantly.

To do this over and over very slowly, counting one, two, three, four—gives one finally a proper automatic attack. The position appears awkward at first, but when we come to concert playing we have learned to cover it up so that the audience doesn't notice it, while we get the same effect on our hands. Any motion, of course, which will distract the attention of the audience from the composer is not to be tolerated.

A simple strengthening exercise is to bend the end joints of the fingers inward many times, watching the "feel" of the muscle in the third and fourth fingers, for the special curve control of these is naturally weaker.

ONE fact dominates modern music; the emancipation of instrumental music from its former vassalage to vocal music, suddenly soaring in flight, revealing a new world, placing itself in rivalry with its ancient mistress. Since this revolution, of which Beethoven was the hero, the powers have not ceased to struggle without relaxation, each having its own domain—opera and oratorio for one and symphonic or chamber music for the other.—SAINT SAËNS.



How Fine Editions Help the Student and the Teacher

Written especially for The Etude by

MAURICE MOSZKOWSKI

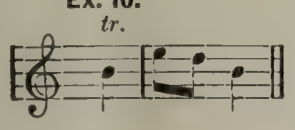
The Eminent Composer-Pianist-Teacher

[*Editor's Note: This is the conclusion of an article upon the subject of "Fine Editions" which appeared in The Etude for December.*]

COMMENTS ON THE TRILL.

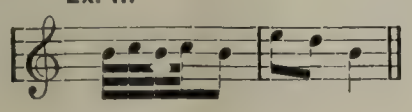
It is well known that in the execution of the trill—especially in the older works—opinions vary greatly. A trill is not always written in the same way, and the old text-books give different directions for its performance. There is, however, unanimity on one point: A trill ending with an ascending note receives a *Nachschlag* (after note), if the note rises higher than the interval of a second, *i. e.*, the interval is filled in with an appoggiatura taking the place of the missing note. For the present we leave out of consideration the rules concerning a succession of trills. Nowadays we often incorrectly disregard this rule. So, for instance, we find in Heinrich Germer's treatise *Musical Ornamentation*, after a somewhat incoherent dissertation on the trill, the following remark: "Also the trill in the opening motive of Beethoven's rondo, Op. 96

Ex. 10.



is best interpreted

Ex. 11.



or

Ex. 12.



since it seems like a prolonged passing trill (*pralltriller*), adding vigor and decision to the theme, while a trill with a termination (*Nachschlag*) would make it appear weak and irresolute."

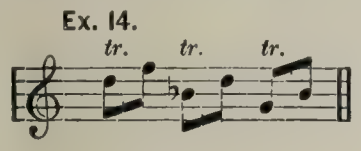
I do not by any means agree with this opinion. On the contrary, I find the indicated execution of the trill stiff and ungraceful. Of another similar passage Germer says: "If Beethoven in the first allegro movement of his sonata, Opus 2, Number 3, has written the trilled notes thus

Ex. 13.



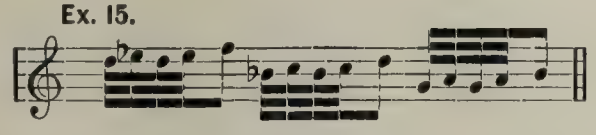
we can conclude that the same performance in the analogous passage in Mozart's B flat major sonata

Ex. 14.



thus

Ex. 15.
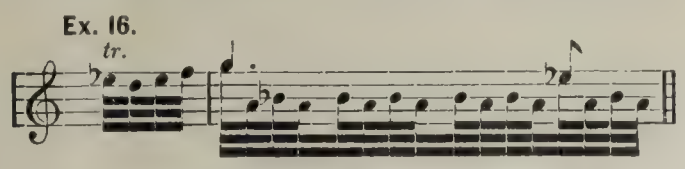


allowed." But there exists no analogy between two quotations, for the first is by no means a trill.

GERMER'S OPINIONS.

Germer pronounces a very peculiar opinion at the end of his chapter on the trill: "Finally mention must be made of a trill, of which, strange to say, no notice is ever officially taken, and yet it plays a very important part in the compositions of no less a personage than Beethoven. It is the trill with the lower auxiliary note without the after-tone. In all his concertos he generally begins the long trills before the end of the movement with this trill rhythmically written out in full, starting now with the upper, now with the lower auxiliary note. The fourth variation of the Kreutzer sonata affords an excellent study of this trill. In the finale of Opus 35 Beethoven evidently intended this trill to be played as an accompaniment to the melody. It is not written out in full, but only indicated in the form of a small appoggiatura note, which has given rise to the most extraordinary interpretations on the part of the uninitiated. It must be read as follows:

Ex. 16.



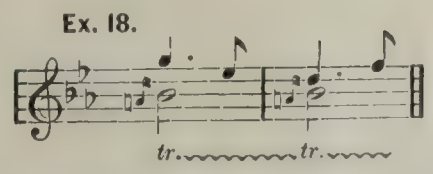
The trill with the upper changing-note first appears in the fifth measure, and then the interpretation is

Ex. 17.



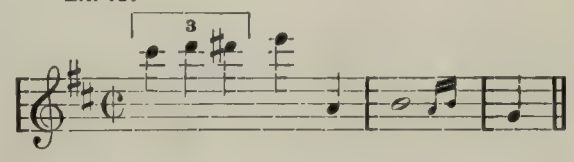
Beethoven's notation."

Ex. 18.



The small appoggiatura in Beethoven's notation Germer takes as an indication to make the trill on A and B flat! This is indeed the most remarkable of all the interpretations that the trill has found. It is singular how much confusion such a seemingly harmless ornament as the trill has always occasioned. Here is another case, though, to be sure, of less importance. In Beethoven's sonata in D major, Opus 10, Number 3, we find the following passage:

Ex. 19.



The corresponding measures in the repetition in D occur thus:

Ex. 20.

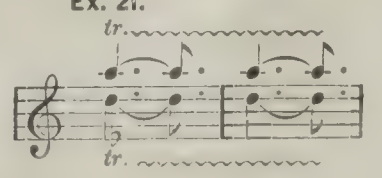


Here Beethoven, as we see, has omitted the termination to the trill because the time seemed to be too short for it. In most modern editions this seeming negligence has been "corrected" and the termination has been written out in full, though the damage created is by no means great. On the contrary, there has been a real negligence in Beethoven's method of noting the familiar and often quoted passage in gruppettos in the first movement of the Sonata in C major, Opus 2. Pianists who hold fast to Beethoven's exact notation regularly commit the fault of beginning the gruppetto with the principal note, and in that way make the gruppetto into a gruppo.

BEETHOVEN'S INTENTION MISUNDERSTOOD.

In still another sonata Beethoven's intention is almost always misunderstood in consequence of a faulty notation. I refer to the long trill in the *adagio* of the sonata, Opus 111 (twelve measures before the beginning of the signature of E flat major). During two measures Beethoven calls for a double trill from the right hand in a very awkward position and hence it makes a somewhat lame effect in contrast with the preceding simple trill:

Ex. 21.



For another edition published by A. Diabelli & Co. he has added the fingering $\frac{5}{1}\ \frac{4}{2}$. Though it is possible to understand by his fingering that E-flat B-flat are to be played with $\frac{5}{1}$ and D-A flat with $\frac{4}{2}$ it seems almost doubtless that Beethoven intended the trill to be made on D-B flat and E-flat A-flat, since this is not only easier to play but also sounds incomparably better. Hugo Riemann deserves the recognition of standing this Columbus egg on end for the benefit of the piano-playing world.

To the services that have been rendered [illegible] branches of musical knowledge by many emin[illegible]

we must reckon that of having provided Beethoven's sonatas with comprehensive editorial revisions that in certain respects may be characterized as thoroughly admirable. Riemann has accomplished this task with extraordinary care; he has given the text thorough revision, enriched it with directions for interpretation and with many useful and intellectual observations of great value. He has also radically rejected all senseless phrasing marks that the routine of earlier times has incorporated into musical notation.
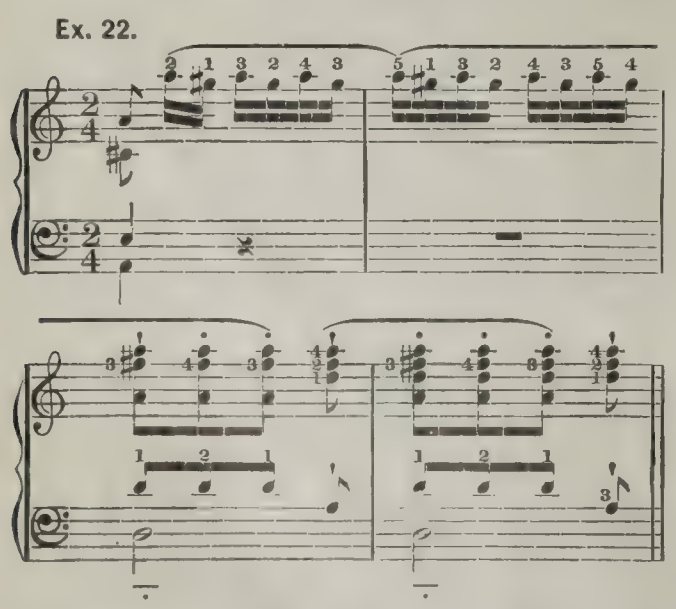
Whether his own principles of phrasing, in their totality, will in the end find general acceptance seems to be attended with much doubt among musicians capable of judging. Among theorists Riemann numbers many adherents, but among practical musicians there are but comparatively few who commit themselves to his theories. Speaking for myself I cannot follow him to the extreme consequences that he draws from the theory of the "Anakrusis,"[2] which is the *Leitmotiv* of his life. So, for instance, in the first motive of Beethoven's Sonata, Opus 7, I cannot recognize the structure that Riemann tries to make clear through his phrase-marks in one of his treatises. Neither can I follow his legato curve in the first movement of the Sonata in D minor, Opus 31, nor can I go from the chromatic passage of the twentieth measure into the twenty-first measure without making a rhythmical caesura.[3] (See note on page 10.)

That Riemann, moreover, does not always conceive the structure of Beethoven's themes as the composer did himself can be perceived by his treatise "What is a Motive?" He demonstrates by two examples—the *Leonore* Overture and the Scherzo from the Ninth Symphony, in which Beethoven works out his motives in a way that, considered from the standpoint of modern phraseology, does not at all correspond to their structure. Riemann does not say in so many words that Beethoven should have done something different; he points out the conflict between the rhythm and cries out at the end, "Who is right?" Since out of these themes developed falsely from the theoretical standpoint two master works finally originated, we must say that Beethoven was right. The case reminds one of the report made by an Austrian general to the council of war in Vienna after a battle that he had lost to Napoleon, with much chagrin he admitted that it was indeed true that Bonaparte had won the victory, "But, gentlemen," he explained, "he won the battle against all the rules of strategy!"

RIEMANN'S VALUABLE WORK.

In spite of my demonstrations of his limitations, I wish to lay particular stress upon my sincere admiration for Riemann. However, I find a tendency to exaggeration in his theoretical writings, in his voluminous indications for performance and phrasing, and, above all, in his fingering. In speaking of exaggeration in the last respect it is with reference to the way in which he follows to the utmost the principles laid down by modern writers, in particular by von Bülow, Tausig and Klindworth, which leads him to much useless labor for both head and fingers. To illustrate this I quote several measures from Beethoven's sonata, Opus 10, Number 2, which Riemann fingers as follows:

Ex. 22.



[2 Anakrusis or Ana crusis derives its meaning from the Greek, and signifies to push back. In prosody it has to do with one or two unaccented syllables prefixed to a verse properly beginning with an accented syllable. In music it therefore refers to certain unaccented notes preceding an accented note, when the unaccented notes appear as initial notes.—EDITOR OF THE ETUDE.]

[3 If it were a question of a composition for the orchestra it would be a different matter; the chord in D minor could be sufficiently separated by the addition of ... pianist who has not the resource ... color at his disposal, must have recourse ... interpretation.—AUTHOR'S NOTE.]

I hardly believe that many piano players will adopt this fingering. The publication of Riemann's edition occurred in the year 1884, at a time when, at least in Germany, the custom of changing fingers in repetitions was in full bloom. Sinec then Klindworth has somewhat abandoned the practice, and von Bülow once acknowledged to me that it was only because of the generally faulty repetition mechanism of the early pianos that this exaggerated changing of the fingers arose. In his Beethoven edition Eugene d'Albert shows himself a strong reactionist. However, for so great a virtuoso he may not exactly be called inventive in fingering.

After this slight digression into a special field let us now formulate a conclusion from the whole, as follows: At present we possess an imposing number of editions of piano compositions from all great masters whose works are not protected by copyright; the greater part of these compositions are celebrated, their understanding should be promoted and their study facilitated. On the other hand, from these many editions, each framed after individual opinion, proceeds a danger; namely, that the world of piano players will little by little lose direct contact with the originals of these works and will not be able to distinguish the intentions of the editors from those of their composers. It should therefore he the duty of musicians to see that the possibility of a comparison with the originals should always remain open, and this can only be accomplished by having the oldest editions constantly appearing in fresh print. If this is not done only the musical antiquary groping his way through our dusty libraries will really learn to know the original texts of our musical classics, but the great public will be obliged to have recourse to what will be veritable palimpsests.

Thus *videant consules!*

(*Translated by* FREDERIC S. LAW.)

LITTLE CITIZENS OF FAIRYLAND.

BY L. A. BUGBEE.

UNTIL the age of twelve the child lives in a wonderful land filled with fairy creatures. Indeed, he becomes one of them in his own mind. The teacher who fails to use the child imagination as an aid in securing results is failing to enlist the wonderful little subjects of fairyland in the manner in which they will work most effectively. All experienced teachers have observed that a child will learn a descriptive piece much quicker than one in which there is no suggestion given to the imagination. A child lost in a fairy wilderness does not realize the amount of hard work it takes in getting out. Perhaps this is what Shakespeare meant when he said:

"Love in labor physics pain."

One child was making very poor progress during a practice period with her teacher. The teacher devoted time to each beginner every day until the children could manage alone. This child did not feel like work and everything seemed beyond her; finally the teacher seeing that the time was being wasted said,

"Now, Elizabeth, let's play I have gone out for a walk and that you are working by yourself."

Then the teacher went to a chair across the room. This is how the child talked,

"Now be careful, you know you must curve your fingers. Why didn't you make those notes staccato? That fingering wasn't right, go back and do it again."

Once when the teacher attempted to speak, the child, placing her finger upon her lips, said:

"Sh, you know you are out walking. I know my mistake and will correct it."

She thought it great fun to be her own teacher and pupil, and good work was accomplished in half an hour.

Preparing for a recital, as soon as the pupil's piece is nearly learned, begin by telling him that you are at the recital now. Let her choose a person whom she wishes you to represent. Sit in the center of the room and after the rendering of the piece, say what is just and true as if that particular person were talking. Sometimes you are asked to be the whole audience. Cases alter with different children.

At the first suggestion of leaving the side of a pupil, often it is said, "O don't go away, I can't play if you do;" and perhaps she can't the first few times, which proves clearly the necessity of the separation.

At every lesson try to lead your pupil into the fairyland of music and observe the results.



(*Continued in alphabetical order from page* 8.)

THE ETUDE has fought the thirty years' war against ignorance and indifference to a finish. During the long span of time THE ETUDE has always stood for clean journalism and for the best musical interests of the country. With rare sagacity the scope of the publication has been gradually broadened and extended, and it has always kept pace with the latest developments of the world's musical life. The influence of THE ETUDE has been incalculable. I wish it many years of continued success and prosperity.

EMIL LIEBLING.
Eminent Teacher-Pianist (Chicago).

As an earnest reader and co-worker, permit me to congratulate THE ETUDE heartily upon the joyous occasion of its Thirty Year Jubilee.

MAURICE MOSZKOWSKI.
Eminent Composer (Paris).

THE ETUDE has been a constant help and stimulus to me. Hearty congratulations.

FREDERICK MAXSON.
Teacher and Organist (Philadelphia).

Hearty congratulations to THE ETUDE. I am glad to be considered an old friend.

H. C. MACDOUGALL.
Professor of Music, Wellesley College.

No great artistic movement is possible without thorough and practical study of the underlying problems. The great value of THE ETUDE is that through such study it has provided abundant means whereby the student and the teacher may discover the most direct road to educational success. Heartfelt congratulations upon your thirtieth anniversary.

MAX MEYER-OLBERSLEBEN.
Director Royal School of Music (Würzburg).

1883-1893-1913—numbers indicating a period of thirty years and embracing marvelous progress. The first decade was my beginning musically as well as that of THE ETUDE. The early part of the second decade saw my connection with THE ETUDE for four years as associate editor. The third decade witnessed the divergence of our paths. But the interest I have felt in THE ETUDE, strengthened by the synchronism of careers and one-time association, gives increased cordiality to my congratulations on this thirtieth anniversary.

ARTHUR L. MANCHESTER.
Director of the School of Music, Converse College (Spartanburg, S. C.).

Hearty congratulations to THE ETUDE on the completion of thirty years of life. May it be as useful and stimulating to the student in the future as it has been in the past.

ERNEST NEWMAN.
Eminent Critic (London).

From far away lovely Texas, I send hearty greetings and sincere wishes for many more Jubilee Festivals. Long live THE ETUDE.

A telegram from MME. LILLIAN NORDICA.
Eminent Opera and Concert Singer (New York).

Henry Ward Beecher said, "If you have bouquets to throw, don't wait. Let us have them now to cheer us on our way." May THE ETUDE live long and prosper in the grand work it is doing.

JOHN ORTH.
Pianist and Teacher (Boston).

(*Continued in alphabetical order on page* 22.)

The Place of Technic in Pianoforte Playing

An Interview Secured Expressly for THE ETUDE With the Distinguished Virtuoso and Teacher

LEOPOLD GODOWSKY

Director of the Master School of Pianoforte Playing of the Imperial Conservatory of Vienna

[EDITOR'S NOTE.—The following interview with the renowned pianist, Leopold Godowsky, was secured shortly after his arrival in America for his present tour. No pianist in recent years has attracted such wide attention as Godowsky. He was born at Wilna, Russia (Russian Poland), February 13th, 1870. His father was a physician. When Godowsky was nine years old he made his first public appearance as a pianist and met with instantaneous success—success so great that a tour of Germany and Poland was arranged for the child. When thirteen he entered the Royal High School for Music in Berlin as the *protege* of a rich banker of Königsberg. There he studied under Bargeil and Rudorff. In 1884 he toured America together with Ovide Musin, the violin virtuoso. Two years later he became the pupil of Saint-Saëns in Paris In 1887 and 1888 he toured France and visited London where he received a command to appear at the British Court. In 1890 he returned to America and made this country his home for ten years, appearing frequently in concert and engaging in several tours. In 1894-1895 he became head of the piano department of the South Broad Street Conservatory, Philadelphia. He then became director of the Piano Department of the Chicago Conservatory and held this position for five years. In 1900 Godowsky appeared in Berlin and was immediately recognized as one of the great piano masters of his time. In 1909 he became director of the Master School of Piano Playing connected with the Imperial Conservatory of Vienna (a post previously held by Emil Sauer and F. B. Busoni). His success as a teacher has been exceptional. His compositions, particularly his fifty studies upon Chopin Etudes, have won the admiration of the entire musical world.]

IDEAS UPON TECHNIC OFTEN ERRONEOUS.

"IT is quite impossible in a short talk to the readers of THE ETUDE to do more than discuss a few of the more important points in the subject proposed. It may safely be said at the start, however, that the popular conception of technic is quite an erroneous one and one that deserves correction. It is highly necessary that the student should have a correct attitude of mind regarding this matter. First of all, I distinguish between what might be called mere mechanics and technic.

"The art of piano playing as a whole seems to divide itself into three quite distinct channels when it is considered from the educational standpoint. The first channel is that of mechanics. This would naturally include all that pertains to that branch of piano study which has to do with the exercises that develop the hand from the machine standpoint—that is, make it capable of playing with the greatest possible rapidity, the greatest possible power, when power is needed and also provide it with the ability to play those passages which, because of fingering or unusual arrangement of the piano keys, are particularly difficult to perform.

THE BRAIN SIDE OF PIANO STUDY.

"In the second channel we would find the study of the technic of the art of playing the instrument. Technic differs from the mechanics of piano playing in that it has properly to do with the intellectual phase of the subject rather than the physical. It is the brain side of the study not the digital or the manual. To the average student who is short-sighted enough to spend hours hammering away at the keyboard developing the mechanical side of his work, a real conscious knowledge of the great saving he could effect through technic, would be a godsend. Technic properly has to do with Rhythm, Tempo, Accent, Phrasing, Dynamics, Agogics, Touch, etc.

"The excellence of one's technic depends upon the accuracy of one's understanding of these subjects and his skill in applying them to his interpretations at the keyboard. Mechanical skill, minus real technical grasp, places the player upon a lower footing than the piano-playing machines which really do play all the notes, with all the speed and all the power the operator demands. Some of these instruments, indeed, are so constructed that many of the important considerations that we have placed in the realm of technic are reproduced in a surprising manner.

THE EMOTIONS IN PIANO PLAYING.

"However, not until man invents a living soul, can piano playing by machine include the third and vastly important channel through which we communicate the works of the masters to those who would hear them. That channel is the emotional or artistic phase of piano playing. It is the channel which the student must expect to develop largely through his own inborn artistic sense and his cultivated powers of observation of the playing of master pianists. It is the sacred fire communicated from one art generation to the next and modified by the individual emotions of the performer himself.



LEOPOLD GODOWSKY.

"Even though the performer may possess the most highly perfected mechanism, technical mastery which enables him to play great masterpieces effectively, if he does not possess the emotional insight, his performances will lack a peculiar subtlety and artistic power that will deprive him of becoming a truly great pianist.

INSPIRING THE STUDENT.

'Exercises for the mechanical side of pianoforte playing abound. Czerny alone wrote over one thousand opus numbers. There have also been valuable attempts to provide books to assist the student in his technical work, but it should always be remembered that this depends first of all upon understanding and then upon the ability to translate that understanding to the instrument.

"There can never be any exercises in the emotional side of the student's work other than the entire literature of the instrument. One may as well try to capture the perfume of the flower as define the requirements of the emotional in pianoforte playing. A great deal may be done to inspire the student and suggest ideas which may bring him to the proper artistic appreciation of a passage, but it it is this very indefinability which makes the emotional phase one of the most important of all. Attendance at the recitals of artistic pianists is of great help in this connection.

"The student, however, may learn a vast amount about real piano technic and apply his knowledge to his playing through the medium of the proper studies. For instance, in the subject of touch alone, there is a vast store of valuable information which can be gained from a review of the progressive steps through which this significant phase of the subject has passed during the last century. The art of piano playing, considered apart from that of the similar instruments which preceded the piano, is very little over one hundred years old.

CHANGES IN THE MECHANISM OF THE INSTRUMENT.

"During this time many significant changes have been made in the mechanism of the instrument and in the methods of manufacture. These changes in the nature of the instrument have in themselves doubtless had much to do with changes in methods of touch as have the natural evolutions coming through countless experiments made by teachers and performers. Thus we may speak of the subject of touch as being divided into three epochs, the first epoch being that of Czerny (characterized by a stroke touch), the second being that of the famous Stuttgart Conservatory (characterized by a pressure touch), and the third or new epoch which is characterized by weight playing. All my own playing is based upon the last named method, and I had the honor of being one of the first to make application of it when I commenced teaching some twenty years ago.

THE SIGNIFICANCE OF WEIGHT PLAYING.

"In this method of playing, the fingers are virtually 'glued to the keys' in that they leave them the least possible distance in order to accomplish their essential aims. This results in no waste motion of any kind, no loss of power and consequently the greatest possible conservation of energy. In this manner of playing the arm is so relaxed that it would fall to the side if the keyboard were removed from beneath it. Since the hand and the arm are relaxed the back (top) of the hand is almost on a level with the fore arm.

"The high angular stroke which characterized the playing of the Czerny epoch and which could hardly fail to cause tired muscles and unbearably stiff playing, is seen very little in these days. By means of it the student was taught to deliver a blow to the keyboard—a blow which permitted very little modification to the requirements of modern technic.

"In my experience as a pianist and as a teacher, I have observed that the weight touch allows the greatest possible opportunity for the proper application of those all-important divisions of technic without which piano playing is not only inartistic, but devoid of all interest. Weight playing permits nothing to interfere with discriminative phrasing, complicated rhythmical problems, the infinitely subtle variation of time for expressive purposes now classed under the head of agogics, all shades of dynamic gradation; in fact everything that falls in the domain of the artist pianist.

MOULDING THE FINGERS TO THE KEYS.

"In weight playing the fingers seem to mould the piano keys under them, the hand and arm are relaxed, but never heavy. The maximum of relaxation results in the minimum of fatigue. In legato playing, for instance, the fingers rest upon the fleshy part behind the tip rather than immediately upon the tip as they would in passage work when the player desired to ha[illegible]

effect of a string of pearls. The sensation in legato playing is that of pulling back rather than striking the keys. In passages where force is required the sensation is that of pushing.

"Much might be said of the sensibility of the finger tips as they come in contact with the ivory and ebony keys. Most every artist has a strong consciousness that there is a very manifest relation between his emotional and mental conditions and his tactile sense, that is his highly developed sense of feeling at the finger tips on the keyboard. However, the phenomena may be explained from the psychological standpoint, it is nevertheless true that the feeling of longing, yearning, hope or soulful anticipation, for instance, induces a totally different kind of touch from that of anger, resentment or hate.

"The artist who is incapable of communicating his emotions to the keyboard or who must depend upon artifice to stimulate emotions rarely electrifies his audiences. Every concert is a test of the artist's sincerity, not merely an exhibition of his prowess, or his acrobatic accomplishments on the keyboard. He must have some vital message to convey to his audience or else his entire performance will prove meaningless, soulless, worthless.

"That which is of greatest importance to him is to have the least possible barrier between his artistic conception of the work he would interpret and the sounds that are conveyed to the ears of his audience. If we obliterate the emotional side and depend upon artifice or what might be called in vulgar parlance "tricks of the trade," pianism will inevitably descend to a vastly lower level. By cultivating a sensibility in touch and employing the technical means which will bring the interpreter's message to the world with the least possible obstruction, we reach the highest in the art. Those who would strain at gnats might contend that with the machinery of the instrument itself, intervening between the touch at the keyboard and the sounding wires, would make the influence of the emotions though the tactile sense (sense of touch) is wholly negligible. To this I can only reply that the experience of the artist and the teacher is always more reliable, more susceptible to finer appreciations of artistic values than that of the pure theorist, who views his problems through material rather than spiritual eyes. Every reader of THE ETUDE is familiar with the remarkable influence upon the nerves of the voice-making apparatus that any emotion makes. Is it not reasonable to suppose that the finger tips possess a similar sensibility and that the interpretations of any highly trained artist are duly affected through them?

INDIVIDUALITY, CHARACTER AND TEMPERAMENT.

"Indeed, Individuality, Character and Temperament are becoming more and more significant in the highly organized art of pianoforte playing. Remove these and the playing of the artist again becomes little better than that of a piano-playing machine. No machine can ever achieve the distinguishing charm that this trinity brings to pianoforte playing. Whether the performer is a 'genius' who has carefully developed the performance of a masterpiece until it evidences that distinguishing mark of the authoritative interpretation, or whether he is a 'talent' who improvizes as the mood of the moment inspires him and never plays the same composition twice in anything like a similar manner, he need not fear the rivalry of any machine so long as he preserves his individuality, character and temperament.

GENIUS AND WORK.

"The fault with many students, however, is the very erroneous idea that Genius or Talent will take the place of study and work. They minimize the necessity for a careful painstaking consideration of the infinite details of technic. To them, the significance of the developments of Bach, Rameau, and Scarlatti in fingering means nothing. They are content with the superficial. They are incapable of comparing the value of the advances made by Von Bülow, Tausig and other innovators whose lives were given to a large extent to the higher development of the technic of the instrument. They struggle laboriously at the keyboard, imagining that they are dealing with the problem of technic, when in reality they are doing little more than performing a drill in a kind of musical gymnasium—a necessary drill to be sure, but at the same time quite worthless unless directed by a brain trained in the principles of the technic of the art.

[Owing to Mr. Godowsky's pressing engagements it was impossible for him to find leisure to revise the proofs of this article in time for publication in this issue.—EDITOR.]

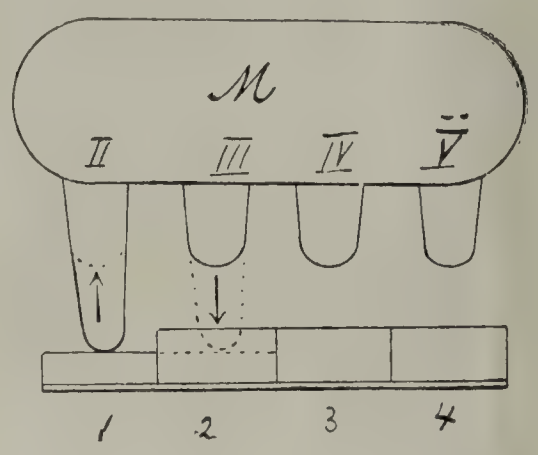
WHAT SIGNIFICANCE HAS THE WEIGHT OF THE ARM IN PIANO PLAYING?

BY PROFESSOR DR. A. RITSCHL.

[EDITOR'S NOTE.—This article appeared in the *Musik Pedagogische Blätter* and has been translated expressly for THE ETUDE.]

IN piano technic it is a question of the utmost importance whether in addition to the weight of the falling fingers we allow the weight of those parts of the arm above the knuckles also to act in the force of the stroke. If this question can be answered affirmatively all objections urged against pure finger playing, such, for instance, as the insignificance in weight of the fingers, the inadequate strength of their flexor muscles, are met at once. It would be only necessary to make up for the lack of finger weight by use of the weight of the hand, forearm, and upper arm according to need. In this way even a child could readily develop any desired strength of touch in finger playing. It would be superfluous in *forte* playing to extend the fingers with any great expenditure of force from the knuckles.

When I first took up this question I had the impression that in finger playing a *forte* touch called for a continuous pressure which was felt beginning in the finger tips and extended up as far as the shoulder; that with this was connected the action of the great muscles leading from the trunk of the body into the upper arm. I therefore adopted the opinion that in finger playing there must be a varying weight consisting of the upper parts of the arm, in connection with the weight of the fingers, that through muscular action could be brought into increased activity in its downward effect, and that this weight could be transferred from one finger to another. This opinion was strengthened when I noticed that the tone gained in fullness the more one yielded to this pressure and allowed the wrist to sink and with it the forearm and the palm of the hand. Later it grew clear to me that this downward pressure increased the strength of touch only in so far as the flexor muscles assumed a condition of passive automatism caused by the sinking of the wrist, and thus producing, according to a well known physiological law, a maximum of strength.



In pure finger playing the hand back of the knuckles (see M in the Figure) is held in a more or less horizontal position over the keys, depending on its greater or less elevation above the keyboard. The weight of the arm is borne by this part of the hand, in case it is not fixed in its position by a stiff shoulder joint and wrist. It is rendered effective by a free attack of the finger tip II on the key 1. As soon as this finger has lowered its key it is found to be somewhat stiffened and inflexible; it becomes as it were a buttress that has its foundation in the depressed key and bears the weight M, which also sustains the weight of the arm. The pressure of this combined burden may be diminished through the contraction of groups of extensor muscles or strengthened by the action of the flexor muscles, the office of which is to press the weight against the key. The forward progression of the arm is at the same time hindered by the support of the hand M, through the finger II, which, like a buttress, keeps the weight of M from nearing the other end of the key.

Now comes the turn of finger III to lower its key. This is brought about by a flexing of the finger from the knuckles, or it can be brought downward. This is represented in the figure by the tip of finger III, which is a short projection similar to the tips of fingers IV and V, with its lower end a little distance from the key so far extended (see dotted outline) that it brings the key from its customary passive position into that for playing (see the dotted horizontal line). In this instant the second tone is produced. Only when the tip of finger III meets a firm foundation in the depressed key—that is, in the moment of tone production, or possibly an instant later, is it possible for it to become in turn a buttress. When finger II rises, as is the case in strict legato, its withdrawal (indicated by the dotted line) can only occur after finger III has been extended and gained a firm foundation on the depressed key. In other words, the tone produced by finger III must sound before finger II can be released.

RAPID FINGER PLAYING.

In very fast playing these changes naturally take place with great rapidity. One has the impression at the moment one finger strikes that the preceding finger allows its key to rise. Thus the sensation results that the weight is transferred to the striking finger with every stroke. This transfer actually takes place only after the tone is already produced, for in the moment in which finger III extends toward the key the adjoining finger II cannot give up its support since the key is movable and affords no sure foundation. Hence it happens that while finger III produces its tone the weight M is still sustained by finger II, and a descent upon the keys by its flexor muscles is prevented. A weight, however, can only increase the strength of touch when in connection with the striking finger it draws near the key. In rapid finger playing such a sinking of the arm and hand cannot take place, since the quick action of the fingers gives no opportunity for it to rise with the next stroke. Therefore, in rapid playing the hand always remains at a certain distance from the keyboard, which to be sure, as for instance during a scale, can be varied from time to time, but cannot avail itself of the aid of the flexor muscles.

In pure finger playing the tone production depends entirely upon the strength that is brought to bear by the weight of the fingers engaged in it and in the rapidity with which these can be controlled by their flexors. The weight of the arm, however, depends in its activity upon the position of the wrist. With the forearm this is lowered. As soon as the wrist is then extended the flexor muscles of the fingers are brought into a state of passive automatism which disposes them to exert their powerful effect under the most favorable circumstances. If, however, we raise the wrist high the muscles relax and interfere with the development of any great rapidity. (Translated by F. S. L.)

TAKE AN INVENTORY OF YOURSELF.

BY J. ROMEU.

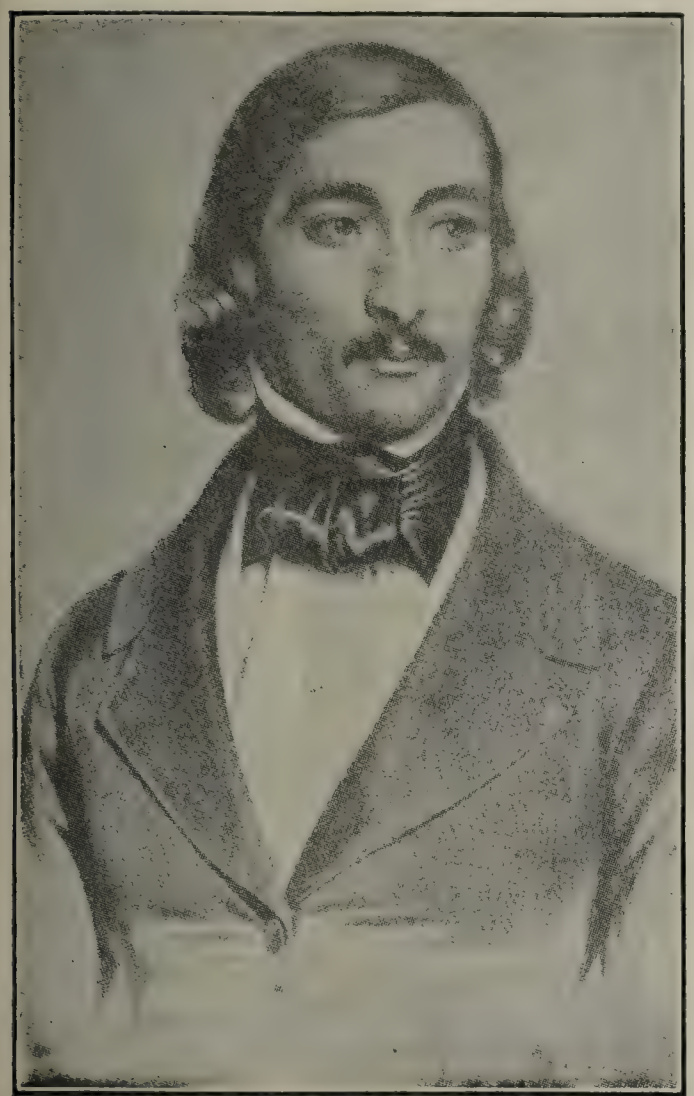
HAVE you ever thought of taking an inventory of yourself? Finding out what you really know? Can you measure up to this test?

After some years of very methodical labor, the pianist should have acquired:

1. A compass sufficient to stretch nine and ten piano keys, in order to obtain the essential sonority in certain chords.
2. Practically equal value in all the fingers as to strength, independence, suppleness and mobility.
3. Equal skill of both hands.
4. Power, delicacy, feeling.
5. Virtuosity, style, superior and transcendent execution.
6. The ability to play at sight, and with certain perfection, the most complicated compositions of ancient and modern times.
7. A faithful, reliable memory, of such a nature as to furnish, the circumstances requiring, ample material for one or more concerts.
8. The ability to accompany without previous study, voice instrument or orchestra.
9. The ability to play simultaneously, with all the required vigor, two notes against three, a difficulty that even superior artists frequently render with only fair skill.
10. The ability to analyze judiciously symphonic works.
11. The ability to develop a given theme.
12. The skill to improvise a long phrase without running counter to the fundamental laws of harmony and melody.
13. The faculty of transposing into any key at sight.
14. Finally, he will be hardened against fatigue by constant practice. (Translated by V. J. HILL.)

WHO does the best his circumstance allows,
Does well, acts nobly, angels could do no more.
—*Young.*

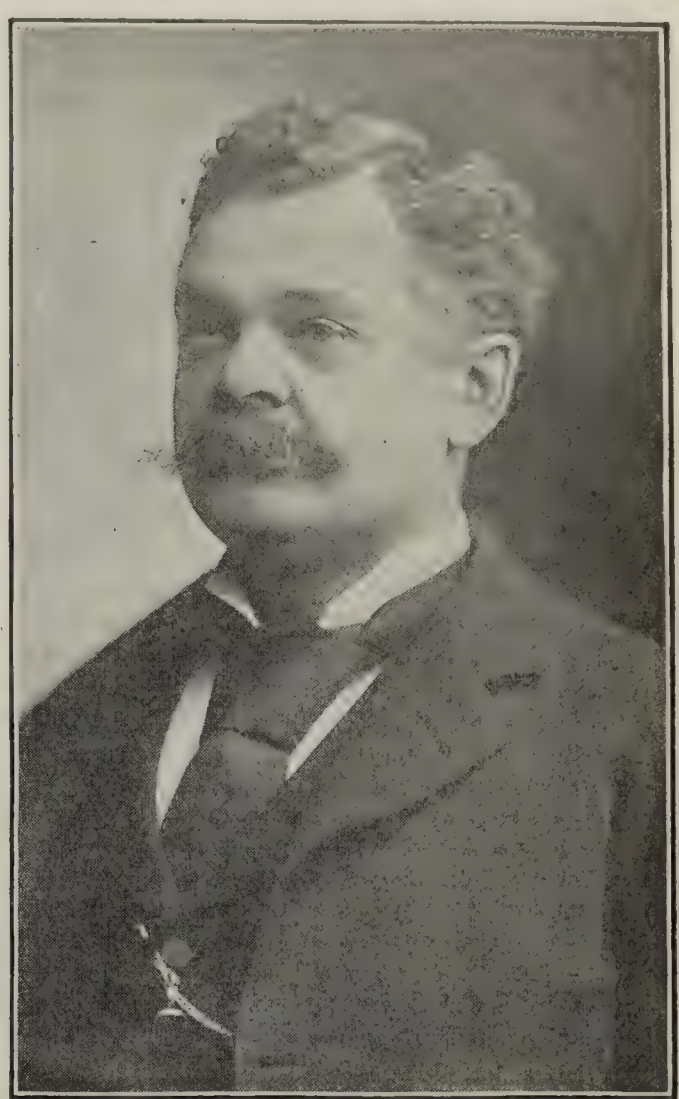
The Etude Gallery of Musical Celebrities



Delphin Alard



Lowell Mason



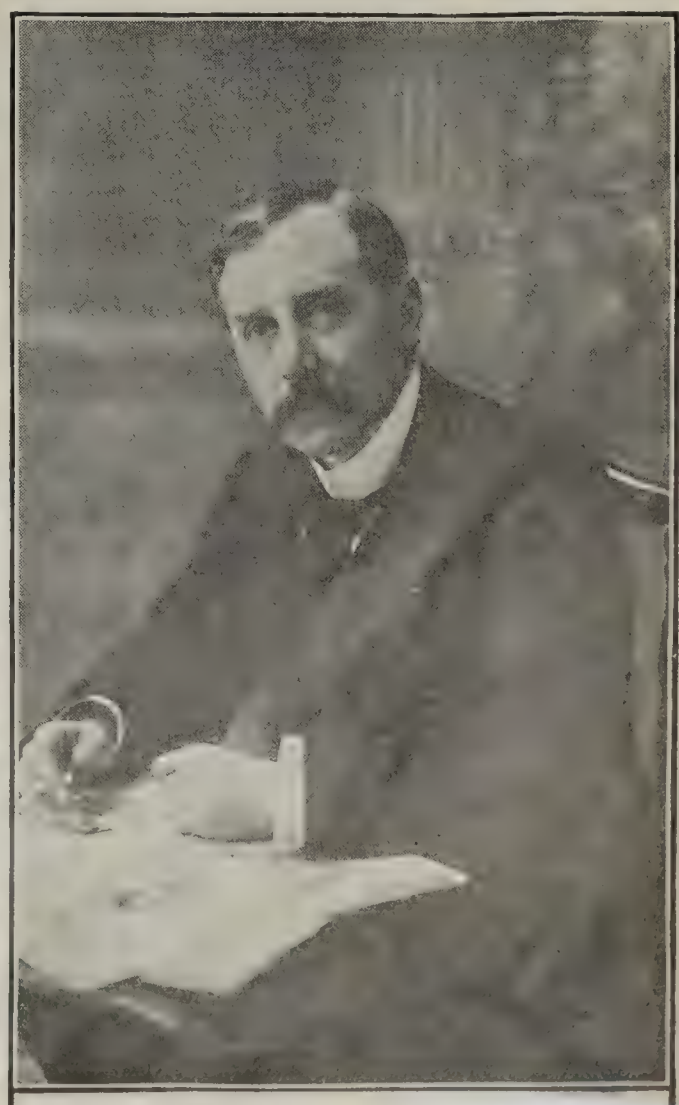
William Hall Sherwood



Leopold Stokowski



Francesco Paolo Tosti



Edwin Henry Lemare

Special Notice to Etude Readers

During the past four years THE ETUDE has presented, in its original feature page, "The Gallery of Musical Celebrities," over two hundred and fifty portrait biographies of famous musicians of the past and present, making the most comprehensive collection of its kind in existence. When possible we shall present other gallery pages occasionally. The successor to the gallery is "The Master Study Page," which our readers will find in many ways even more useful than the gallery itself.

WILLIAM HALL SHERWOOD.

Sherwood was born at Lyons, N. Y., January 31, 1854, and died at Chicago, January 7, 1911. He studied first with his father and with Heimburger, Pychowski, and Dr. William Mason. He then spent five years in Europe under Theodor Kullak, Weitzmann, Würst, and Deppe in Berlin; Richter in Leipzig; Scotson Clark and Karl Doppler in Stuttgart; and finally with Franz Liszt in Weimar. Upon returning to this country he quickly became famous as a virtuoso pianist and was heard in all the leading cities. He settled as a teacher at the New England Conservatory in Boston, but later went to New York. In 1888, however, he moved to Chicago, where he subsequently founded the Sherwood Piano School. His work as a teacher no less than as a concert pianist has been of immense value to the growth of musical interest in America. Sherwood never spared himself and was a man of immense energy. He has composed some excellent piano music, the best known of his works being, perhaps, the playful *Buy a Broom,* based on an old German folk song. Among others are his Suite of five pieces, two mazurkas, scherzos and a *Romanza Appasionata.* Sherwood also contributed valuable articles on musical education to The Etude.

(The Etude Gallery.)

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LOWELL MASON.

Lowell Mason was born at Medfield, Mass., January 24, 1792, and died at Orange, N. J., August 11, 1872. He was self-taught, and in earlier years attempted to play many instruments as well as to sing in the village choir. When twenty years old he became a bank clerk in Savannah, Ga. While there he compiled a number of hymn tunes from the works of the classic masters. This collection was subsequently adopted by the Handel and Haydn Society, and its success resulted in Mason being called to Boston in 1827. He became president of the Society, but soon resigned in order to develop his project to get music introduced as an essential element of education in the schools. He founded classes which he taught after the system of Pestalozzi, and eventually succeeded in obtaining power to teach in all the public schools of Boston. He was the first to bring music teachers of America together in conventions similar to those now held in many parts of the country. Lowell Mason published a large number of manuals and collections of tunes for public use, etc. His first visit to Europe was in 1837, when he went to Germany to study the educational methods then in vogue. His impressions were published in a volume entitled *Musical Letters from Abroad.* Mason was universally loved by all who knew him, and did perhaps more than any other American to popularize music in this country. His son, William Mason, was almost equally famous.

(The Etude Gallery.)

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DELPHIN ALARD.

Alard was born at Bayonne, France, March 8, 1815, and died in Paris, February 22, 1888. He showed great musical ability at an early age, and was sent to Paris in 1827. He attended Habeneck's class at the Conservatory, soon winning the second and, a year later, the first prizes for violin playing. His professional career commenced in 1831, and he soon established a great reputation. On the death of Baillot, Alard succeeded to the post of professor of violin playing at the Conservatoire, remaining there from 1843 until his death. Grove's dictionary says that Alard was "the foremost representative of the modern French school of violin playing at Paris with its characteristic merits and drawbacks. His style was eminently lively, pointed, full of *élan.*" He published many works of a brilliant but somewhat superficial kind, though many of his works are still popular on account of the opportunity they give for technical display. He made many transcriptions of operas such as *The Barber of Seville, Norma, Sonnambula,* and *Faust,* besides writing original pieces such as *Brindisi Waltz.* His *Violin School,* however, is very comprehensive and has won wide recognition on account of its many valuable qualities. It is therefore as an educator that Alard has earned his place in the regard of violinists.

(The Etude Gallery.)

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EDWIN HENRY LEMARE.

Lemare was born at Ventnor, Isle of Wight, England, September 9, 1865. He won the Goss scholarship to the Royal Academy of Music in 1878 and subsequently became a Fellow of that institution and was also appointed, in 1884, a Fellow of the Royal College of Organists. He held various important organ appointments, but while at Holy Trinity Church, Sloane Street, London, and at St. Margaret's, Westminster, became so famous as a concert organist that he gave up church work. He not only possesses rare gifts as an interpreter of "legitimate" organ music, but is also specially noted for his organ adaptations of orchestral works. He has visited this country several times, and in 1902 was appointed organist at Carnegie Hall, Pittsburgh, but after two years returned to England. He has also visited Australia. Lemare's compositions include some important contributions to the higher branches of organ music and a large number of remarkably beautiful pieces in the smaller forms. Some of the best known of the shorter works are *Andantino in D flat Marche Moderne, Spring Song, Berceuse, Pastorale in E, Elegy, Gavotte Moderne, Romance in D flat,* and the interesting *Reverie* which is in 5-4 rhythm. His published organ transcriptions are also numerous, and a good example is the arrangement of Chopin's

(The Etude Gallery.)

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FRANCESCO PAOLO TOSTI.

Tosti was born April 9, 1846, at Ortona sur mare, Italy. He studied music in Naples at the Royal School of St. Pietro a Majella under Pinto (violin), Conti and the aged Mercadante (composition). He made such rapid progress that he was made a pupil teacher at the munificent salary of 60 *lire* ($12) a month. He remained there until his health broke down and he was forced to return to Ortona. During his illness he wrote songs, but found great difficulty in securing a publisher for them. Upon his recovery he went to Rome, where he met with the sympathy and encouragement of Sgambati. Through the aid of his new friend Tosti became teacher of singing to the Queen of Italy, and shortly afterwards became curator of the Musical Archives of the Italian Court. He first visited London in 1875, and in 1880 was appointed teacher of singing to the Royal Family of England. Since then he has resided in the British capital, where he is such a favorite that he was knighted in 1908. He has written many beautiful songs which have become very popular, a few of the best known being *Goodbye Beauty's Eyes, Forever and Forever, Mattinata, Venetian Song,* and *Could I.* The last named is said to have been a great favorite of Queen Victoria's.

(The Etude Gallery.)

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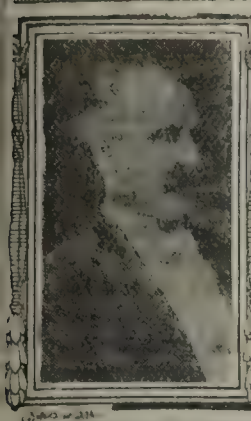
LEOPOLD STOKOWSKI.
(Sto-kovs'-ke).

Stokowski was born in London, 1882, and is the son of a Polish father and Irish mother. His early musical training was at the Royal College of Organists, and after graduating he became a pupil of Parry, Stanford, and others in composition. At the age of fourteen a prize work of his was performed at St. Paul's Cathedral by a chorus of four hundred voices. Stokowski is an excellent pianist, a violinist, and is able also to play various other orchestral instruments. Though he graduated at Oxford University, he has spent much time on the continent, especially in Munich, where he owns a home. He has held two important organ positions—at St. James', Piccadilly, London, and St. Bartholomew's, New York—but his greatest musical interest is the orchestra. After leaving St. Bartholomew's, he became "guest" conductor with various important orchestras in London and Paris, and speedily attracted the attention of the managers of the Cincinnati Orchestra. His subsequent success with the Cincinnati Orchestra attracted wide attention, and as his retirement from that organization coincided with that of Carl Pohlig from the Philadelphia Orchestra, he was promptly secured for the vacant position. His conducting is virile and temperamental, but none the less dignified, revealing a charming and sincere personality.

(The Etude Gallery.)

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CALENDAR OF FAMOUS MUSICIANS, JANUARY



Xaver Scharwenka
Born Jan. 6, 1850
Famous Contemporary Pianist
Best known works: Opera, *Mataswintha*, symphony, four concertos, and well-known *Polish Dance*. Also famous as a teacher.



John Knowles Paine
Born Jan. 9, 1839, at Portland, Me. Died 1906
Famous American Composer
Best known works: mass, symphony, music for *Oedipus Tyrannus* and *Birds*, symphonic poems, cantatas, etc.



Christian Sinding
Born Jan. 11, 1856
Noted Norwegian Composer and Teacher
Best known works: symphonies, piano concerto, other orchestral music, chamber music and popular pieces as *Variations*, *Charakterstücke*, *Frühlingsrauchen*, etc.



Josef Hofmann
Born Jan. 20, 1876
Distinguished Russian Pianist
As a boy he became known to the public as a "prodigy," but unlike many prodigies he has continued to hold a foremost place among contemporary pianists.



Wolfgang Amadeus Mozart
Born Jan. 27, 1756. Died 1791
Pre-eminent Master Composer
Best known works: *Don Giovanni*, *Le nozze di Figaro*, *Zauberflöte*, *Requiem*, symphonies, sonatas, masses, etc.



Francois Auber
Born Jan. 29, 1782. Died 1871
Famous Operatic Composer
Best known works: *La Muette de Portici*, *Fra Diavolo*, also many lighter operas. Succeeded Cherubini as director of the Paris Conservatoire.

STOOPING TO CONQUER.

BY MADAME A. PUPIN.

No matter how much a teacher may love his work, there must be times when he is at his wits' ends to know what to do; for a mild-mannered boy may suddenly be transformed into a belligerent opponent and charming little fairies changed into exasperating imps. My plan has always been to take no apparent notice of these changes of mood, but preserve a calm exterior while thinking up some stratagem which shall gain me the victory.

In a school of music I once had I gave private lessons in classes. The class pupils were obliged to play in the monthly musicales when I considered them prepared. Beulah Pendleton said, with a toss of her head, that *she* would never play in a musicale. I said "You will have to conform to the rules for the class pupils;" to which she replied that she did not want to, and her father would not let her, and besides she did not play well enough. I told her I would attend to the latter, and that she would not play until she *could* play well enough. Sometime after I gave to Beulah and two other young girls the Minuet of Boccherini, for six hands, on one piano. They practiced it and rehearsed it until in a short time they had worked it up to a finish, and one day I said, "I believe I will let you play this in the next musicale." (Observe the phraseology—permission not command.)

They played it and received such high encomiums for their accuracy, perfect use of the pedal and wonderful shading that, elated by their success, they went to the houses of many of their friends and played it for them, thus gaining more confidence and perfection. Later, I took a piece for four hands on one piano and gave the *Primo* part to Beulah to play on one piano, and the *Secondo* part of another girl to be played on another piano, thus making of it a Duo for two pianos. This having been played in public with success, there was no demur when I later proposed that Beulah should play a solo in a musicale, for she had become thirsty for the praise which followed her really beautiful playing.

OUTWITTING THE "CLOCK-WATCHER."

Julius Ryder, when he came into the class, was considered an impossible problem by all his former teachers. I discovered that his bugbear was practicing. He did not like to be fettered by hours and minutes. I told him I did not require my pupils to practice an hour a day—or even half an hour. I gave a short lesson—half a page—and all I asked him to do was to play each line ten times with the right hand, ten times with the left, and both hands together ten times, and then to play the scale of eight notes eight times with one hand, and the next day do the same with the other hand. He was overheard to say to another boy, "I've got a bully teacher now. I don't even have to practice half an hour a day. All I have to do is to play each line of my lesson ten times every day. It's as easy as sliding down hill. I'm going to do as the teacher says, for the girls in my class are dandy players, and if I can get ahead of them by such easy work, you bet I'm going to do it." Two factors made this boy a good pupil. First, I took his mind away from the time question: he forgot all about hours and minutes. Secondly, I got him to practice so that he was interested in the results.

LEARNING A PIECE BY NOT PLAYING IT.

When Alice Arnold came to me she had many faults of technic which I set about at once to correct. After awhile I gave her a piece, but before she had learned it very well I gave her another, and told her to put the first away and not touch it until I gave her permission. The next day Mrs. Arnold came in to say that she wished Alice to learn one piece perfectly before she took another. I said, "Mrs. Arnold, why did you bring Alice to me? Did you hear that I was a superior teacher, and that all my pupils could get up before an audience and play pieces from memory?" Mrs. Arnold admitted that was the case. So I told her it was my method of teaching that made proficient pupils, and asked her if she could not trust my judgment. Before Alice had got her second piece perfectly learned I gave her a third, and told her to put the second away with the first. The next month Mrs. Arnold called again, in a very excited state of mind, saying she did not think Alice was being properly taught, and she wished I would not give her a new piece till she had learned the old one. I asked her if she would let me have my way and not criticize me till the end of the quarter—at Christmas time—then she was not satisfied she could take Alice away. She left in a most depressed state of mind.

I had taken away those pieces because Alice had practiced them carefully with the new technic up to a certain point; and I foresaw that a greater familiarity with them would be apt to make her slip back into her old way of playing. The third piece was perfectly learned, the new technic having by this time become a habit. I told her to bring the other two pieces, and when I asked her to play them she said decidedly, "I cannot; for I have not touched them since you told me not to. I really cannot play them." "Well, try to play them," said I. To her great surprise she played them both perfectly. Her general progress had put her far beyond the place where she had left off, and the new technic had become so natural that she had not to think constantly of her fingers to make them go right. The secret is not to allow any one to practice mistakes. Better, when inaccuracies begin to appear, to cease practice on a piece for a time until it can be taken up again almost as a new piece.

A PUPIL WHO HATED SCALES.

Lilly Daly was a tiny tot of a girl, with a very small but beautifully shaped hand, which was quite muscular for so young a child. Lilly did not want to learn to play the piano. She did not want to practice scales; she had heard people practice scales, both hands together, up and down four octaves—mistakes included. I gave her at first some interesting duos for teacher and pupil, which made her think she was playing very "hard pieces." I spent one-third of every lesson making her play the scale of eight notes, right hand descending. She began with the metronome at 30 notes a minute, and increased speed as fast as possible. As she had never taken lessons before, and never played these scales except under my supervision, they were always perfectly done. When she could play these scales with either hand, at 400 or 500 notes a minute, and had begun on the scales of two octaves, each hand alone, people began to take notice. The fluency, velocity and evenness of her scales and her tiny hand surprised and delighted everybody, and Lilly was delighted with scale playing and looked out of the corner of her eye to discover what others thought of her playing. One of the other pupils remarked one day, "Lilly Daly is a terribly vain little thing." To which I replied, "She has a right to be vain. When you can do what Lilly Daly does, you may be vain, too."

MUSIC BY WAY OF A METRONOME.

Arthur Wittig thought I was the most wonderful and interesting person he had ever met—until he sat down to the piano—then he changed his opinion. I could never get him to do anything as I wanted it done until I gave him Wieck's Studies—little exercises of eight measures. I began with No. 8, setting the metronome at 72 for a sixteenth note, and increasing speed until he hesitated or made a mistake, when that was the limit for that lesson. I marked it on the margin of the page so that after several lessons the record might have stood thus ♪= 132: ♪= 100: ♪= 152: ♩= 96. Of course he did not like the slow practice, but one day he had played well up to a certain tempo, and I was about to write it on the margin when he said, "Let me try the next one; oh! do let me," and this finally became the order of the day.

All persons, children included, love to do what they do well. So it is the teacher's work to make them do small things well and this leads to doing great things well.

KEEPING THE EYES AND EARS OPEN.

TECHNIC is ordinarily supposed by a young learner to consist of striking a certain number of notes with accuracy and evenness, legato or staccato, in a certain specified time. The pupil should be made to feel, however, that quality as well as quantity of tone, and the balance, adjustment, and blending of sounds to produce a rich and finely shaded effect upon the sensuous ear, are also included in the province of technic. An unharmonized scale or trill, a detached chord or arpeggio, may arouse a sense of beauty through the management of tone color alone. The ear should be trained to appreciate and demand this element in the beautiful. Many students are not keenly conscious of the effects they produce; they are so occupied with the perceptions of the eye that the ear is only half awake. This organ should be developed at the same time with the fingers; it should be alert to the most subtle distinctions of pitch and the most exquisite gradations of timbre in the piano, violin and the human voice.—DICKIN



HOME FOR RETIRED TEACHERS, IN PHILADELPHIA.

MAKING A START AS A MUSIC TEACHER.

BY E. ESTELLE MOORE.

THE qualities needed in a music teacher are not necessarily included with the diploma he receives from his college or conservatory. The beginner who relies upon his ability as a student as the sole means of enabling him to teach others will soon find that he is behind in the race. His newly-won diploma, staring at him from its frame, does not mean that he is already a fully competent teacher. Not until it has begun to turn yellow with age will he have acquired the experience necessary for real success.

One mother seeking a teacher for her daughter, applied to the director of a large school of music. The director recommended in glowing terms a new man in his school, fresh from a noted foreign conservatory, where he had achieved the highest distinctions in his studies. "I am sure," answered the lady, "that the gentleman you recommend is an excellent musician, but he has only just graduated. His life is before him; he may or may not be a good teacher; he has that to prove; and while he is completing that part of his education, I would like to place my daughter with one whose reputation as a teacher is already made."

Too much learning will often act as a hindrance rather than a help. There was once a very distinguished professor of harmony, who on being asked by the members of his class to elucidate some obscure chord progression, answered, "Find it out for yourselves. I had to—my teacher told me almost nothing." He had over-estimated the ability of his class. His pupils became discouraged, and eventually left him. He is probably still lamenting the fact that "people don't take any interest in the theory of music."

While practical experience is the only sure way to win success as a teacher, nevertheless one has to make a beginning. One of the most successful teachers has said, "The way to learn to teach is to take free pupils. If possible, select those having talent and develop them as an advertisement. Do your best with them. The indelible impression left on your mind is compensation in full for your time and trouble."

THE BEST PREPARATION.

The prospective teacher should cultivate the enviable faculty of making known his thoughts to others. He should be prepared for any contingency, and during the time of preparatory study a library of reference may easily be acquired. The best studies and pieces, well marked, graded and fingered, would constitute a very valuable part of such a collection. This might be supplemented by the best histories and biographical dictionaries of music, ancient and modern, treatises on the classics and the literature of the day. There are many books and magazines published giving technical advice, and dealing with special features connected with the profession of music teaching. Save the copies of the musical magazines dealing with this branch of work, and have them bound each year. Make a note of any articles likely to be of direct personal value, and enter them on a card index, if possible. There may be times when it will be of the utmost value to you to be able to refer to certain articles. A [illegible]ight do worse than remember the

"Well dressed, well bred,
Well equippaged, is ticket good enough."

Just now, when "technique is king," and even great artists at times use their skill to astonish, it is decidedly advisable to choose a special system of training. This does not mean a "method"—perish the thought! Of all faddists, the "method" faddist is the worst.

HAVE A DEFINITE SYSTEM.

A definite system, however, is essential to success. Find the system that suits you and *stick to it*. If a change of teachers becomes absolutely necessary, seek one who uses the same style. Eclectic education in any branch of study seldom brings the best results. What would be thought of a medical student who studied first at one school of medicine and then at another, repeatedly changing without graduating anywhere? Who would jeopardize his life by appealing to such a one for treatment? Would not one sooner go to a skilfully trained, graduate physician with experience?

"A little learning is a dangerous thing,
Drink deep, or taste not the Pierian Spring."

An instructor needs to realize that each pupil requires distinct treatment, and to a close observer, the first interview often gives the key to future relations. In explanations, the student's individual attention is essential, but it does not follow that he will always sit quietly and sedately on the piano stool. One little fellow, eight years old, to whom the major scale was being explained, was off the stool kneeling on the floor, or standing on one foot, or sitting on his teacher's knee, but never taking his eyes off his teacher's face. At the conclusion he immediately resumed his place at the keyboard, and repeated all that had been told him, playing the scale with one hand as he did so.

There is in some cases a psychological moment when the teacher may press home the truth with telling effect. A moment when a look of intelligence and inquiry is flashed from hitherto listless eyes. When this comes, be quick! This is your opportunity. A case once occurred in which a pupil had been studying for three or four years, accomplishing only what was absolutely forced upon her. One day the long suffering teacher appealed to her in the midst of a lesson with, "Amy, I have explained transposition to you at least one dozen times. Listen now, and if you do not understand it, I shall know that you are really incapable." Poor Amy was so startled at this outbreak from her patient teacher, that she at once became attentive. "You will never have to explain that again," she said at the end of the lesson, "I hope to show you that I am not altogether incapable." She eventually became a successful and much liked teacher.

Perhaps the most important quality in a teacher of all is *"stick-to-it-iveness."* Stick to a subject until it is mastered; stick to the "specialty;" stick to the pupil; teach him that he cannot fail; teach him that knowledge is the fundamental principle of success; and in the end success will come to him, and success for him means success for you also.

But by that time the diploma hanging on the wall will have lost all significance.

THE *tempo* is not to be like a mill-wheel, stopping or propelling the mechanism at pleasure, but rather like the pulse in the human body. There is no "slow movement" in which certain passages do not require an acceleration of time, so as to prevent dragging. Nor is there a "presto" which does not require a slower tempo in passages whose effect would be marred by too much hurry. But let no one imagine that he is justified in indulging that foolish mannerism which arbitrarily distorts certains bars.—C. M. VON WEBER.

A DELIGHTFUL HOME FOR RETIRED MUSIC TEACHERS.

FROM time to time THE ETUDE has given descriptions of the Home for Retired Music Teachers, located in Philadelphia. For some years this home was situated in the heart of the business section of the city. The founder of the home came to the conclusion that a better location might be found in the suburbs and a beautiful tract, two hundred feet by three hundred feet, in the Germantown section of the city was purchased and deeded over to the home. Those who have never visited Philadelphia can form little idea of the vast extent and elegance of the suburban districts. In fact, Philadelphia is surrounded by a great many square miles of what might be called park lands, natural and cultivated, dotted with pretty homes. One of the most beautiful of the Philadelphia suburbs is Germantown, and the Home for Retired Musicians is located in the heart of a most attractive section of Germantown.

The building owned by the home was presented to it by the founder. It is a fine old Germantown residence, remodeled to suit the needs of the present tenants. Ten ladies form the family of the home, all that can be accommodated at present. The building is well furnished, well lighted and well heated. All the rooms have windows opening out upon gardens. A competent matron and adequate servants are provided. In fact, nothing has been left undone to provide for the comfort of those who have sought a haven of rest in the home. Every effort has been made to remove all suggestions of the institutional idea.

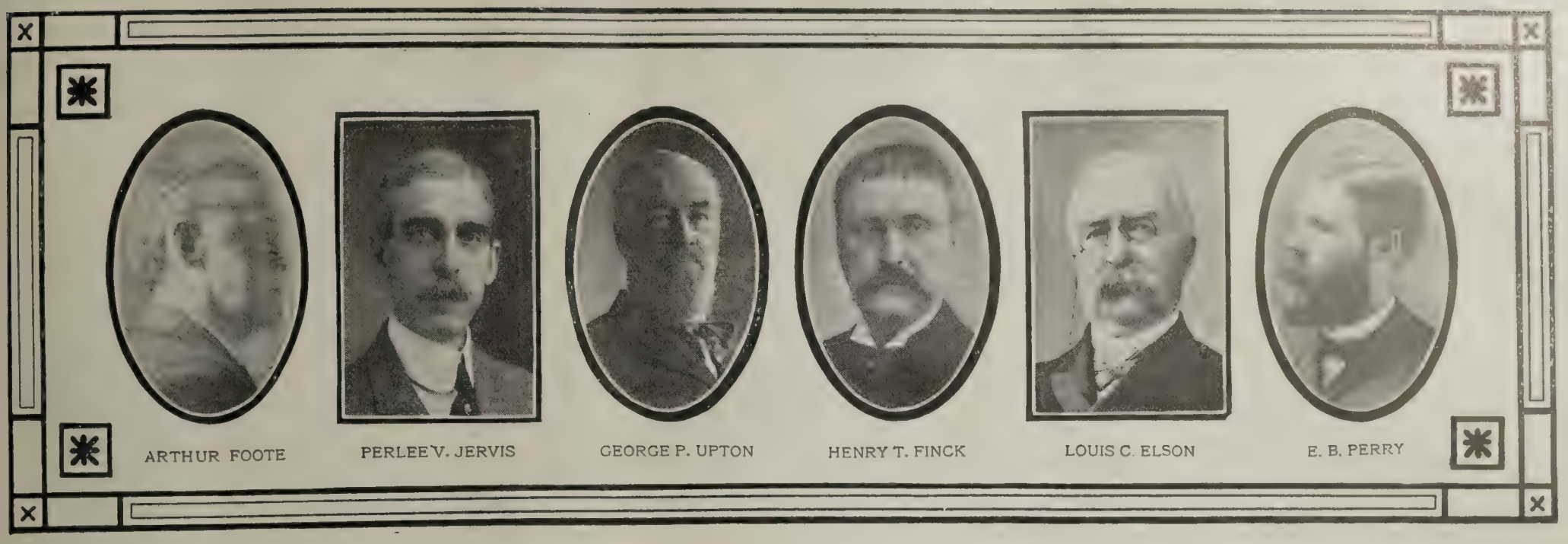
The requirements for admission stipulate that the applicant must be at least sixty-five years of age, shall have been actively engaged as a music teacher as a sole means of livelihood for at least twenty-five years, and must at the time of making application for admission be incapacitated for the active work of teaching. The admission fee to the home is $200. Should anything arise to oblige anyone entering the home to leave, the money paid will be refunded after deducting three dollars per week for board during the time of residence in the home. Three months probation is required from each applicant, but the management reserves the right of dismissal at any time if the applicant fails to keep the rules or proves objectionable to the household generally. It need not be observed that the "rules" are only those necessary for the general comfort and pleasure of all, and that no unreasonable demands are ever made. The sole idea of the founder is to insure all the comfort and pleasure to which those who have earned a rest are justly entitled.

The financial support of the institution for the future has been amply secured through incorporation and endowment. The home has its own farm garden, providing fresh vegetables during the season. The accompanying photographs show the charming environment of the home in mid-summer. No provision is made for the admission of men as members of the institution. An arrangement to accommodate men may be made in the future.

"No performance of an art work can make a satisfactory impression, unless we have a clear grasp of the work as a whole as it comes up in our memories."—A SCHOPENHAUER.



GARDEN OF THE HOME FOR RETIRED MUSIC TEACHERS.



Then and Now

Thirty Years of Advance in Musical America

Discussed by Foremost Composers, Critics and Teachers

ARTHUR FOOTE.

In many ways 1883 is significant, for it is just about that date that we find to be the beginning of what so far is the period of greatest growth with us musically. Theodore Thomas had, during the ten years preceding, shown us what the lightest type of orchestra playing should be; and then we have witnessed a remarkable development, resulting in the group of orchestras reaching from the eastern coast (Boston, New York, Philadelphia, etc.) to the Pacific slope (San Francisco and Los Angeles).

What many of us regard as the most powerful factor of all in musical cultivation—the Women's Clubs (especially in the West)—is a product of this fruitful period. It is difficult to overestimate the sound and far-reaching influence that these clubs have had; they make for musical *intelligence,* not only by their concerts, but through the comprehensive study given to the history, development and technical instruction of music.

Another encouraging thing is that music is being recognized as a dignified study, to be included in the curriculum of colleges and secondary schools. And while we are still too backward, as a whole, in our public school music, there are plenty of exceptions, and there are so many intelligent and earnest men and women working with high ideals and with knowledge that we have every reason to expect a constant improvement.

As for original composition, these last thirty years have witnessed great things, for nearly all our important work has been done in this period, in orchestral composition, chamber music, choral music, and in the smaller way of piano and organ pieces, and songs. Publishers now are publishing symphonies, string quartets, and such (commercially unprofitable) works as thirty years ago no one dreamed of seeing in print; Arthur P. Schmidt's publication of Paine's *Spring Symphony* in 1880 is probably the first of such things.

As so many of the readers of THE ETUDE are teachers, it will not be out of place to remind them that, so far as concerns piano pieces and songs, the general public is mainly dependent upon the teacher for its knowledge of such works; and that, as a rule, the teacher has not done his duty in this direction: we should all of us give the American composer an *equal* chance—if he cannot hold his own, that is another matter.

To show where we were, look at the following program, and reflect what a different one could be made to-day:

CONCERT OF AMERICAN COMPOSITIONS AT BOSTON, MAY 12, 1877, BY MADAME ESSIPOFF.

Melodie } BRANDEIS
Fantasie }
Gavotte ..... FOOTE
Gigue ..... BACH-PARSONS
Valse } W. H. SHERWOOD
Mazurka }
Intermezzo ..... VIREL-PERABO
Minuet ..... SCHUBERT-PERABO
Marche Funébre } PAINE
Four Sketches (Op. 26) }
Farantelle ..... R. HOFFMAN
Silver Spring ..... MASON
Castorella e Cavagliére }
Home, Sweet Home } GOTTSCHALK
Banjo }

As for piano playing, it is hardly necessary to refer to the higher level that it has reached, for no one can help being aware of it; we may say that this is due to the greater intelligence in teaching, and to the frequent opportunities to-day of hearing and studying artists of the first rank. I have no doubt that those who are living in 1943 will look back to another thirty years of splendid development, and will be as happy to have lived through that period as we, who are thinking of 1883-1913.

GEORGE P. UPTON.

To the Editor of THE ETUDE:

A THOUSAND congratulations that THE ETUDE has reached its thirtieth anniversary; a thousand more that it has been so successful; and a thousand wishes that it may go on with its good work until its anniversaries are numbered by hundreds.

Looking back a little more than thirty years, I recall one or two incidents which, it seems to me, illustrate musical progress. Not long after the Chicago fire, the Thomas Orchestra came to the city for a series of concerts. As all the concert halls had been destroyed, they were given in a church outside the burnt district. As I went into the church on the opening night, I met Mr. Thomas at the door. He turned to me and said: "I am going to give them something to chew on. They won't digest it now, but they will like it some day." I naturally asked what it was and he replied, "the *Liebestod* from *Tristan und Isolde.*" It was new to Chicago. The audience listened in a dazed and impatient manner and went home, some chewing but most eschewing. But hearing it season after season they began to know it and to like it, and now no concert number is more popular than the *Liebestod.* In those days when Mr. Thomas gave a Wagner or a Beethoven number, he placed it at the beginning of his program, followed by the lighter music, so as to keep a large part of his audience from escaping it by leaving. It is not necessary to do that now. A Beethoven or a Wagner program draws a large house. There has been growth in thirty years. It has taken just about that time to get from the *Spring Song* to *Zarathustra,* from the *Träumerei* to *Tristan.* It confirms what Mr. Thomas once wrote me:

"Throughout my life, my aim has been to make good music popular, and it now appears that I have only done the public justice in believing, and acting constantly upon the belief that the people would enjoy and support the best in art, when continually set before them in a clear intelligent manner."

This much of musical progress has been attained in thirty years. A program comparison will also show the progress made in this period. At Mr. Thomas' first concert in Chicago he gave such light numbers as *The Invitation to the Dance* Stigelli's *Fear* (on trombone), Schumann's *Träumerei,* a fantasie on *A Midsummer Night's Dream* music, overture to *William Tell,* Strauss' *Blue Danube,* Titl's flute and horn serenade, the Strauss polkas and one of Meyerbeer's *Fackeltänzen.* At the last Cincinnati festival conducted by him, he produced the Bach Suite in B minor and his Mass in B minor, Beethoven's Mass in D major and Eighth and Ninth Symphonies; Elgar's *Dream of Gerontius,* Bruckner's *Unfinished Symphony,* Berlioz's *Hymn* (Op. 26), Brahms' *Rhapsody* and two Strauss symphonic poems!

Thirty years ago it was the period of *Trovatore* and *Martha,* of *Zampa* and *William Tell,* of the Field nocturne and Thalberg fantasia, of *Monastery Bells* and *Maiden's Prayers,* of Julien, "a charlatan of the ages," and Gilman, the organizer of musical tornadoes. Since that time there has been advancement all along the line, save in one particular, we now have musical comedies *ad infinitum* and *ad nauseam.* Thirty years ago audiences were more particular. They had the opera comique, the opera bouffe, and the Gilbert-Sullivan operettas. But the public has made a long step forward and is now only satisfied with the best.

But what of the next thirty years? We have come to the parting of the ways. Will the world take the road that leads off into that unknown region where no melody lives, where dissonances stalk, and new scales cumber the way, where emotion is dead and impression takes the place of inspiration? If so, then THE ETUDE has a great work before it in conserving the accomplishments of the great masters of the last four centuries, as against the cryptic cacophonous racket of the ultra-moderns masquerading as the music of the future.

Looking back, not thirty years but sixty years of more or less active participation in this advance, I congratulate THE ETUDE on this, its Thirtieth Jubilee. It deserves the success it has made.

JOHN H. HATTSTAEDT.

The standard of musical culture and musical taste of thirty years ago could certainly not be compared with that of our present time. Looking over the files of concert programs of that period, I find but few piano recitals. Here in Chicago, Carl Wolfsohn, Emil Liebling, Silas G. Pratt and a few others did most of the pioneer work in that direction, with an occasional visiting artist thrown in. Among these latter must be mentioned Mr. W. H. Sherwood. I attended his first piano recital in Chicago. The program was of the highest order, including the names of Bach, Handel, Von Weber, Mendelssohn, Beethoven, Grieg, Saint-Saëns, Rubinstein, Henselt, Liszt, and also those of Otto Floersheim, Ferdinand Dewy, W. H. Sherwood and Chevalier de Kontski.

As to the demand for seats, the following little anecdote will best illustrate that point.

I betook myself to the music store of Newell, Lewis and Gibbs, where the sale of seats was to begin, Monday morning at ten o'clock. Mr. Gibbs who, by the way, is something of a wag, in opening the box office, cried out, "Gentlemen, please don't crowd, form in line!" In looking around I found myself to be a solitary buyer.

In closing I cannot forbear paying my tribute to THE ETUDE for its invaluable work in music education.

PERCY GOETSCHIUS.

A survey of musical activity in America during the past thirty years reveals no feature more striking or significant than the altered attitude of students generally toward the study of musical theory. Thirty years ago it was a matter of surprise to encounter any one who included harmony among his musical studies; if the pupil gave it any thought at all, he simply considered that harmony was dry and wholly needless.

There was only one text-book in common use, that of Richter, an importation from Germany; very few American authors at that time had the courage to write a harmony book in the vernacular, that aimed to be convenient and appropriate for the calibre of students who engaged in so rare an enterprise.

The term "music lesson" meant then "piano lesson"—and among certain plain folks means that even to-day.

All this has changed to a truly remarkable degree. Now it is the rule, instead of the exception, for the student of music to take some harmony instruction; he expects, and usually gets, at least elementary information about intervals, chords, modulation and phrasing, along with his piano lessons. Music schools no longer arouse rebellion by including harmony in their curriculum as an obligatory course, and all of our universities have established courses in music theory and composition; and if the study is found uninteresting, the fault is likely to be laid nowadays at the door of the instructor, rather than attributed to the study itself.

Something of the same thing is noticeable in European countries also, but not by any means to the same extent as on this side of the water. Nowhere in the world has this change of educational attitude within the past three decades been so marked as in our country, and it will appear to many a thoughtful prophet to be the most substantial and encouraging promise of an ultimate "American school of artistic production" that has yet inspired the hopes and impelled the garrulous pens of those who long for the advent, and recognition, of the composer of American music.

HENRY T. FINCK.

New York has not yet reached—and I hope it never will reach—the number of 1,200 concerts in one season that Berlin boasts of. We have enough of them, however, to make it necessary for me, during the opera season, to employ sometimes two or three assistants, as I do not believe in the Berlin plan of having one man cover several concerts on one evening, which is unfair both to the performer and the critic.

It was very different when I accepted an invitation to join the staff of the New York *Evening Post* just two years before THE ETUDE was established.

In those days there was so little to do for the musical critic that I spent most of my time doing miscellaneous editorial work. I even used the ferry to go over to Brooklyn, whose entertainments are now seldom covered by the Manhattan newspapers, as we have troubles enough of our own.

At that period concerts were few and far between, and the opera season was short and easily disposed of. I am asked to mention an incident which vividly illustrates the difference between then and now.

The exact date has escaped my memory, but it was before the American public had discovered the wonders of Wagner's art. One of the early attempts to disclose them was such a dismal failure that the management had to change horses in midstream, give up Wagner, and fall back on Italian opera. Great was the exultation of the unconverted critics over the telegram which briefly told the result: "Wagner season saved by *Il Trovatore!*"

MRS. HERMANN KOTZSCHMAR.

One of the marked changes in the method of teaching in 1913 from that of 1883 is that *analysis* is given far more attention than *imitation*.

Thirty years ago the best *player* was invariably considered the best *teacher*, irrespective of teaching qualifications. Parents realize that the best instructor is capable of drawing forth the child's powers, developing the pupil's initiative.

In 1883 great teachers were to be found far apart, and only in the larger cities. Now often in small towns are men and women with the highest ideals and most thorough foundational knowledge of their profession. A quarter of a century ago the music teacher in small country places began the day's work by walking from house to house, carrying a large supply of brilliant showy compositions. Much of the hour's time was occupied in playing the "piece" over and over to the pupil; a performance always enjoyed to the utmost by the young students as it entailed not the slightest effort on their parts—the appeal being made almost wholly to the *ear* and very rarely to the *intelligence*.

At the present time, in centrally located studios with every up-to-date appointment, music teachers receive their pupils. Away from instruments at first, the varying movements of the body essential to proper tone production are clearly *analyzed* and the "reason why" certain effects or movements produce certain results is impressed upon the pupil's mind. Now all this change has by no means come about of itself; travel, enlarged opportunities, have all played their part, but a most important factor in the development has been the wide circulation of the musical magazine.

LOUIS C. ELSON.

In writing a "reminiscence" for THE ETUDE on its thirtieth anniversary, I cannot but reflect on the great progress in Music in America during the lifetime of the paper. It has been not exactly a "Thirty Year's War," but certainly a thirty year's struggle, with constant advance as a result. It was fully a generation ago when Dr. Eben Tourjée was fighting the good fight with his New England Conservatory. He was a man exactly fitted for the epoch. He was not too far ahead of his public. A man with greater technical knowledge would have failed at the time that Dr. Tourjée succeeded. But he was always trying to put some uplift into the rather soggy mass of musical knowledge (or lack of it) which he had to deal with at that time. He had founded a great conservatory, and worthy choruses. One day he thought that he would lead the amateurs towards orchestral playing. One evening, in the conservatory, he said to his choristers and other students: "We ought to try to build up an orchestra. Will each one who plays an instrument meet me to-morrow night bringing the instrument along, and we will see what can be done."

The next night came. The amateurs also came. There were twenty-one of them. There were two violins and *nineteen flutes!* The orchestra was not founded.

In the same conservatory at present Mr. Chadwick has formed an orchestra of full symphonic size, made almost wholly from conservatory forces, students and faculty, which has given all of Beethoven's symphonies except the ninth, and has played many programs of the most advanced orchestral character. But probably none of them know about Dr. Tourjée's orchestral attempt of almost thirty years ago.

EDWARD BAXTER PERRY.

TO MY OLD AND VALUED FRIEND, THE ETUDE:—

Cordial Greetings and Best Wishes for its Thirtieth Birthday Anniversary; with congratulations on its past success and earnest hopes for its continued and increasing prosperity and usefulness.

May I permit myself two little personal reminiscences in connection with THE ETUDE in the past?

In the summer of 1885, when I returned from Europe and settled in Boston, I inquired among all my musical acquaintances if perchance there might be found a real musical journal in the United States; one devoted to the advancement of musical culture and intelligence, rather than to the interests of any clique or commercial enterprise; one which ranked progress above dollars and could be depended on to give a fair hearing to all honest opinions in connection with the advancement of musical art. I was referred on all hands to THE ETUDE. I found it a small modest publication, with a limited circulation and influence, but honest and progressive, and with great promise for the future.

Since then I have been a regular reader and a frequent contributor to THE ETUDE, and have watched its development with unfailing interest.

In 1895, just ten years later, I made a concert trip of one hundred and eighteen dates; and for reasons of my own I took pains at every point on that trip to make careful inquiries as to what musical publications were most taken and most highly valued. I learned that among teachers, students and amateurs as well, ten copies of THE ETUDE at least were taken and read as against one copy of all other musical publications combined. This seems to me conclusive evidence that THE ETUDE had found and filled an important place in the musical life of the country; and I have always been glad to identify my work so far as possible with it.

I believe the aim of this publication, and the gratifying results which it has been largely instrumental in producing throughout the country, might be summed up in six words: "Better Music; Better Teaching; Better Students."

PERLEE V. JERVIS.

In common with all the readers of THE ETUDE, I extend to its editor my hearty congratulations and best wishes for many years of prosperity and helpfulness.

To me, one of the most significant events of the past thirty years, is the growth of THE ETUDE from an unknown quantity, as represented by its first number, to a magazine easily the first of its kind in the United States, if not in the world.

The important part which it has taken in musical education cannot be overestimated—it certainly has been a potent factor in my growth, as it doubtless has in that of many of my fellow musicians. I well remember with what fear and trembling I sent my first effusion to the editor, some twenty-five years ago. To my surprise, the acceptance of the article was accompanied by a kindly letter from Mr. Presser, in which he asked for more copy and at the same time pointed out some of the defects in my writing while he noted the strong points. To the encouragement of Mr. Presser I owe whatever success I may have had as a writer. I hope that I may have helped, in a small measure, the readers of THE ETUDE as much as my fellow writers have helped me.

As a boy in a small country town, one of my first teachers was a lady who, to her duties as a minister's wife and housekeeper, added that of a piano teacher. Where she picked up her slight knowledge of music, I know not, but I do know that she was responsible for many bad habits which it took me years to eradicate later on. It was quite the usual thing for her to carry on her household work while giving a lesson. She would often bring her cake bowl into the parlor, and, while vigorously stirring a cake, at intervals beat time on the bowl with her spoon. A mistake in my playing was rewarded with a cuff on the ear or a rap on the knuckles, accompanied by very intemperate language for a minister's wife. Doubtless I justified it! I mention this incident as an example, and by no means an exceptional one, of the teaching of those days.

This town to-day supports some excellent teachers, who, it may be said, are all subscribers to THE ETUDE.

ETUDE JUBILEE GREETINGS RECEIVED TOO LATE TO BE INCLUDED IN THE REGULAR COLUMNS.

When the news of THE ETUDE Jubilee first came out we were literally showered with the most cordial congratulatory sentiments from ETUDE friends everywhere. It then occurred to us that it would be a fine plan to publish many of these. Some arrived too late to be included in the regular columns reserved for this purpose. We present them here.

Congratulations and best wishes for your good work. May THE ETUDE continue to prosper.

XAVER SCHARWENKA,
Eminent composer, pianist and teacher (Berlin).

Accept my best congratulations. THE ETUDE has my best wishes for the continuation of the good work for many, many years to come and my best thanks, as a small unit in the mass of beneficiaries, for the noble work done.

DR. W. W. GILCHRIST,
Eminent composer, conductor and teacher (Philadelphia).

Hearty congratulations and best wishes for the continued success of THE ETUDE.

DR. H. J. STEWART,
Eminent composer and teacher (San Francisco).

Hearty congratulations from one who has had a deep interest and spirit of friendliness for THE ETUDE from its beginning to its world-wide recognition of to-day. May its future be even more successful than its past.

SAMUEL L. HERMANN,
Director and teacher (Philadelphia).

I want to express my appreciation of THE ETUDE. I have no doubt that I owe my success as a teacher to THE ETUDE and its founder. Hearty congratulations.

MRS. U. B. WHITE,
Teacher (Rangoon, India).

Mile-Posts in Pianistic Progress

By the Eminent Pianist Teacher

SEÑOR ALBERTO JONÁS

[EDITOR'S NOTE: This article is the third in the present series by Señor Jonás. Students should not fail to secure the previous articles as they give a very comprehensive outline of the development of the art of piano playing from the very earliest beginnings. Señor Jonás resided in the United States for many years, but is now engaged in teaching in Berlin. He is the teacher of the remarkable prodigy, Pepito Arriola.]

DEVELOPMENT IN THE EIGHTEENTH CENTURY.

We seem to have strayed far from piano playing. and yet how can one be a really fine pianist, a musician and ignore or deny the influence of the other arts on music? Is it rash to presume that because these arts reached a height of sublime perfection, the genius of Johann Sebastian Bach and of Handel (both born in 1685) was stirred the more to accomplish their formidable task, nobly executed, of raising the art of music to the level of the others!

We now reach the eighteenth century, which brings a rapid development of pianistic technic. Domenico Scarlatti and Muzio Clementi, 1746, inaugurate the era of the virtuoso proper. Scarlatti's piano works are intended, almost without exception, for the display of technic; it is still scales, arpeggios and passage work; double notes and passages in chords appear seldom, but he exploited considerably the crossing of hands in skips, taken at a rapid tempo, which, trivial as the innovation may seem, gave great brilliancy to the playing and a new outlet to technical proficiency. Towards the end of his life he grew so fat that he could not cross his hands any more on the keyboard and could not play his own pieces. "Served him right," will undoubtedly be the expression of the young lady with her hair down her back, who strives to hit more than two accurate notes in his lovely, joyous Sonata in A major.

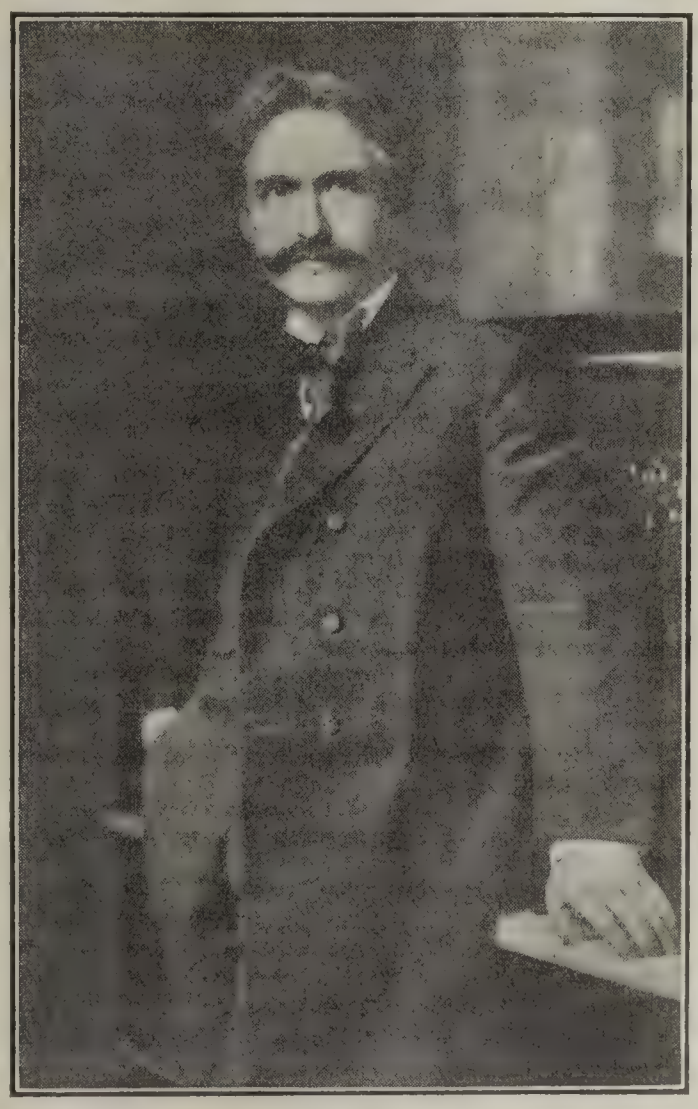
Clementi's aim was further to develop technic. His passage work requires more strength of fingers and wrists; he gives attention to the playing of thirds, although sixths and fourths do not yet appear to any extent. His *Gradus ad Parnassum* marks the beginning of modern piano playing; it is a work of lasting value. Contemporaneous with Clementi were Haydn, 1732, Mozart, 1756, and Beethoven, 1770.

There is no need to tell the reader what these three names mean for music. From a pianistic standpoint Beethoven's Sonatas and Concertos represent a new apex in musical literature. The facile, none too strong fingers and wrists, that play with charming grace the productions of all the older writers, and even the fluent Sonatas of Haydn and of Mozart, fail here entirely.

Conceived by a mighty mind, depicting the entire range of human emotions, with the orchestra ever present in their wealth of color, and in their disregard of technical difficulties, the piano works of Beethoven compelled a new manner of piano playing. Virile, rugged strength allied to feminine (not effeminate) grace; strong, yet supple fingers, wrists and *arms;* great forcefulness of accent and delicacy of touch, all these are needed when playing Beethoven; but more than that: one must have lived—for the canvas on which he wields his mighty brush is so large that too young eyes cannot understand its heroic proportions.

Czerny's name (1791) appears strange at this juncture, yet he was a pupil of Beethoven, and not only has he written pedagogical works to which the new generation of pianists owes much, but he was himself the teacher of Liszt.

We are now in the nineteenth century, and the piano for which Bach, Händel, Haydn, Mozart wrote the greater part of their works becomes more and more the favorite medium of expression. Schubert (1797), von Weber (1786) have lavished on it the richness of their creative genius. And here, as we did before Bach and Beethoven, we must again pause; for a quartet of tone poets appears, with whose advent the piano gains the unique and universal position it occupies to-day.



ALBERTO JONÁS.

A FAMOUS QUARTET OF PIANO POETS.

Mendelssohn (1803), Chopin, Schumann (both born in 1810), Liszt (1811) wrote mostly for the piano and endowed it with a literature so vast and varied as to create for our instrument again a new era, the richest and most brilliant it has known.

As creators of a new style of piano playing, Chopin and Liszt both stand out conspicuously; the former through the wonderful originality and boldness of his tone creations, his yearning, heart-searching melodies, the depth and strength of his utterance, alternating with such loveliness of poetic expression as completely to sway and subjugate our willing selves. Beethoven wrote vast problems and struggles of mankind against fate, and his joys and sorrows are so big as to be meant for the entire human race, and therefore we, single individuals, sometimes fail to understand him. Chopin wrote for the heart of man and woman. All that can gladden or pain he wrote, and with what appealing accents!

In his works, and they are nearly all for the piano, we live our lives again. Not one string of our heart does he leave untouched, and with what a delicate, womanly hand! But he can also pulsate a lyre of iron, and none is more manfully eloquent than he when (as in his great Etudes A minor and both of the C minor) he hurls forth his passionate, throbbing protest against Poland's downfall.

None can exceed the heroic and martial valor of his great soul. In his *Polonaises* F sharp minor, A flat major, A major, C minor, reverberate the tramp of armies, the boom of cannons, the sinister howl of grim war. Chopin, the morbid dreamer of Nocturnes, the elegant composer of aristocratic waltzes, we all know; but not all have as yet fathomed the might and sweep of his greater works: the Fantasie in F minor, the four Ballades, the four Scherzos, the great Polonaises, the Sonatas in B flat minor and in B minor, the Etudes and some of the Preludes and Mazurkas. . . Our piano technic has had to grow because of him; scales in thirds, chromatic thirds, fourths, sixths, the boldest passages in octaves, arpeggios of superoctave range, coursing through the entire keyboard, call for endurance and strength as never before.

LISZT AND RUBINSTEIN.

If Chopin is the poet, Liszt is the virtuoso, *par excellence,* and both he and Anton Rubinstein (1829) will ever stand as the two highest exponents of piano playing. Anton Rubinstein at the piano was a lion; an onrushing whirlwind of fury and passion that no barriers of technical difficulties could stay; the breadth and sweep of his playing were appalling and thrilling, yet the lion's paw could caress the keys with a touch like velvet, and what a tone he drew from the piano! Liszt, on the other hand, was the magician evoking all the splendor of the East; its hot, surging voluptuousness, the dazzling brilliancy of gorgeously set gems. But he could also let loose all the lightning and thunder of a torrential temperament, and his playing, in the palmy days of his virtuosity, is said to have exercised over his hearers the same witchery that was attributed to Paganini.

Saint-Saëns, himself one of the greatest of French pianists, and whose piano compositions, especially his concertos, have enlarged not a little the brilliant and effective repertoire of the modern pianist, says in his *Portraits et Souvenirs:* "One would hardly believe with what radiance, what magic prestige the name of Liszt appeared to the young musicians during the early days of the Imperial period; a name so strange for us Frenchmen, sharp and cutting like a blade of steel, traversed by its slavic Z as if by the flash of lightning. As an artist and as a man he seemed to belong the the legendary world.

"The majority of the pieces which he had published seemed impossible of execution to anybody but him, and they were so indeed according to the precepts of the old method which prescribed immobility, the elbows immovable, near the body, with a limited action left to the fingers and to the forearms. . . . . The influence of Liszt on the destiny of the piano has been immense; I see nothing to be compared to it except the revolution brought about by Victor Hugo in the mechanism of the French language. It is more powerful than the influence of Paganini in the world of the violin."

LISZT'S ACHIEVEMENTS.

This is true, but not only as a virtuoso has Liszt achieved a revolution in the manner of playing the piano. In every direction has the powerful influence of this remarkable man been felt. He transformed, ennobled the transcription for the piano of songs, organ pieces and orchestral pieces, so that they have become an accepted part of the higher piano literature, instead of being, as they were before him, musical atrocities. He invented new, better ways of musical annotation; he taught: and his pupils, through their own well-earned fame, have proclaimed the pedagogic genius of their master. He created the symphonic poem; he wrote a book on Chopin which better portrays the Polish genius than any other work written about him. He made us know Schubert, Schumann, Chopin when the public, accustomed to the insipid fare of former days, rebelled at first at the daring innovations. He also made known to us the Beethoven of the last Sonatas. He gave to Wagner such help of friendship, money, artistic support in producing his operas, such untiring efforts in his behalf that no small thanks are due him for the final success of Wagner's genius. He gave to the virtu-

own example, the stamp of the man of the world, cultured, refined, eagerly accepted in the highest circles.

With Schumann piano technic grows more massive; less scales, arpeggios and passage work, but a more orchestral style in which double notes and chords abound. The same holds good of Brahms, whose bigger, more difficult works require a technic for which the Etudes of Chopin are no sufficient preparation.

From the time of Liszt and Rubinstein to ours a host of famous virtuosos, of all nationalities, has sprung up, and it were idle to quote names known the world over. In the same time a love among the general public for piano playing and an understanding for and cultivation of the master works written for the piano have grown in a wonderful manner. This high level of musical culture and appreciation I have been able to observe throughout my numerous extended concert tours in all countries of Europe and all over America.

Only lately have women pianists entered the field as concert pianists, but with what brilliant success the names of Teresa Carreño, Essipoff, Sophie Menter, Elsa von Grave, Roger de Miclos, Clotilde Kleeberg, Bloomfield-Zeisler eloquently show.

THE FUTURE OF PIANISM.

We have thus arrived at our present day and, as I hinted at the beginning of this essay, the question arises: What will the future bring us?

To all appearances music will have to follow the irresistible march of mankind towards a less artistic but more scientific era. The mechanical piano will be so perfected that the "performer," by manipulating stops and levers with hands and feet, will be able to give an individual touch, accentuation and color to every single note, as the pianist does now, and the result may be the same, but with greater effects, with the peculiar articulation and rapidity of enunciation of mechanical appliances. The device, until now sought in vain, whereby a "vibrato" can be imparted to any string of the piano, like the vibrato a violinist brings forth, will be invented; the tone will be sustained, increased and diminished at will, as produced now by players of string and of wind instruments. More than that every instrument of the orchestra will be played automatically, and it will be possible for one person to control a combination of them, or possibly all, so that the "virtuoso manipulator" will "play" alone sonatas for piano and violin, quartets for piano and string instruments, concertos for piano and orchestra.

Impossible, say you? Wild fancies and dreams? Consider what our mighty organs are to the humble, little instruments on which Paumann and Claudio Merulo played. Already we have astounding mechanical pianos and mechanical violins. Yes, this is what awaits us; the twentieth century will mark the dawn of such scientific, mechanical marvels as we scarcely dare dream of, and music will also—who knows whether for better or worse—be subject to its unavoidable influence. Will it then still be one of the muses? Will the hearts of our great-great-grandchildren be thrilled by it as ours are to-day? Is it possible that the heavenly beauty of so many, many works of our great composers shall, to future generations, appear stilted and stale? I, for one, do not believe it. There is a something, call it was you will, which makes a work live forever, in defiance of time, of mankind itself. Nor do I believe that the love for music study, nor the occupation of the teacher will be lessened in the least.

"Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme."

Thus wrote the immortal bard of Stratford-on-Avon. The same proud truth glows in those tone poems, forever lovable and true, left to us as a priceless legacy by the master poets in music.

It is told of a celebrated teacher that "once upon a time" a young man brought for his inspection an original composition. Going carefully over the manuscript he pointed to passage after passage where traditional precepts were disregarded. For each and every one the young composer produced a parallel from the works of a great composer. At the end the master passed back the manuscript with the words: "You have all composers."—Homer A. Norris.

Etude Jubilee Greetings

World-wide Congratulations from Etude Friends

(*Continued in alphabetical order from page 8*)

Great artists create waves of enthusiasm that follow in their wake, as the tides of the sea follow the moon; but solid musical culture reaches higher permanent levels and wider bounds mainly through the activity of teachers and students. In view of the democratic manner in which The Etude addresses itself to all concerned with music, spreading broadcast the best thoughts of the greatest musicians and at the same time giving careful attention to the simplest wants of beginners, I regard The Etude as the most widely influential educator of our time.

Albert Ross Parsons.
Eminent Teacher (New York).

Congratulations upon The Etude's Thirtieth Anniversary. May it live and prosper many another thirty years.

Maud Powell.
Eminent Violinist (New York).

Cordial congratulations upon your jubilee. The Etude is one of the most interesting and useful of musical journals, and I am certain that you have contributed to the raising of the standard of musical art in America.

I. Philipp.
Professor of Pianoforte, Paris Conservatoire (Paris).

Put me down as a friend, past, present and future of The Etude. I have always read it with greatest interest. With best wishes.

James H. Rogers.
Eminent Composer (Cleveland, Ohio.).

I always take advantage of occasion to recommend The Etude as a musical magazine to those interested in music. Hearty congratulations.

Clara Kathleen Rogers.
Eminent Singer, Teacher, Writer (Boston).

In congratulating The Etude heartily upon the far-reaching and extraordinarily thorough work which the journal has done for real musical education, I feel that the musical world owes a debt to The Etude for its great service in promoting culture. May it continue for many years to come with the same strength and completeness which has marked its past.

Prof. Hermann Ritter.
Eminent Musical Historian (Würzburg).

Hearty congratulations and best wishes for a prosperous future.

Frederic W. Root.
Teacher and Writer (Chicago).

Accept my heartiest good wishes. If ability and untiring diligence has ever been crowned with success, it has never been more deserved than in the case of The Etude, a musical journal, excellent in every respect. The whole musical world will participate in congratulating it at this time, but no one more heartily than

Eduard Schütt.
Eminent Composer (Vienna).

The Etude was the pioneer in its field. It established a standard and maintained it with constant progressiveness and improvement. If I were asked to mention the most potent factors in our general musical uplift—reaching out into the main traveled roads and byways of our professional activity—I would name The Etude as heading the list. Accept my heartiest congratulations.

Wilson G. Smith.
Eminent Composer (Cleveland, Ohio.).

Thirty years is a long time. There was once a thirty years' war. I know that you have had thirty years of peace. The Etude deserves it, and I congratulate it upon its success.

John Philip Sousa.
Eminent Bandmaster (Everywhere).

To have influenced thousands of students for a generation is a life work allotted to but few men. Accept my hearty congratulations and best wishes.

R. Huntington Woodman.
Eminent Organist and Composer (New York).

Best wishes for the Jubilee of The Etude. Vivat! Crescat! Floreat!

Luiza Tetrazzini.
Eminent Singer (Milan).

I congratulate you most heartily upon the thirty year jubilee of your highly valuable monthly journal. Your work has proved of great educational benefit to pupils as well as teachers. The Etude is an encouraging example of progress in musical journalism.

Emil Sauer.
Eminent Pianist (Dresden).

To The Etude upon the occasion of its Thirty Year Jubilee, good luck and all best wishes.

Ernestine Schumann-Heink.
Eminent Opera and Concert Singer (Caldwell, N. J.).

The number of young minds whose awakening curiosities in matters artistic have been stirred and satisfied by The Etude must be incalculable. I congratulate you most heartily on the brilliant success of these thirty years of musical pioneering, during which you have spread valuable information, stimulated thought and fostered enthusiasm, the alpha and omega of all human achievement and particularly art.

Sigismund Stojowski.
Eminent Pianist (New York).

With best wishes for the continued prosperity of The Etude.

Marcella Sembrich.
Eminent Singer (Berlin).

The sensible development of musical taste in the broadest sense of the word, the mission of providing the knowledge that leads to ability has been the constant aim of The Etude since the very beginning. The way in which this aim has been attained should bring the congratulations of all earnest musicians to the home of The Etude. Best wishes and the hope that others may do as I have always done in telling my musical friends to become regular Etude patrons.

N. Coe Stewart.
Educational Writer (New York).

Hearty congratulations to The Etude. I have always read it and always considered it a fine paper and never so good as just now.

Charles E. Watt.
Editor of "Music News" (Chicago).

The Etude has a clear title to jubilate over the good work it has done to all engaged in the musical world. Nowadays thirty is considered the prime of human life, but there is no age limit to The Etude even should it reach that of Methuselah. Hoping that it will and that its prosperity will increase with every year.

George P. Upton.
Eminent Critic (Chicago).

Accept my warmest greetings on your thirty year jubilee. It is a matter for congratulation that so clean a journal has made such a great success. Such a journal, going into homes of musical people all over the country is bound to do a great deal of good, especially in the smaller towns where advantages are few and far between. May you live long and prosper.

Fannie Bloomfield Zeisler.
Eminent Pianist (Chicago).

With the World's Great Educators

By DR. E. E. AYRES

HERBART.

1776—1841.

"The Father of Educational Psychology."



HERBART

PESTALOZZI was a reformer rather than a psychologist; but he was well aware of the fact that any valid science of education must be based on psychology. He was a careful observer of the mental processes of his pupils and adapted his methods of instruction to these processes as he understood them. His true successor is found in Herbart, the philosopher, psychologist, and pedagogical expert.

Herbart, the son of a German lawyer and statesman, was well trained in the home before he entered the schools, and had during the entire period of his life the most favorable surroundings for his intellectual growth. His mother studied the Greek language in order to help her son in his studies. He received his doctor's degree from the University of Göttingen in 1802. He had previously studied also at the University of Jena. Before his graduation he had acted as tutor for several boys, and his interest in pedagogical methods had caused him to visit Pestalozzi. He had made written reports on his own methods and observations, and had written an essay on Pestalozzi. From 1802 to 1809 he lectured on pedagogy at Göttingen. During this period he published his book on *The Chief Function of Education*. In 1809 he became the successor of Kant as Professor of Philosophy at the University of Königsburg, where he lectured for nearly a quarter of a century. He then returned to Göttingen, where he lectured until his death. At Königsburg he established the first university school for teachers, in which many of the most successful of the Prussian principals and teachers were trained. His was the uneventful life of the scholar, the university professor, and the author. It is his chief distinction that he developed a system of psychology, and upon that system he based his educational theories. His method has been most fruitful, and his psychology with some modification is still the basis of most pedagogical systems. The great authorities on education in America are nearly all Herbartians.

HERBART'S VIEWS.

Rousseau had exalted the "natural methods" of observation and experience in his violent protest against the excessive traditionalism of his day. He made little of instruction, and everything of natural development. Locke and others had made too much of systematic, formal instruction, and exalted the intellectual authority of the teacher. Herbart criticized both extremes. He argued that the "natural" man would find himself unfitted for social life, and the strictly conventional man would be so nearly like other men that he could be of little use to society. The strictly "natural" man would go on repeating the blunders of the past, learning nothing from other men's experience. The "conventional" man would be so completely under the influence of the teachers of to-day, and would depend so little on his own personal experience and observation that he would simply prolong the errors of his own generation. True education must avoid both extremes; it must respect tradition sufficiently to keep one from repeating the blunders of the past, and have individuality enough to make some real advance possible. There must be some promise for the future as well as a solid basis in the past. So Herbart argued that equal prominence should be given to "absorption" and "reflection." By "absorption" he meant the yielding of the mind of the pupil to acquisition of facts and ideas. By "reflection," the assimilation of those ideas and facts. Such reflection would preserve individuality, because in such deliberate reflection the objects emphasized always depend on individual choice. Reflection, therefore, involves rejection of such ideas as the pupil's mind cannot adapt to its own ends. All this would apply to music teaching. How to give the pupil the advantage of traditional interpretations and methods without making him conventional, how on the other hand to develop his individuality without making him crude, unpolished, barbarous is our problem. The "conventional" musician is like all other musicians and has no message for the world. The "strictly original" musician repeats too many of the wretched blunders of the past without knowing it, or without caring. Either extreme is a failure. The one is of no advantage to society, contributes nothing, counts for nothing; the other is not likely to gain the ear of society, whatever his original message may be. And much of his vaunted originality will prove to be of little worth.

SPECIAL FEATURES OF HERBART'S METHOD.

1. The teacher must help the pupil to understand his present stage of development. He must assist him to distinguish the ideas already in his possession.

2. New material must be presented clearly. The good teacher must know how to distinguish things that differ.

3. The teacher should help his pupil to group his work around some central subject. Ideas must be made to support each other in accordance with the Law of Association. This Law of Association, or Apperception, the followers of Herbart have tried to apply in various ways. Some have proposed history as the central study. All other studies would then be grouped around history and become phases of that subject. Others have urged science, others geography, others economics, others social life. Many music teachers have found the historical method most fruitful.

4. Herbart put great emphasis upon the importance of interest as the only emotion that really assists observation and reason without in any way hindering them. By exciting the interest of the pupil, indifference and stupidity must be overcome. In a large measure the good teacher is able to control the interest of the pupil. The last word of pedagogy is, "Make your instruction interesting, and do so by making it clear, and by showing its connection with the whole of life."

HUGO WOLF'S METHOD OF COMPOSITION.

THE following extract from Mr. Ernest Newman's book on Hugo Wolf sheds an interesting light on the methods of one of the greatest composers of songs that ever lived. Hugo Wolf is slowly coming to his own. The melodiousness of his music, its masterly declamation, and the subtlety with which the accompaniment follows the varying shades of meaning in the text are gradually becoming better appreciated, and it will surely not be long before his works are more frequently heard at our song recitals.

"We know that when writing his songs he always conjured up before his mind's eye a realistic picture of the scene; he told Kauffmann, for example, that in the case of *Weylas Gesang* he imagined 'the protecting spirit of the island of Orplid sitting on a rocky ledge in the moonlight, holding her harp in her hands;' in the second *Cophtisches Lied* he pictured 'a banquet of wise men from every land, singing a jocund, high-spirited song and draining their bumpers at each refrain,' and so on.

"He neglected nothing, in fact, that could help him to concentrate his whole faculties upon the little picture to be painted or the drama to be acted, so that his hypnotic possession by it might be complete. He would read the poem one day and reflect upon it until it had entered into every nerve cell of his system, but think very little or not at all of how he would set it. He would go to sleep, and in the morning the song would be already made by some mysterious alchemy—so fully formed that in noting it down his pen could hardly keep pace with his brain, while scarcely a note or a rest of it required to be altered afterwards The poems literally set themselves. Wolf was only the expressive medium through which all the deeper significances that were latent in the poem were made visible and audible."

POSITIVE VS. NEGATIVE TEACHING.

BY EDWIN HALL PIERCE.

IN attempting to be perfectly conscientious in correcting all of a pupil's careless errors, did you ever meet suddenly with this discouraging outcome—a melancholy timidity, coupled with a marked loss of technical power, movements of the pupil's hands becoming like those of a fly caught on sticky fly-paper? The worst thing about it is, that such a misfortune seldom overtakes the careless and incompetent teacher, but rather the extremely faithful teacher who is well equipped in every respect save in the highly important matter of tact.

The secret of avoiding this unfortunate state of affairs is two-fold—first, *all directions should be given in a positive, not a negative form;* second, *the teacher should never allow himself to feel the least inward doubt of the pupil's ultimate success.* To illustrate the first point, I will give a few examples of good and bad methods in correcting common errors:

POSITIVE TEACHING. STRONG AND GOOD.

"Remember that the sharp found earlier in the measure still holds good. What will this note be then? F sharp—yes, if you please, you will always play it F sharp, observing now how much better it sounds."

"The effect desired in this passage is that of a crisp, distinct staccato. Listen while I show you, and observe the finger-action by which I obtain this result. You may not be able to do this at once, but keep in mind the effect you wish, and in the course of a week's practice you will surely get it. Remember that almost the whole effect of this passage depends on it."

NEGATIVE TEACHING. WEAK AND BAD.

"There, look out, you are playing that F sharp as F natural again, just as I knew you would. You always will forget your unmarked accidentals. Be careful. Be careful now!

"Look out how you run those notes together. What do you suppose those little dots are for—just printed there to see how funny they will look? After three years of instruction, don't you know the difference between staccato and legato? Don't creep clingingly from one key to another, as you might in cantabile passages. Don't forget that each finger must entirely leave the key. Don't be so careless as not to notice every sign on the printed page."

ALWAYS ENCOURAGE WHEN POSSIBLE.

Examples might be multiplied without number, but these will suffice to make clear my meaning. Please notice that what I have denominated "bad teaching" contains as much actual truth as the "good teaching." It is "bad" merely because it takes no account of the unfortunate effect on the pupil's mind of so many checks and negative commands. Students of psychology have observed the fact that too many inhibitions of the will tend toward a state of melancholy and muscular inactivity. A very sensitive person may apparently be paralyzed for the time being by too many negative commands. Hence, if you have numerous admonitions to give, be sure to voice them in positive form, that is, as encouragement to do some particular thing, to imitate, to attain, in general, TO ACT, rather than to avoid, to abstain from, to be careful not to, or in general to cease from Action.

WHEN a boy says "he cannot see any tune in his piece," he means that he does not understand the rhythm. Now rhythm is of all parts of piano teaching the most difficult, perhaps because it is the most obvious. Boys generally learn "the tune of the piece" by having it played over to them; and they pick it up this way easily enough. But if their natural sense of rhythm fail, and they cannot understand it in that way, it is most difficult to develop the missing faculty artificially, and the attempt I fancy is rarely made. The result of this system of teaching "time" is that boys find the greatest difficulty "making out any tune" for themselves. Even comparatively good players fail to read at sight, because they are so accustomed to have everything played over to them first that they cannot understand the time from the notes."—E. D. RENDALL, in Hints on Teaching.

Musical Thought and Action in the Old World

By ARTHUR ELSON

NEW IDEAS UPON MUSICAL PSYCHOLOGY.

AFTER a period of deep thought on the psychology of musical æsthetics, one finds the subject not wholly clear. But the theory of chord development along the overtones, reviewed last month, suggested a search as to how or why we enjoy music; and here goes.

A large part, of course, is due to association. We recognize a march, a waltz, a minuet, etc., by the rhythmic structure, which we have already learned to couple with the action implied. Other factors enter, of course. In general, high pitch is brilliant and cheerful while low pitch is not; and one would trace this directly to the fact that an increased vibration-note causes an increase in the number of tiny sensations received in the brain. The low tone is louder, and carries farther in boat whistles, but the high note causes more of the vibration sensation that is the basis of cerebral attention and pleasure. This may indicate why, after we learn the major scale, the minor mode seems gloomy. If we learned the minor first, the major would seem more than ever brilliant. But folk-songs and popular music teach us major effects even before we begin to study. They are, in fact, based on the overtone series, the "chord of nature."

Similarly, in rhythm, rapid notes seem more brilliant than slow ones, and loud notes more striking than softer ones. The bright scherzos of the Beethoven symphonies are often as fast as the swiftest galop. If in marches the tempo is less rapid, we find a new factor to attract attention—a noticeable regularity of pace and accent. This, with the usual loudness of a march, is sufficient to give it a cheerful character as well as martial associations. Some new factor, like the minor mode, is needed if a march is to be made gloomy. Constant softness will also modify the effect somewhat; not an expected softness, like Roff's picture of the departing army in Lenore, but an unexpected softness without apparent reason. Anything that we hear after actually being led to expect it would heighten the interest and cheerfulness.

This expectation factor gives the charm to the higher forms of counterpoint. We know what to expect—themes and figures that will play their part over again in the different voices. We may listen to the freedom of an invention or the stricter form of the fugue; but if the composer uses his themes with skill, we are constantly attracted through the mental process of recognition of the expected. The same is true in large degree of symphonic development, and to some extent of all musical form.

But psychology is now going deeper. In the review of Friedrich Bösenberg's work, in *Die Musik,* several ideas appear. A two-noted interval, for instance, is regarded as a psychological unit, the notes at each end serving to show a certain scale-distance, just as it takes two marks to show an inch space on a ruler. This, of course, plays its part if the notes occur successively, as in melody. Some give each pitch its special character, but it is far more important to differentiate between the degrees of any given scale. There is also a monistic and a dualistic theory of intervals, the former apparently claiming that any interval when possible take its place in the chord of nature; E and G, for instance, suggesting the tonic triad of C rather than that of E minor.

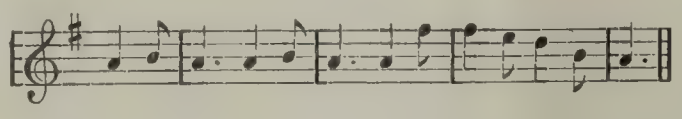
HOW MUSICAL APPRECIATION HAS DEVELOPED.

In last month's notes it was seen that recognition of vibration-rates, *i. e.,* scale positions, was the chief factor that entered into the appreciation of harmonic as well as melodic progression. When we hear a chord, we unconsciously refer it to something else—either the original keynote, or that of a key to which we have modulated. When we hear the following chord we compare it with what went before, and notice in what way the relationship to the keynote is changed—what new part in the scale is played by the chord. If the second chord differs from the first so much that a new keynote is implied, we do not at once supply it, but wait for the third chord. The latter usually determines the key in connection with its predecessor, just as two [illegible] termine a point.

[illegible]ain to Marnold's theory that musi[illegible]s developed along the overtones. The pre-classical period, he notes, was accustomed only to the fifth overtone, and relied on triad effects. The romantic school brought in the sixth of the series, making seventh chords usual; while the moderns rely on perceptions of ninths and even more advanced chords. While this is true, it is hardly fair for Marnold to consider it a final justification of certain composers. Because a new chord grows familiar, it does not signify that the old effects are superseded. They should be merely amplified; composers should use the full range of possibilities, and not limit themselves to a mere revel in what is new and comparatively strange. In this respect a Debussy and a Schönberg show themselves extremists, where a Wagner or a Liszt was broad enough to blend the old effects into the new, and build on a solid foundation.

The recognition of relation of effects, then, lies at the basis of musical perception, unless we are going to create a new system of music. Thus we have grown to a point where a unison melody will imply its own harmony in large degree. The reverse is true, that harmonies may imply a melody, as in the Gounod-Bach *Ave Maria.* The mind naturally takes the simplest course first; but it is for the composer to give us something more ambitious. When we hear the music of the masters, we see that it is better than what we could have written. The secret is, to some extent, variety. The mind cannot focus itself on one object for any time, without having a "mind-stream" of other things suggesting themselves. So in music we note a series of changes in vibration relations. These changes themselves should have variety without continued abruptness. In fact, this variety and contrast, this constant solving of relation puzzles, applies also to rhythm and all other factors in music.

It is another matter to say why certain of these relation puzzles should cause certain emotions when the ear solves them. One would be pleased to have expert psychologists attack this problem. In general, one may suppose that a progress from simple to complex changes, if not too abrupt to be followed, would heighten interest, while a return from complex to simple (in its briefest form a cadence) would give the satisfaction of a solved problem. Chords that suggest solutions are particularly expressive; and among these first place goes to those that suggest the tonic—*i. e.,* the dominant, the dominant seventh, the sub-dominant, and the sub-dominant triad with the third below, or seventh chord of the second degree. The major seventh, as found on the fourth degree of the scale, is noticeably strong in effect. That on the first degree is less pronounced, being nearer the tonic. An example of strong chord expression may be found in the theme in the second part of Chopin's 12th Nocturne—



The last five chords give the pronounced major seventh, the inversion of the seventh on the second degree, two sub-dominant forms, and the tonic; while the first two changes of chord were brought about by the movement of a single note through one degree, and the two later changes were almost equally simple. It seems from this as if the secret of expression would lie in unexpectedly great harmonic changes, produced by simple means, and proceeding from complex to simple formations. But that may be only one of many methods, and it may be that not everything built on that plan would prove attractive. Meanwhile one would like to see recognized authorities take up this subject in the magazines.

MUSICAL NOVELTIES.

Among novelties, Arnold Schönberg's works express the word in its fullest sense. Leonhard Welker in *Die Musik* praises the three piano pieces, Op. 11, and seems to think that Schönberg is enlarging the possibilities of the piano; but one may doubt the enlargement. The present writer once knew a little girl who invented words of her own for "good," "bad," and other terms of a child's vocabulary. It is a safe bet that she gave these up in later life. But the composer need never renounce his peculiar idioms, for in music some one will always be ready to worship what is new and strange. Schönberg's trick of having the right hand press noiselessly on octaves above the left hand notes, to let the strings vibrate in sympathy with certain overtones, may be effective, but has no great value.

Ariadne auf Naxos seems to be going well. The overture shows humorously the non-musicianship of M. Jourdain. Act I has a serenade, a pastoral duo, a minuet with the dancing master, a tailors' dance, and so on. Act II brings the Ariadne entertainment, given by M. Jourdain. The thirty-five players have hard work, but the score seems interesting. If the *Rosenkavalier* is a labored echo of *Figaros Hochzeit,* then *Ariadne* may be a fantastic reflection of *Die Meistersinger.* But D'Indy was wise in saying that Strauss is a follower of Berlioz rather than of Wagner; Richard the Lesser does certainly "cipher with notes." He is now said to be writing a ballet on a biblical subject connected with Joseph.

New operas include De Lore's *Trois Masques,* Grellinger's *Hans in Schnockeloch,* and Giordano's *Madame Sans-Gêne.* Puccini's next is to be called "Gayety of Heart," while two of Mascagni's are *Cleopatra* and *The Rose of Cyprus.* Madrid will hear operas by Breton, Del Campo, and Arregui. Madrid orchestral composers include Calés, Villar, and De La Vina. Reger's new *Romantic Suite* will be given at Dresden. Berlin heard Van der Pals' violin concerto and Baussnern's third symphony, while the fourth of Sibelius proved rather a puzzle to London. D'Indy's *Jour d'été dans la Montagne* was much liked in Paris.

A Richter story seems of interest. Richter was a great horn-player before conducting; and when Wagner submitted to him a hard passage from the *Meistersingers,* he proved it practicable by playing it. Later, at a Munich rehearsal led by him, the horn-player balked and called the passage too difficult. Richter at once seized the instrument, played the phrase, and shamed the man into his duty. Oddly enough, the recalcitrant one was the father of Richard Strauss, who now makes the players work harder than ever.

THE INCOMPARABLE BRAIN-TRAINING VALUE OF MUSIC.

BY ALBERT J. SILVER.

(The following from the well-known teacher of music and writer in England is worthy of serious attention.—EDITOR OF THE ETUDE.)

THE union of directors of music in secondary schools in the United Kingdom, with the coöperation of head masters of the great Public and Preparatory Schools, are making an organized effort to train boys of the upper classes in reading music at sight.

There is no doubt that the recent musical awakening in Great Britain has revealed the existence of a love of music, together with a power of appreciation which, after the neglect of nearly four centuries, is a very striking phenomenon. In no part of the country, and in no section of society, has the attempt to foster good musical taste and good chorus singing been a failure.

But more than this: in some of the most unpromising districts of rural England it has been found that class teaching of sight reading has done much for the general quickening of brain activity among children apparently inaccessible to all other forms of intellectual stimulus; and, indeed, no estimate of the value of this effort is worth anything which does not include the fact that *it is distinctly a form of brain training.*

It is affirmed that the intellectual training of any young boy, no matter how quick or how slow his faculties may be, will benefit by a continuous course of sight reading in class, through the years from 9 to 14. Moreover, in the case of the slowest boys, it is found to be the one influence to which a response is never withheld.

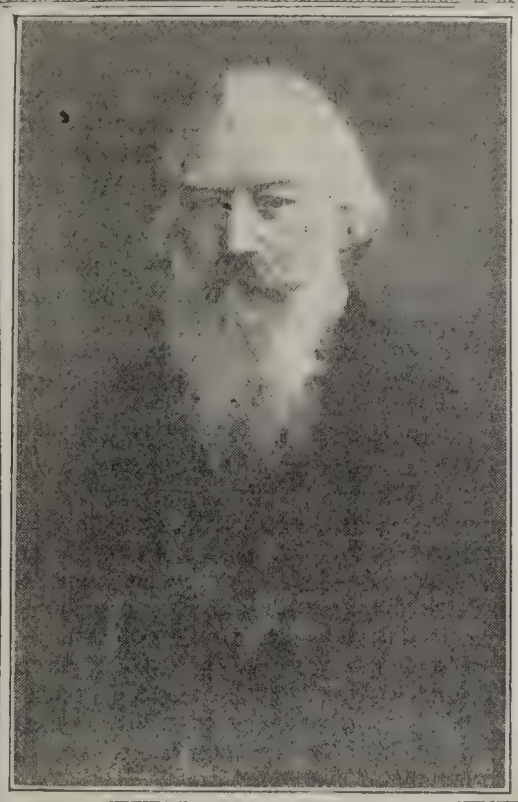
They hold that it is a mistake to imagine that for a considerable number of boys the study of music would be a useless expenditure of time. The present tendency is to encourage all-round as distinct from specialized training and that what constitutes backwardness in young boys is not lack of knowledge at a certain age, so much as the incapacity to attack the simplest problems or to believe in the possibility of the simplest achievements. This state of mind is far from uncommon among boys of 14, and is exactly what a course of musical training is likely to prevent, uniting, as it does, training of sense perception and of reasoning powers with an appeal to the natural emotions.

The essential importance of the sense of rhythm and its close connection with a feeling for law and order has not been lost sight of; also the moral discipline of chorus singing, which encourages self-expression while insisting on subordination.

It is affirmed that there is no need for the lessons to be lengthy, but it is important that the intervals between them should be short.

They hope that if only some scheme of coöperation between the Public Schools and the Preparatory Schools can be set on foot, the result will be an intellectual quickening of the social life of the upper classes.

The Etude Master Study Page



1833—The Real Brahms—1897

BRAHMS' PERIOD.

THE Germany of to-day is a strong federation of German states under the imperial dominion of the Kaiser. One hundred years ago Germany was no more or less than that section of Europe tenanted by people of the German race, divided into small kingdoms and principalities, of which Austria was always considered a part. It had suffered from the terrific blows that Napoleon delivered to his enemies and was staggering along under the influence of the reactionary Austrian minister Metternich, who was so suspicious that he even prevented musical festivals with the fear that they might be revolutionary gatherings. The political renaissance of Germany really began with the entrance of that master of diplomacy, Otto von Bismarck. When Brahms was born Bismarck was at the beginning of his iron career. Under the great Chancellor, Prussia became the force which resulted in the German Empire in 1871. All these things occurred during the life of Brahms, and it is not difficult to believe that much of the great power which marks his works came from the dynamic political atmosphere of his time, an atmosphere also capable of influencing a totally different type of composer such as Brahms' great contemporary, Richard Wagner.

BRAHMS' ANCESTRY.

Brahms' family name appears in some forms as Brahmst. At least it may be so found upon the program of a concert given in 1849. The master's father was an able but little known musician, Johann Brahms. He played the viola, violin, 'cello, flute, horn and contra-bass. Here and there he managed to pick up an odd job in addition to his regular work as a performer on the double bass at the theatre and in the Philharmonic concerts, and as a member of the town military band. Despite his versatility and ability, Brahms' father was so poor that he was not above "passing the hat" when he played in summer gardens. Brahms' mother was delicate, ordinary, and it is said walked with a conspicuous limp. She was seventeen years older than her husband. History records little of her other than that she was affectionate, blue-eyed, pious and entitled to that greatest German distinction of feminine virtue, *tuchtige hausefrau* (tidy housewife).

BRAHMS' BIRTHPLACE.

As you look upon the ramshackle building in which Brahms was born, it should be remembered that, like so many other German edifices of the kind, it was a *Wohnung* or a tenement. The Brahms family occupied only a few rooms, and their home was very close indeed to abject poverty. This "home" was located on a dismal little lane in the city of Hamburg. Brahms was born there Tuesday, May 7th, 1883. His mother was then forty-four years old. His father twenty-seven.

BRAHMS' EARLY TRAINING.

Brahms' first teacher was a pianist named Cossel, who gave the boy his first lessons when he was seven years old. At ten he was so advanced that he played a study by Herz at a Charity concert. During the same year his self-sacrificing teacher, realizing what splendid talent the boy had, took him to the nearby city of Altona to Marxsen, who had been Cossel's own teacher in the past. Brahms played for the old master and was assured that he had better continue under Cossel. However, his father's friends were not satisfied and a concert was given in the *Bier Halle "Zum Alten Rabe,"* the proceeds of which were to be applied to the education of the young musician. With the requisite funds in hand Marxsen was approached again and consented to accept the boy as a pupil for one lesson a week,



BRAHMS AND JOACHIM AT THEIR FIRST MEETING.

"Blessed is he, who without hate shuts himself from the world."—GOETHE.

but stipulating that he should also take two lessons a week from Marxsen's former pupil Cossel. Finally Marxsen took the boy under his care, teaching him without compensation. The world owes a great debt to Cossel since it was only through his magnificent self-sacrifice that this was brought about, and through his persistence that the parents of the boy were prevented from sending him upon a tour as a prodigy, which might have proved ruinous.

Marxsen was a thorough musician who had had an excellent training in Vienna. He took an unusual interest in the boy and saw to it that his general education in the regular school work was not neglected. He obliged him to transpose long pieces of music at sight.

At the age of fourteen Brahms gave his first concert, playing the following program:

Adagio and Rondo.....ROSENHAIN
Fantasie on William Tell.....DOHLER
Serenade for left hand.....MARXSEN
Etude.....HERZ
Fugue.....J. S. BACH
Variations on a Volkslied.....JOHANNES BRAHMS

In 1853 Brahms went upon a tour with the Hungarian violinist, Eduard Remenyi, a great relief from his previous years of musical hackdom, teaching at the rate of twenty-five cents a lesson and playing in *lokals* (cafes). Remenyi introduced Brahms to Joachim, who recognized his great talent. Joachim in turn introduced the young composer to Liszt and to Schumann. Schumann was immensely impressed with his works and wrote an article lauding Brahms in the "Neue Zeitschrift für Musik," entitled *Neue Bahnen* (New Roads). During the four years, 1854-1858. Brahms was Court Music Director for the Prince Lippe-Detmold. In 1862 Brahms went to Vienna to be near his friend, Theodor Kirchner. In the Austrian musical capital he was honored with the post of Director of the *Sing Akademie*, and later with that conductor of the *Gesellschaft der Musikfreunde*. From 1864 to 1869 he spent part of his time in Hamburg, Zurich, Baden-Baden and other cities, but Vienna became his ultimate home. He made numerous tours as a pianist, but his playing was for the most part too serious in character to win him the great enthusiasm that the virtuoso expects from the public. His life was marked by his natural distaste for notoriety and the turmoil of the world. He ignored the degree of Doctor of Music when it was offered to him by Cambridge University (1877), but accepted that of Ph.D from Breslau University (1881.) In 1886 he was Knighted by Prussia (Order of Merit). He was the polar antithesis of Richard Wagner, to whom tranquility was a welcome but an unattainable attribute. The difference between Brahms and Wagner was the difference between the silent majesty of peace and the glorious clamor of war. Yet Wagner unquestionably placed himself and his music in more definite contact with the human needs of his time than did the ascetic Brahms, working in art principles often far to complicated for those of more frail intellects to comprehend.

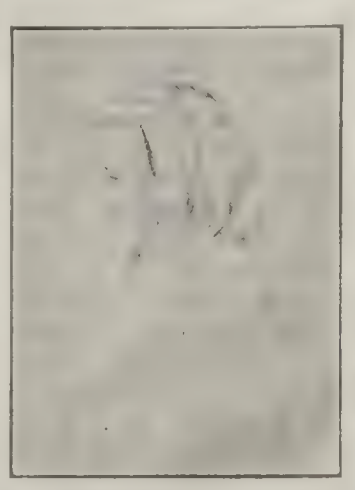
BRAHMS' PERSONALITY AND APPEARANCE.

Brahms' appearance was impressive despite the fact that his head was abnormally large and his body small and stocky. His complexion was ruddy, his eyes blue and penetrating, and his hair slightly gray in his advanced years. The fact that his name appeared on several church registers and that similar names of other branches of the same family have been found in records of different churches apparently contradicts the assertion that he was of Jewish ancestry.

Brahms was inordinately fond of walking, particularly walking in the country, after the manner of Beethoven. He rarely missed a day without a stroll of some length. Mountain climbing was another of his favorite pastimes. As he grow more fleshy in his later years he found climbing difficult and would often stop his friend to see some remarkable view when he was really "out of breath" and unable to go further. He was so fond of the open air that he always made it a point to dine in the garden when the weather permitted.

Brahms was somewhat careless in his dress, and for this reason avoided any form of society where he might be obliged to abandon his free attire, often accented by a picturesque loose flannel shirt without a tie of any kind and a broad brimmed soft hat, which he wore in his hand rather than upon his head. Indeed, he is said to have avoided a trip to England to accept the proffered degree of Doctor of Music from Cambridge University, because he feared he would be obliged to wear a dress suit. Indeed, he was one of the most striking figures of the Vienna of his day. He would often appear with a somewhat dingy, brownish-gray shawl thrown over his shoulders and clasped in front with an ordinary pin. Brahms was naturally retiring and was fond of quoting Goethe's line, "Blessed is he who without hate, shuts himself from the world."

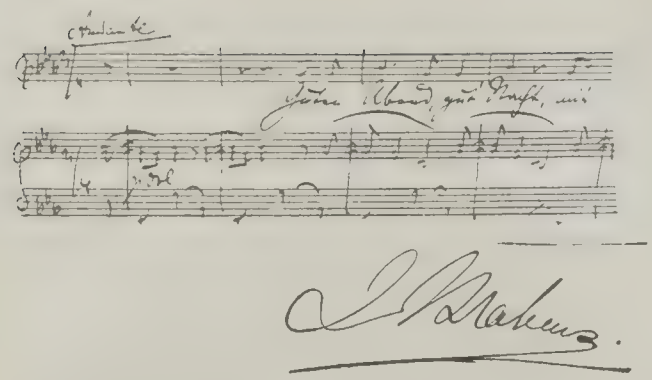
Although Brahms avoided notoriety he had many friends and enjoyed a controversy above all things. In his youth he had a tendency to be brusque and sarcastic, but with later years this irrascability was softened by good humor. Brahms was a man of wide interests. He was keenly alive to the great innovations of the nineteenth century, the telephone, the telegraph and the phonograph. Brahms was kindly to his servants and such a lover of children that he often permitted them to impose upon him. Once he was seen on all fours playing horse for a small boy who, whip in hand, sat astride the master's back. Yet, like Beethoven, he never married. He disliked ceremony of any kind and escaped it whenever possible.



BRAHMS WHEN A CHILD.

BRAHMS AS A PIANIST.

A casual examination of Brahms' pianoforte compositions reveals at once that he employed chords that ofttimes seem so remote from the conventional chord masses utilized by the composer that



student finds new and often very complicated arrangement of the keys, demanding significant extensions of his technic. It was known that Brahms detested the conventional, and even in his simplest compositions sought a characteristic and distinctly different atmosphere. This, perhaps, gives us a better insight to his methods of playing than do the varying accounts of his performances. In any event Brahms could never be called a virtuoso in the sense that we apply the term to Liszt, Rubinstein, Paderewski, or even Chopin. Joachim said of his playing when Brahms was a very young man, "His piano playing was so tender, so full of fancy, so free, so firey, that it held me enthralled." Clara Schumann, whom Brahms worshipped almost as a foster-mother, was not so deeply impressed. Yet once, when Brahms was playing alone at the Schumann's, Clara, who was in another room, exclaimed, "Who are those people in there playing duets!"

BRAHMS' AS A TEACHER OF THE PIANOFORTE.

One of Brahms' pupils, Florence May, has written the most comprehensive life of the master. In it she describes his teaching in a manner that no teacher may read without profit.

"Brahms united in himself each and every quality that might be supposed to exist in an ideal teacher of the pianoforte, without having a single modifying drawback. He was strict and absolute; he was gentle and patient and encouraging; he was not only clear, he was light itself; he knew exhaustively, and could teach and did teach, by the shortest possible methods, every detail of technical study; he was unwearied in his efforts to make his pupil grasp the full musical meaning of whatever work might be in hand; he was even punctual."

"Remembering what Frau Schumann had said of his ability to assist me with my technic, I told him before beginning with my lessons, of my mechanical difficulties, and asked him to help me. He answered, 'Yes, that must come first,' and after hearing me play through a study from Clementi's *Gradus ad Parnassum,* he immediately set to work to loosen and equalize my fingers. Beginning that very day he gradually put me through an entire course in technical training, showing me how I should best work for the attainment of my end at scales, arpeggi, trills, double notes, and octaves. At first he made me practice during a good part of my lessons, while he sat watching my fingers, telling me what was wrong in my way of moving them, indicating by his own hand a better position for mine, absorbing himself entirely for the time being in the object of helping me."

"His method of loosening the wrist was, I should say, original. I have at all events, never seen or heard of it excepting from him, but it loosened my wrist in a fortnight and with comparatively little labor on my part. How he laughed one day when I triumphantly showed him that one of my knuckles, which were then rather stiff, had quite gone in, and said to him: 'You have done that.'"

"He had a great habit of turning a difficult passage round and making me practice it, not as written, but with other accents and in various figures, with the result that when I again tried it as it stood the difficulties had always considerably diminished and often entirely disappeared."

"He was never irritable, never indifferent, but always helped, stimulated and encouraged. One day, when I lamented to him the deficiencies of my formal mechanical training and my present resultant finger difficulty, 'It will come out all right,' he said, 'it does not come in a week, nor in four weeks.'"

"He was extremely particular about my fingering, making me rely on all my fingers as equally as possible. One day whilst watching my hands as I played him a study from the *Gradus,* he objected to some of my fingering and asked me to change it. I immediately did so, but said that I had used the one marked ce said that I must not change me to adopt his own. A good part of each lesson was generally devoted to Bach, to the *Well Tempered Clavier* or the *English Suites;* and as my mechanism improved Brahms gradually increased the amount and scope of my work, and gave more and more time to the spirit of the music I studied. His phrasing as he taught it to me, was, it need hardly be said, of the broadest, while he was rigorous in exacting attention to the smallest details. These he sometimes treated as delicate embroidery that filled up and decorated the broad outline of the phrase, with a large sweep of which nothing was ever allowed to interfere. Light and shade were also so managed as to help to bring out its continuity. Be it, however, most emphatically declared that he never theorized on these points; he merely tried his utmost to make me understand and play my pieces as he himself understood and felt them. He would make me repeat over and over again, ten or twelve times if necessary, part of a movement of Bach, till he had satisfied himself that I was beginning to realize his wish for particular effects of tone or phrasing or feeling. When I could not immediately do what he wanted he would say, 'But it is so difficult,' or 'It will come,' tell me to do it again until he found his effect was on its way into being and then leave me to complete it."

"Brahms, recognized no such thing as what is sometimes called 'neat playing' of the compositions of Bach, Scarlatti and Mozart. Neatness and equality of finger were imperatively demanded by him and in their utmost nicety and perfection, but as a preparation not as an end. Varying and sensitive expression was to him as the breath of life, necessary to the true interpretation of any work of genius, and he did not hesitate to avail himself of such resources of the modern pianoforte as he felt helped to impart it; no matter in what particular century his composer may have lived, or what may have been the peculiar excellencies or limitations of the instruments of his day."

"He particularly disliked chords to be spread unless marked so by the composer for the sake of a special effect. 'No arpeggios,' he used invariably to say if I unconsciously gave way to the habit, or yielded to the temptation of softening a chord by its means. He made very much of the well-known effect of two notes slurred together, whether in a loud or a soft tone, and I know from his insistence to me on this point that the mark had a special significance in his music."

BRAHMS' FRIENDS.

Despite Brahms' natural modesty and constant endeavors to escape the "lime-light" he had many friends. The best known of these were Remenyi, Joachim, Liszt and Clara Schumann, all of whom are well known. Theodor Bilroth, one of Brahms' most intimate companions, was an enthusiastic musician and writer who accompanied Brahms on many of his walks and who was favored with an extensive correspondence. J. V. Widmann was another whose friendship Brahms cultivated. Brahms' great journalistic champion was the renowned Viennese critic, Dr. Eduard Hanslick, whose defence of his friend was as strong as his attacks upon Wagner were bitter. Brahms had a high admiration for Ernest von Wildenbruch, the Austrian playwright, whose works were especially stimulating to him.



BRAHMS' BIRTHPLACE.



BRAHMS WHEN A YOUNG MAN.

THE BRAHMS-WAGNER CONTROVERSY.

It was natural that those who found Wagner's modern ideas incompatible with their own should seek a champion whom they might put forward as an opponent of Wagner. As a matter of fact, the entire controversy was fought out upon journalistic lines and was never based upon personal animosity. Brahms was a great admirer of Wagner and rarely missed a first performance of his works when given in Vienna. Wagner, however, often acid and impetuous, was not wont to regard any competitor in a class with himself.

BRAHMS' COMPOSITIONS.

An English writer (Edwin Evans, Sr.) has recently published the first of a series of three large volumes, giving a detailed description of the works of Johannes Brahms. Only by studying a work of this kind can one form a conception of the great number of the collected works of this master. His works have been given opus numbers up to 122. There are some twenty-three works without opus numbers. Many of these opus numbers represent several different compositions in a set. He had a peculiar habit of producing works of a kind in pairs, as two symphonies, two sets of songs, two sets of pianoforte pieces. When his first symphony was produced it made such an impression that it was immediately called "The Tenth Symphony," implying that it was a worthy successor to the nine Beethoven Symphonies. Brahms wrote four symphonies and four concertos, representing his powerful, reserved, unostentatious style—a style majestic and substantial, but often so lofty that critics of superficial training have described some of Brahms' compositions as "muddy." Brahms' chamber music deserves a chapter in itself since it revives the classical forms in a manner worthy of his greatest predecessors. He never wrote any operatic work, but it is believed that he would have done so had he been able to procure a worthy libretto. His *Deutsches Requiem* places him at once among the great composers of choral works. His songs are particularly beautiful and individual. Among the best are *Sapphic Ode, Wie bist du Meine Königen, Magelone-Leider, Botschaft Vier Ernste Gesange, Feldeinsamkeit, In Waldeinsamkeit, Die Mainacht, Von Ewige Liebe, Wiegenlied.* Without doubt Brahms' best known compositions are his *Hungarian Dances.* These appeared in 1867 as piano duets, and were later arranged for orchestra by the composer. The melodies were for the most part not original with Brahms, and the original edition frankly states that they were "arranged by Brahms," thus making the frequent accusations of plagiarism unnecessary.

The grandeur which characterizes Brahms' orchestral works is not absent from his piano pieces. There is, however a peculiar quality about his compositions for the most popular instrument, that have kept them apart from the novice. Many music-lovers seemingly have to develop a taste for them, as one does for rare tropical fruits and scents. In some pieces one has the feeling that Brahms has taken up the art of Schumann as expressed in that master's *Kreisleriana* and *Fantasia in C* and carried it to very lofty altitudes of complexity. Again, as in the second trio of the Scherzo, Opus 4 (*Molto Expressivo*), one cannot fail to be impressed with the fact that he has imbibed the true spirit of Beethoven as the older master revealed himself in his virile yet emotional slow movements. There is very little of the piano literature of Brahms that is available to the average teacher, precisely as there is little of Browning, Keats or Swinburne that may be employed for pedagogical purposes in the elementary classroom. Brahms' Intermezzi, Caprices, Ballades, etc., all exhibit his hatred for banality, and for the most part contain special technical difficulties of such a nature that Josef Weiss, a celebrated Brahms' interpreter, worked for years to arrange a preparatory method for the study of Brahms.

A BRAHMS' PROGRAM.

DUET, *Hungarian Dance,* No. 2	Grade 4
SONG, *Sapphic Ode*	Grade 4
PIANO SOLO, *Valses,* Opus 39 (No. 2 and 4)	Grade 4
SONG, *Wie bist du meine Königin*	Grade 5
CHORUS, *The Little Dustman* (Female Voices)	Grade 3
PIANO DUET, *First Movement C Minor Symphony,* No. 1	Grade 8
PIANO SOLO, *Hungarian Dance,* No. 7 (Arranged by Philipp.)	Grade 5
PIANO SOLO, *Andante from the First Sonata* (Arranged by Mathews.)	Grade 6
SONG, *In Waldeinsamkeit*	Grade 5
PIANO SOLO, *Cappriccio* (Opus 76, No. 2)	Grade 7
PIANO SOLO, *Ballade, Opus 10,* No. 1	Grade 6
PIANO DUET, *Opus 39* (No. 13 and No. 10)	Grade 4

BOOKS UPON BRAHMS.

Life of Johannes Brahms, by Florence May, two volumes, many illustrations. *Brahms* by J. Lawrence Erb. *Brahms,* by Herbert Antcliffe. *Johannes Brahms,* by Dr. Hermann Dieters. *Johannes Brahms,* by J. A. Fuller-Maitland. *The Works of Johannes Brahms,* by Edwin Evans, Sr. (three volumes.)

Study Notes on Etude Music

By PRESTON WARE OREM

BARCAROLLE IN E MINOR—X. SCHARWENKA.

It will be interesting to compare this smaller *barcarolle* with the larger one by Rubinstein, also in this issue, which Mr. Stojowski has analyzed in such a masterly manner Xavier Scharwenka (1850—), whose "Polish Dance" is so famous, is an accomplished pianist and teacher and prolific writer. His "Barcarolle" is No. 4 in an "Album of Twelve Short Pieces," Op. 62. This piece is of but moderate difficulty, but it is a gem in its class, with many points of artistic merit. It will repay careful study.

PETIT BERCEUSE—V. DOLMETSCH.

This is a beautiful modern example of the idealized cradle-song. The two principal sections are contrasted strongly: the first is made up of double-note passages, over a pedal point, or drone bass; in the second a soprano melody sings out cheerfully above a rippling arpeggiated accompaniment. While the harmonic structure of this piece is modern and slightly dissonant, it is by no means extreme, and it is decidedly in keeping with the character of the piece. It is a fine bit of writing in the French manner.

VENETIAN BOAT SONG—DAVID SCHOOLER.

This is a representative number by a talented young American composer and pianist. It calls for an expressive and tasteful style of rendition. The singing touch should be employed, and considerable freedom in the *tempo* is allowable.

IRMA MAZURKA—G. PIERONI.

A bright and effective number, easy to play. Make the grace notes of the first theme very short and bring them in immediately before the beat in each case, slightly emphasizing the melody tones. It will be of interest to know that the composer of this piece has seen twenty-seven years of service as a bandsman in the United States Navy.

'WAY DOWN SOUTH—R. S. MORRISON.

This is a clever characteristic piece into which a number of the good old *ante-bellum* melodies are woven in a manner entertaining and effective. In the opening portion the player should endeavor to imitate the strumming of a banjo. This piece should be played at a moderate rate of speed and with much expression.

COURTLY DANCE—G. D. MARTIN.

A portrait and biographical sketch of this composer will be found on this page. "Courtly Dance" is Mr. Martin's latest composition, and one of his best. The third theme is particularly good. This piece is to be played in an easy, graceful manner, in the style of a slow *schottische*.

ELFIN SERENADE—S. F. WIDENER.

This is a lively number in the *intermezzo* style, with just enough of the sycopated rhythm to give it zest. This piece should be played briskly, in a well-marked manner, with crisp, clean touch. The composer is a successful American writer and teacher.

FLIRTATION—PIERRE RENARD.

This is a vivacious and original waltz movement, which bids fair to rival in success the same composer's well-known "Iris." It is similar in form to "Iris," but the subject matter is handled differently. This piece must be played in a manner to carry out its title. The abrupt pauses and sudden changes of movement all serve to heighten the effect of alternate coquetry and cajolery.

MY LADY'S PORTRAIT—T. LIEURANCE.

In this interesting *caprice* the composer endeavors to suggest musically the thoughts inspired by a contemplation of his lady's portrait. It is a musical study in moods. There are three distinct and well-contrasted sections: the opening and closing *Andante*, the *Allegretto* in waltz time, and the slow and contemplative middle section, with its impassioned climax. The piece will make an excellent study in style and expression. It should go well in recitals.

TO THEE—A. O. T. ASTENIUS.

This is a tuneful drawing-room piece, suitable for a third grade student. The three themes are all good and well contrasted. This composer has been represented successfully in THE ETUDE on several previous occasions. His pieces are all melodious and lie well under the hands. "To Thee" will make a good home or recital number.

NIGHT FALL—DANIEL ROWE.

This is a very easy teaching piece which has met with much favor. It can be played successfully by pupils but little past the first grade work. It is so tuneful and lies so comfortably under the hands that young students are sure to enjoy it.

IN MILITARY ARRAY—C. W. KERN.

This is an entertaining little teaching piece, all the treble clef. It should go well in an elementary recital, played by a young first grade pupil. The drum effect is very good and the march movement is catchy.

THE FOUR-HAND NUMBERS.

E. Ohlsen's "Hungarian March" is a brilliant duet number with the true Magyar snap and swing. It should be played in orchestral style, with verve and enthusiasm.

"Under the Mistletoe" is one of Mr. Engelmann's best waltzes. It has appeared in THE ETUDE previously in solo form, but the four-hand arrangement is even better. It lies in the early third grade.

HUNGARIAN DANCE (VIOLIN AND PIANO)—BRAHMS-JOACHIM.

Joseph Joachim (1831-1907) was the most eminent violinist of the classical school. He was an intimate friend and admirer of Brahms, and his transcriptions of the Hungarian Dances for violin and piano are really masterpieces. We present this month one of the most popular of the set. It is well worth careful study. It will not prove too difficult for good, average players.

ONWARD, CHRISTIAN SOLDIERS (PIPE ORGAN)—G. E. WHITING.

This is a fine and brilliant transcription in postlude form of Sir Arthur Sullivan's famous processional hymn. It is woven together in a masterly manner and should prove popular in festal or general use. It is adapted to organs of any size.

THE VOCAL NUMBERS.

Brahm's "Little Dustman" is arranged from an old folk-song. It has proven one of the most popular of all his songs, and is a splendid example of artistic simplicity in treatment. It should be sung in an unaffected manner and with feeling.

E. Hildach (1849—) is a fine baritone singer. He is also a successful composer, his songs being much used. "My Sweetheart is a Weaver" is an excellent example.

Mr. H. Tourjee's "You are the Sweetheart of All My Dreams" is his latest number, a genuine love song, tuneful and fascinating, with a splendid refrain.

WHEN YOUR MEMORY FALTERS.

ONE of the danger signals which nature has provided for us is the peculiar lapse of memory which says to the tired brain, "Stop! or you will run to ruin!" One of our most precious gifts is this very memory upon which all education must depend, although it becomes only a part of the higher scheme of mental advancement.

Time and time again there have been instances where musicians have failed to recognize the danger signal and have prodded their tired brains until collapse has resulted. The pianist Prudent, one of the most successful Parisian teachers of his day, was playing in a concert in 1852 and, in fact, was performing one of his own concertos with orchestra. His memory failed him and the whole work became a jumble of noises. Thereafter he was never able to play from memory and was always obliged to play from notes. Dr. Leonard Corning in the medical record has shown that there is good reason for believing that the musical memory is quite different from the memory for other things, and that people who are able to remember tunes easily often have difficulty in remembering facts, names and faces. It may be deducted from this that the musical memory may be cultivated as a special faculty.

Well Known Composers of To-day



GEORGE DUDLEY MARTIN.

GEORGE DUDLEY MARTIN was born at Scranton, Pa., in 1881. He studied with Silas Rosser (piano) and Dr. Alfred Wooler (theory). Later he went to Philadelphia where he became the pupil of Constantine von Sternberg (piano) and Dr. Hugh A. Clark (theory). He returned to Scranton where he has since been engaged in teaching piano and theory. He developed a delightful talent for the composition of useful teaching pieces for piano. Many of his melodies have decided charm and he employs very obvious skill in treating them. His first piece was printed in THE ETUDE in 1901 and since then he has published some fifty compostitions for the piano. The best known of these are the waltzes: "Eros," "Little Lovers," "Sweet Sovenir," "Pittoresque," and the *airs de ballet:* "La Ballerina," "Coquetterie," "Wood Nymphs," also "To a Portrait" (song without words), "Felicitations March," and the song, "One Day I Gathered Roses."

WHY MUST I PRACTICE SLOWLY?

BY REINHOLD E. BECKER.

"WELL, I don't see why I need practice it slowly: I can play it much better faster." This was the astonishing answer I received from a pupil whom I had admonished to practice a certain study very slowly If you cannot play a study or composition at a slow tempo your playing is not under the control of the mind. The mind must govern every muscular movement.

Nine-tenths of your practicing must be done slowly. Whether working at the most simple finger exercise, or the most difficult concerto, you must *first practice slowly*, so that you may have ample time to concentrate all your thoughts and will power upon the mastery of the matter at hand. Unless you concentrate, you may as well practice at a fast tempo for all the good it will do you. Before proceeding to execute a movement, you must experience a feeling of certainty which tells you that what you are about to do will be done correctly, just as you desire it. Of course, in order to do this, you must have in mind a positive and clear idea of the manner in which a movement or a series of movements are to be executed.

Every intelligent pianoforte student will realize to how great an extent the sub-conscious action of the mind enters into pianoforte playing, especially when a composition is to be memorized. Here especially, slow practicing is all important. An intricate figure or passage, which is to be played in a fast tempo, must first be practiced very slowly many times over, until the fingers are able to strike the correct notes in the correct manner without the player's volition. This sort of preparation insures certainty and finish in playing, and does away with nervousness. A student who practices in this manner will not say to the teacher, "I could play it all right at home," or, "I can't play it slowly."

Lessons on Famous Masterpieces by Distinguished Virtuoso-Teachers.

Rubinstein's Barcarole in F Minor

Analytical Lesson by the Noted Pianist-Composer

SIGISMUND STOJOWSKI.

[EDITOR'S NOTE.—For a considerable time THE ETUDE has been arranging to present a series of descriptive lessons upon the best known piano pieces. These lessons will be prepared by very eminent artists only. THE ETUDE does not pretend that a printed lesson is comparable to a lesson given in person. However, there can be no doubt that the student who studies the following, together with the fine edition of the piece found upon the opposite page, will learn to play the piece in a vastly more effective manner. It will not be possible to publish a lesson in each issue of THE ETUDE as the difficulties in the way of presenting them in the best possible form are greater than may be imagined. However, we shall present them from time to time, as the arrangements of the virtuoso teachers preparing them permit.

Mr. Stojowski needs no introduction to ETUDE readers. In 1889 he won the first prizes in pianoforte and composition at the Paris Conservatoire. Later he became a pupil and exponent of Paderewski, establishing a large reputation in Europe as a pianist and composer. In 1896 he came to America. He has since been engaged in teaching in foremost musical institutions and in concert playing. Mr. Stojowski is an exceptional linguist. THE ETUDE hopes to present additional lessons from him later. Both the student and the teacher should profit immensely from this series. We shall be glad to learn from our readers whether they are pleased with the main idea of this new ETUDE feature.]

GENERAL CHARACTERISTICS: RUBINSTEIN'S SPONTANEOUS NATURE, MELODIC GIFT AND PIANO-STYLE.



SIGISMUND STOJOWSKI

WHILE I sit at my desk, my eyes fixed upon this Barcarole, trying to collect my humble wits for the purpose of helping the readers of THE ETUDE towards a more intimate acquaintance with it—the vision arises of the Master's leonine mask, so similar to that of Beethoven; it seems I see him frown, hear his groan of discontent. In his life-time enthusiastic misses would drive him wild by their eagerness to play his barcaroles, while the world refused recognition to more ambitious achievements of his creative genius.

Posterity, carried away by the ever-swelling stream of novel production, also serving other gods than were his, did nothing to make up what was resented as an injustice. Performers shun his larger works, doctors decree his workmanship careless, his critical sense deficient. Yet *The Demon* on the stage, the *Ocean-symphony,* the D minor piano-concerto on the concert platform assert their right to existence. And young ladies still play his barcaroles. There is justice at least in that tribute of the *vox populi* to a certain quality of inspiration. His nature was spontaneous, ardent, exuberant, passionate. His impresario and friend, Hermann Wolff, tells us that every thought had to find immediate expression and he was continually bubbling over with ideas. So it happened that many a short masterpiece jumped, like Minerva out of Jupiter's head, all armed for the battle of life perennial—while flashes of genius could not redeem the lack of patient toil, the price of vitality in any big work.

Melody is, in music, the most unconscious vehicle of spontaneous feeling; so, again, Rubinstein was a great melodist. No less a critic than R. Schumann in speaking of Rubinstein's Opus 1, states that the marked tendency towards melody was a fine promise of the boy's comprehension of music's true essence. When, as a mature artist, Rubinstein expressed his views on art, he refused to pass condemnation on Italian opera, because it was full of melodies. His own melody flows easy and abundant, rising to eloquence and pathos, also sinking into sentimentality and emphasis. From the treasury of Slavic folk-song he seldom drew, finding inspiration in the subjective elements of his own rich temperament. In spirit he was a romantic, imbued with German culture and classical traditions. An affinity exists between Rubinstein and Schubert, whom Rubinstein adored. At times, behind some turn or figure, the aristocratic features of Chopin, the "piano-bard" of whom he so eloquently spoke, arise in Rubinstein's works. But the affiliation is most direct with Mendelssohn. Rubinstein was a far less perfect, more intense and fiery, vehement and dramatic Mendelssohn.

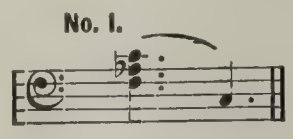
Life's vicissitudes affected him for the most part externally; his art bears throughout the leading features of a strong personality, whose evolution did not undergo sharply diversified phases. Towards the end he grew ever more conservative and academic. He started revising his youthful works in that spirit, unfortunately it happens, to their evident damage. As a virtuoso he stood unrivalled at his day—the Titan of the keyboard. But from a life's habit of addressing and commanding crowds, his music became permeated with a certain striving for effect. His piano style is simple, comparatively uninteresting. It derives its effectiveness rather from tone-color—he possessed the command of a wonderfully rich tone—than from ingenious technical combinations such as those which pianists revel in. Simplicity was to him the highest aim of artistic endeavor; a high but dangerous goal, for simplicity implies absolute sincerity, and who but the very greatest ones can afford to be wholly outspoken without disclosing some vulgarity?

THE BARCAROLE, ITS ORIGIN, RHYTHM AND CHARACTER.

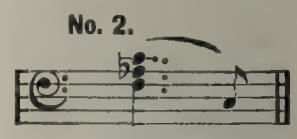
The water evidently fascinated Rubinstein. His first opus bears the title *Undine,* his greatest symphony that of *The Ocean*—and he wrote six barcaroles for piano. This name is derived from the Italian: *barca, barcajudo*— boat, boatman—and primarily designates a boatman's song. Subjective imagination, of course, substitutes for the boatman the creator's own personality with the world of his emotions. There is a wide gap between Mendelssohn's *Venetianisches Gondellied*—a remembrance of the *Gondolier of Venice*—and the immense tone-poem of Chopin's *Barcarole* that seems to depict all water ever did, as well as all the feeling it ever aroused in man's breast. Rubinstein's barcaroles strike the medium; they are poetic little tone-pictures distinctly partaking of the *genre* origin.

The one in F, his first—it was published as Op. 30 jointly with an *Appassionata*—is built on two themes: the first one has an undercurrent of melancholy and pathos, suggestive of individual emotion and northern skies, whereas the second—that of the middle section—takes us right to Italy, with its sunshine, blue waters and gondoliers, seems to voice collective feelings, susceptible as it would be, of choral setting. Contrasted are their keys and rhythms; the somber F minor in graver 3/4 (9/8) time and serene F major in more vivid 6/8. It is the latter that brings the conventional cadence of the barcarole, in which a stronger, sustained beat alternates with a weaker and shorter one, after the metric scheme — ⌣ — ⌣ corresponding to 6/8 time. The other rhythm—9/8 rather than 3/4, the quarter notes of this being almost constantly divided into three eighths—carries with it an extension of the cadence's downfall (Ex. No. 1) instead of as in Ex. No. 2—the boat rolls up quicker than it descends from the top of the wave.

No. 1.



No. 2.



THE FORM: ANALYSIS OF ITS ELEMENTS.

The structure of the piece proceeds from the so-called form of the minuet, in which a trio or middle section separates the first part from its repetition at the close. But the parts do not subdivide after the scheme of the dance-form. Two extended song-periods are juxtaposed and linked together, each of them remaining an undivided unit. Closer examination reveals that the first part consists of three sections (marked **A, B, C**). After four introductory measures, establishing the rhythm and harmonic foundation, the main theme (**A**) starts with a four measure phrase, that is the embryo out of which its entire melodic structure evolves. Measure 5—counting from **A**—is identical with measure 1; measure 6, rhythmically analogical with bar 2, introduces a modulation to the relative major key, leading to a perfect cadence in that key, the effect of which is ingeniously palliated by the fact that the high A flat (1)—a surprise after the descending diatonic steps that precede—on which the new tonic is reached, also is the starting point of the phrase's return to the initial key.

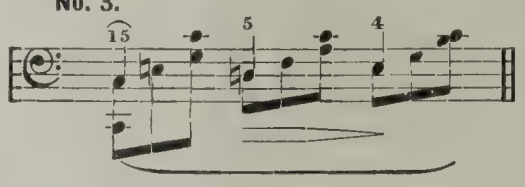
Let us invariably adjust our interpretation to the architecture of the musical phrase. This entire exposition is to be played with full, rich tone, the fingers not too much curved, but rather lengthy on the keys, the wrist loose and low, to enable us to use the weight of the lower part of the hand to the best advantage in tone production.

The modulation to the more ardent key of A flat demands an increase in dynamics; the natural dropping of the voice towards the cadence would lead to a *piano* effect on the high A flat (1).

HARMONIC BACKGROUND DEVELOPMENT OF THE FIRST PERIOD.

In studying the underlying harmony we notice—in this section and throughout the piece—that its bass moves but little. This conveys a sense of space and depth. The diatonic steps in measure 13 (2) can be brought out somewhat by sustaining and decreasing, which brings an element of interest into the homophonic texture of the whole.

No. 3.

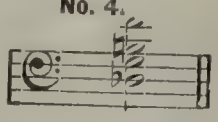


Back we are in F minor, and Section **B** starts by repeating the initial four measures for which we can now use a softer touch and which becomes adorned with turns and grace-notes. (In this, as in many other instances, the present writer prefers following the original edition, in which the utterance seems more simple, spontaneous and free than in the later revised one.)

In measure 5—from **B**—a new development of the phrase begins, rises passionately, modulating to the subdominant, then through the key of G flat gets back to F minor, decreasing softly to conclude on the tonic. Time for the grace-notes (3), (4) should be taken from the previous measure, so that the bass is struck with the sustained note following. They require a sort of ecstatic expression, the second one being held slightly longer and accented, also rigorously connected with the subsequent note.

The new member of the phrase is now partly repeated—compare measures 5-8 with 13-16 from **B**—leading to a different expansion, in which the altered chord (Ex. No. 4) alternates in measures with the harmony of the dominant, until it remains in suspense on the latter. (6) The threefold repetition of this alternation lends itself to a gradual *diminuendo,* more logical than the sudden *p* marked on G natural (5) and the *p* effect can thus be reached on the high C (6) (again after the first version).

No. 4.



(*Continued on page 72*)

BARCAROLLE

Edited by S. Stojowski

A. RUBINSTEIN, Op. 30, No. 1

Moderato

p

A*

(1)*

(2)

B

(3)

(4)

cre - scen - do

(5)

p

(6)

(7)

C

(8)

dim. e rall.

(9)

(10) accel. calando

Tempo I.

D

p

(11)

(12)

* Capital letters and numerals in parentheses refer to Mr. Stojowski's lesson on the preceding page.

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p (13) (14) cre (15)

scen do

(16) f p (17) r.h. nf (18) E espress.

dim. (19) p f (20)

p sempre dim e calando

F p ben cantando e ben legato la melodia

(21) (22) (23) pr. (24)

MILITARY ARRAY

MARCH

Tempo di Marcia M. M. ♩=132

CARL WILHELM KERN, Op. 243, No. 3

(sounds of drum) See the soldiers! Hear the drum! (sounds of drum) Look! oh, look how fast they come. (sounds of drum)

Breast to breast they march a-long, Man-y men they march to-geth-er Yet, they seem as one. (drum, drum) Now the leader gives commands;

(sounds of drum) See how straight each sol-dier stands (sounds of drum) Pre-sent arms, aim, fire, fire, fire! (sounds of drum)

For-ward, for-ward march! (mark rhythm) e rit. morendo

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IRMA MAZURKA

G. PIERONI

Moderato

Mazurka M. M. ♩ = 126

rall. *f* *p* *f* *p* *f* *Fine*

ff un poco piu mosso 1 2 *D. S.* *rall.*

TRIO

p *mf ben marcato* *f* *mf* *f* *mf* *D. S.*

❊ From here play to Fine; then play Trio.

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COURTLY DANCE

GEORGE DUDLEY MARTIN

Moderato M. M. ♩ = 108

mp p mf dolce f dim. rall. pp Tempo I Fine

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p

p dolce

rall.

a tempo

mf

f

mf

cresc.

p

1

2

D. S.

VENETIAN BOAT SONG

MANDOLINO

DAVID SCHOOLER

Andante M. M. ♩ = 80

p

expressivo

molto rit.

a tempo

mp

rit.

a tempo

rit.

1

2

Fine

David Schooler

International Copyright Secured

a tempo

rit.

a tempo

rit.

a tempo

rit.

Largo

pp

Andante M. M. ♩ = 116

f

agitato

rit.

ff

mf

f

rit.

a tempo

mf

rit.

D. C.

HUNGARIAN MARCH

SECONDO

EMIL OHLSEN
Arr. by H. Engelmann

Tempo di Marcia M. M. ♩ = 108

pp

f marcato p f marcato

fz f p pp

f fz

TRIO

ff marcato pp 2d time ff

f fz pp

Fine ff maestoso Trio D. C. ff

...ht 19... Theo. Presser Co.

HUNGARIAN MARCH

PRIMO

EMIL OHLSEN
Arr. by H. Engelmann

Tempo di Marcia M. M. ♩ = 108

pp

f *p* *f*

sfz *f* *p* *pp*

f *fz*

TRIO

Secondo Solo

pp con espress 2d time *ff*

fz *pp*

Fine

Trio D. C. *ff*

UNDER THE MISTLETOE

WALTZ

SECONDO

H. ENGELMANN

Tempo di Valse M.M. ♩.= 60

mf

Animato

Fine

f

1 2

D.C.%

Scherzando

TRIO

p

1 5

2

nf

1

2

...go to the beginning, and play to Fine, then play Trio.

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UNDER THE MISTLETOE

WALTZ

PRIMO

H. ENGELMANN

Tempo di Valse M.M. ♩.= 60

mf

Animato

Fine

f

1 2

D.C.*

TRIO Scherzando

p

mf

*From here go to the beginning, and play to Fine, then play Trio

PETITE BERCEUSE

Andante M. M. ♩ = 54

V. DOLMETSCH, Op. 20

dolce.

rall.

pp

a tempo

rall.

piu f

dim. e

rall. molto

l.h.

a tempo

pp cantando

rall.

Fine

Un poco animato

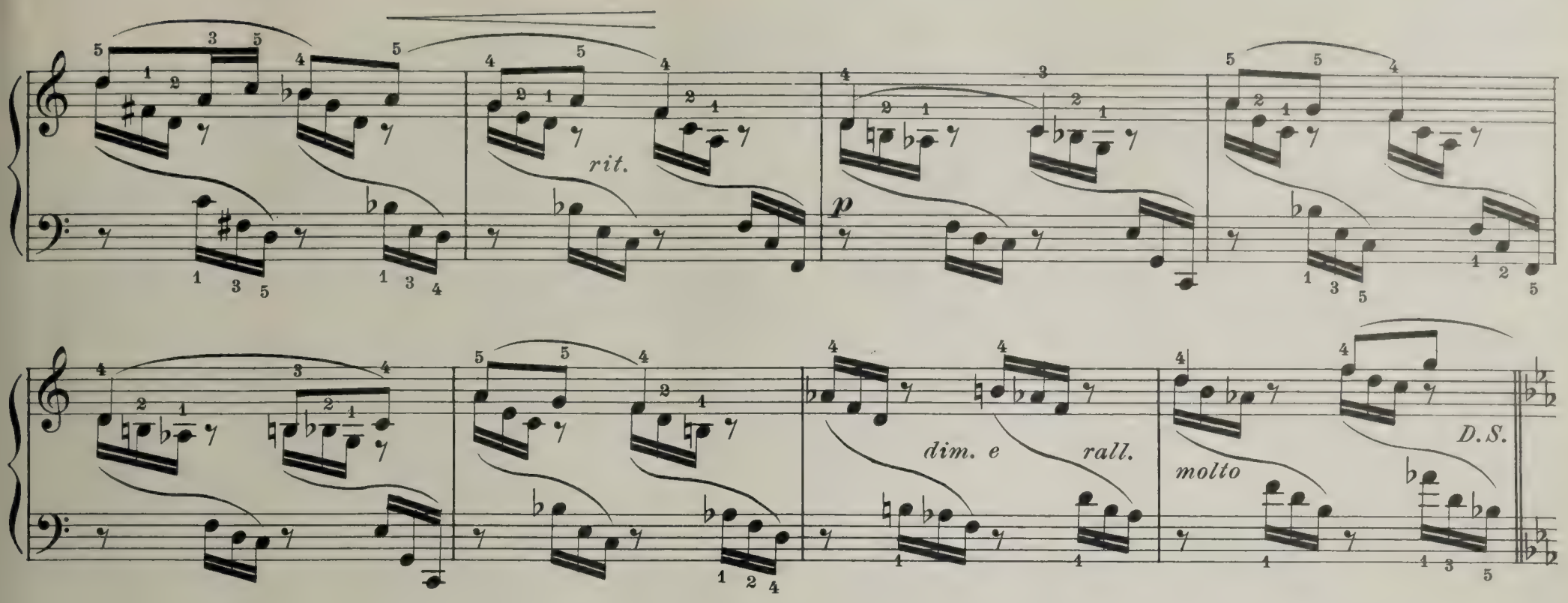
p

mf

p

Ped. simile

mf

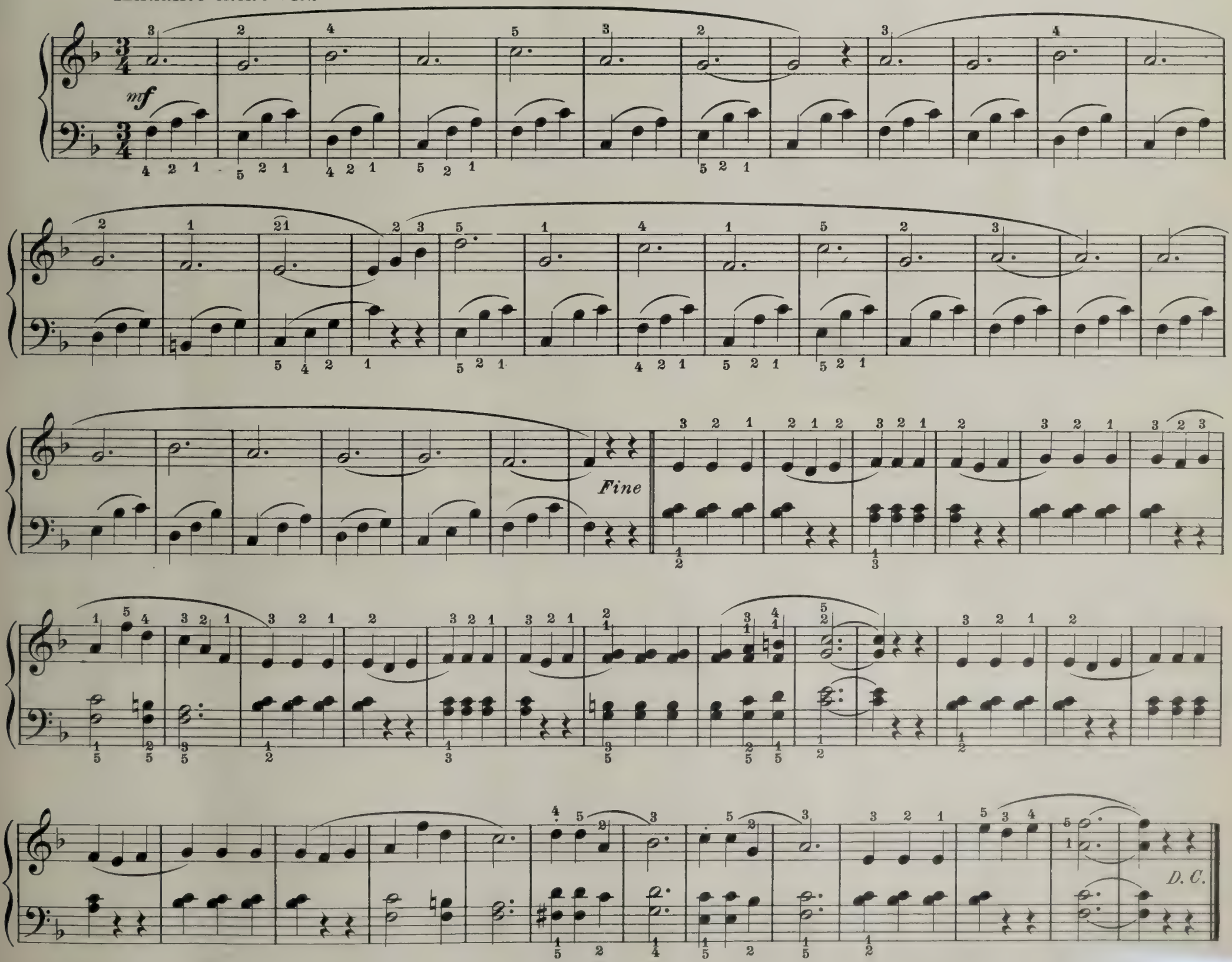


NIGHT-FALL

NOCTURNE

DANIEL ROWE

Andante M.M. ♩ = 152



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FLIRTATION

VALSE INTERMEZZO

PIERRE RENARD

INTRO.
Andante comodo

Allegro

cresc. accel.

Tempo di Valse lente M.M.♩.=54

amoroso

lunga

poco accel.

poco rall. e dim.

a tempo

Maestoso

dim. e

poco a poco dim.

dolcissimo, calmato

Ped. simile

Fine.

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dim.e rit. accel. Cadenza ad lib. l.h. poco a poco decrescendo D.S.

MY LADY'S PORTRAIT

REVERIE CAPRICE

THURLOW LIEURANCE

Andante M.M. ♩= 84

doce

Affetuoso M.M. ♩=120

Fine. poco rit.

Largo con amore M.M. ♩=69

atempo rit.

Affettuoso

cresc. poco rit atempo rit. D.C.

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TO THEE

SERENADE

A.O.T. ASTENIUS

Andante e cantabile M.M. ♩=72

mp con tenerezza e molto espressivo
sempre legato

rit.

Ped. simile

a tempo

a poco piu forte

f

f

p

mf

p

mf

mf

f

mf

f

mp

delicato

dolce e amoroso

l.h.

r.h.

suavemente

r.h.

l.h.

r.h.

a tempo primo

p

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Ped. simile

mf

rit.

a tempo
l.h.
mp
r.h. affetuoso

mf molto affetuoso e rall.

p

Lento.
pp

BARCAROLLE

XAVER SCHARWENKA, Op. 62, No. 4

Allegretto M. M. ♩.= 72

pp

espressivo
p

mf

p

pp

p

p

pp

poco rit.

a tempo
pp

mf

p

p

pp

ELFIN SERENADE

INTERMEZZO

STANLEY F. WIDENER

Moderato non troppo M. M. ♩ = 108

Lively

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Trio

D. S.

'WAY DOWN SOUTH

CHARACTERISTIC CAPRICE

Tempo di Schottische M. M. ♩ = 108

R. S. MORRISON

BANJO

cresc.

dim.

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SWANEE RIVER

OLD KENTUCKY HOME

OLD UNCLE NED

MY SWEETHEART IS A WEAVER

MEIN LIEBSTER IST EIN WEBER

B. F. WYATT-SMITH

EUGEN HILDACH

Allegro con grazia

1. My sweetheart is a weav-er, He, weaves so bus-i-ly, A
2. The thread I oft-en spun out thro' all the live long night, For

mf *p sempre stacc.*

piece of lawn the fin-est, He's weav-ing it for me. The warp and woof to-geth-er Weave love and faith com-
hap-py thoughts have kept me At work till morn-ing light. When off the loom 'tis ta-ken Bleach'd in the sun 'twill

largemente

1 *lento* **Tempo I** 2

bin'd; For love with trust must e-ver Be firm-ly in-ter-twin'd.
be, Be-cause next year, in sum-mer,

mf

poco a poco lento *piu lento*

my love will mar-ry me. Mean-while I sit pre-par-ing The dress for that fair day, And dream of you, love,

p lento molto *piu*

ev-er, To pass the time a-way. The rib-bons are of sat-in, the robe of fin-est lawn, For

mosso **Tempo I**

next year in the sum-mer, For next year in the sum-mer, Our wed-ding day will dawn.

Tempo I

YOU ARE THE SWEETHEART OF ALL MY DREAMS

EDW. ROSE

HOMER TOURJÉE

Andante con moto

1. Each night when all the world's at rest — And sleep hath closed mine
2. How quick-ly doth the night drift past — When e'er I am with

poco rall.

f *p*

poco rit.

eye — The sweet-heart of my dream ap - pears To kiss a - way each sigh, — The sor - row which the
thee — The love I crave too sweet to last Soon dawn must take from me — If I could claim the

rit.

espress.

poco rit.

day hath brought, The night I know will free — And joy and love which I had naught, My dream girl brings to me. —
night and you, Un-till the end of time — I'd give my soul, if I but knew My dream could make you mine. —

poco rit.

p con sentimento

accel. *f*

You are the sweet-heart of all my dreams, In dreams that ne'er come true. — So let me slum-ber, for aye, my queen, And

p *sostenuto*

rit. e dim. *cresc.* *f*

allargando

dream, on-ly dream of you. For sor-row with all its re-morse a-waits, A-waits my a-wakening, it seems; — Let me

rit. e dim. *cresc.*

f *p*

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sleep lone and deep, For the love that I seek, Is the sweetheart of all my dreams. —— sweetheart of all my dreams. ——

1 *deciso* 2 *appass.* *ff*

THE LITTLE DUSTMAN

SANDMÄNNCHEN

JOH. BRAHMS

Andante

1. The flow - rets all sleep sound - ly Be - - neath the moon's bright ray, They nod their heads to -
Birds that sang so sweet - ly When noon-day sun rose high, With - in their nests are
See, the lit - tle dust - man At the win-dow shows his head, And looks for all good
Ere the lit - tle dust - man Is man - y steps a - way, Thy pret - ty eyes, my

molto *p e dolce una corda*

geth - er And dream the night a - way. The bud - ding trees wave to and fro, And
sleep - ing, Now night is draw-ing nigh. The crick - et as it moves a - long A -
chil - dren Who ought to be in bed. And as each wea - ry pet he spies Throws
dar - ling, Close fast un - til next day. But they shall ope at morn - ing's light And

mur-mur soft and low.
lone gives forth its song.
dust in - to its eyes.
greet the sun-shine bright.

Sleep —— on! sleep —— on, sleep on, my lit - tle one!

1 2

one!

2. The
3. Now
4. And

HUNGARIAN DANCE No. 5

JOHANNES BRAHMS
Arr. by Joseph Joachim

Allegro
G

VIOLIN

f fieramente

Allegro

PIANO

f

p leggiero

sf

f

p

sf

f

p leggiero

p

sf

f

sf

f

sf

f

sf

p poco rit.

a tempo

last time only

ff

p poco rit.

a tempo

f

sf

ff

Fine

Vivace
sf
f Nut
Vivace
f
pizz.
arco
pizz.
poco rit.
p arco
a tempo leggiero
poco rit.
p
p poco rit.
a tempo leggiero
poco rit.
a tempo
p poco rit.
p
a tempo
poco rit.
p
a tempo
a tempo
p poco rit.
p a tempo
poco rit.
a tempo
D. C.

ONWARD, CHRISTIAN SOLDIERS†

POSTLUDE

GEO. E. WHITING

Registration: Gt. to Mixture and Full Sw. Ped. Full

Allegro deciso M. M. ♩ = 106

MANUAL
PEDAL
Gt.
f
ten.
f
ff
ten.

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† Melody by Arthur Sullivan

Sw.

p

cresc.

f

Gt.

ff

Gt.

Trumpet

ff

ten.

Tpt. off

cresc.

ten.

ff Full

ff

ten.

ten.

ff

THE ETUDE ROLL OF HONOR

FRIENDS who helped maintain THE ETUDE *during its struggle years certainly deserve to be remembered first of all in our Thirty-Year Jubilee. For some months we have been announcing that we would be pleased to publish the names of those who were among the first subscribers or those who took the journal prior to 1890. A great many friends have written to us but we are well aware that the following lists represent only a few of those who took* THE ETUDE *at the start and who buy it regularly now. Nevertheless we shall not be able to print an additional list in future issues. Many of the best friends of the early years have passed to the great beyond, among them Karl Merz, B. J. Lang, Dr. William Mason, W. S. B. Mathews, William Sherwood and many others whose support was highly valued by the founder. The letter at the head of the roll of honor, "How* THE ETUDE *has benefited me," is one selected from a number of excellent letters, all of which we should be glad to publish had we space to do so. Many of the following friends have written us that they commenced to take* THE ETUDE *when they were children and have never missed a copy. Several proudly boast of a first copy of* THE ETUDE.

HOW THE ETUDE HAS HELPED ME

A letter selected from numerous similar letters describing the practical service of Etude

To the Editor of THE ETUDE:

Upon my music shelves there stands a row of books neatly and substantially bound in black pebble cloth with red morocco trimmings. Each book contains THE ETUDE for one year, and there is a book for each year from 1892 to 1912, for I have been a constant subscriber and reader of your very valuable magazine for over twenty years.

Both as a student and as a teacher THE ETUDE has been of inestimable value to me and I feel that I can give it credit for at least one-half of my musical education. When I was a student I made it a rule to read carefully everything in THE ETUDE "from cover to cover" each month. I considered this as important as my practicing. The knowledge thus gained in a few years was surprising. From knowing almost nothing of music from a literary and scientific standpoint I soon found myself well read and able to converse intelligently upon most all musical subjects. Many of the pieces published in THE ETUDE I studied, others I used for sight reading and entertainment. All important articles I marked and made notes of the main facts so that I could easily refer to the articles again.

THE ETUDE has always been a broad magazine, giving many-sided views of important questions; in fact, I have often noticed one article quite contradict another upon the same subject, showing that the editor has no hobbies, but pursues the policy of giving the reader different opinions from the pens of representative authorities and permits the reader to form his own opinions.

When I began to teach fifteen years ago THE ETUDE was my greatest help. It furnished appropriate pieces for my pupils, pieces I would never have known about but for THE ETUDE; the question and answer department and the innumerable timely articles on teaching and practicing were invaluable aids to myself and to my pupils. In the bound volumes I have a convenient teaching library from which I can select pieces as I need them. At present I am looking up pieces for a Christmas recital and find many just such as I need in back issues of THE ETUDE. I use the books for reference, ordering pieces as I need them from the dealer.

THE ETUDE has been my faithful friend and helper for twenty years, and I fully intend to keep up my subscription for at least eighty years more, then, perhaps, I shall want to take a musical magazine devoted mainly to harp playing.

Very sincerely yours,

HENRY M. RUDESILL,
Hutcheson, Kansas.

FRIENDS OF THE ETUDE'S STRUGGLE YEARS

Several names unfortunately arrived too late to be included

Perley Dunn Aldrich.
E. E. Ayres.
Mrs. M. O. Aubolee.
Miss Clara Baur.
Daniel Batchellor.
Robert Braine.
Mrs. H. H. A. Beach.
Thomas à Becket.
G. L. Becker.
H. M. K. Bell.
Emilee Francis Bauer.
David Bispham.
Sarah L. Brobst.
Mrs. F. L. Brackett.
E. M. Bowman.
Albert W. Borst.
Miss H. M. Brower.
Dr. W. L. Blumenschein.
Katharine Burrowes.
Miss Marie L. Benedict.
Mrs. A. Parry Bundy.
William Benbow.
Gilmore C. Bryant.
J. M. Blase.
Dr. H. A. Clarke.
Geo. A. Chadwick.
Calvin B. Cady.
Rebecca Crawford.
L. B. Campbell.
Dr. William C. Carl.
H. D. Chelius.
D. A. Clippinger.
Rossiter G. Cole.
Mrs. Hattie L. Colburn.
N. J. Corey.
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Gilbert Raynolds Combs.
Kate Chittenden.
Miss Fay Davis.
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H. P. Dibble.
Nicholas Douty.
W. Dressler.
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Mrs. Parkman Duer.
Louis C. Elson.
Arthur Elson.
J. L. Erb.
C. J. Eddy.
F. L. Eyer.
Hans Engelmann.
H. T. Finck.
Miss Amy Fay.
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Mary C. Fairchild.
Charles Fisher.
C. H. Fullwood.
A. M. Foerster.
Carl Faelton.
Arthur Foote.
Mrs. H. K. Fleish.
Adam Geibel.
A. W. Gale.
W. F. Gates.
C. W. Grimm.
A. J. Goodrich.
Dr. W. W. Gilchrist.
J. C. Griggs.
H. W. Greene.
Philip H. Goepp.
A. T. Gantvoort.
Dr. Henry G. Hanchett.
W. T. Henderson.
Samuel Herrmann.
Sarah Hadley.
C. P. Hawley.
Louis G. Heinze.
A. H. Hausrath.
Ella M. Hight.
E. B. Hill.
James Huneker.
C. Hamilton.
J. J. Hattsteadt.
A. Henneman.
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Clara Koons.
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Edgar Stillman Kelley.
Clara A. Korn.
F. S. Law.
Emil Liebling.
C. W. Landon.
Mauritz Leefson.
G. C. Lynch.
P. C. Lutkin.
P. Joseph Leyendecker.
Florence Leonard.
Eugene Marks.
H. C. MacDougall.
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Helena Maguire.
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Miss Fanny M. Smith.
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Sumner Salter.
N. Coe Stewart.
Mrs. H. St. John.
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A. K. Virgil.
J. C. Zilinski
Dr. F. Ziegfeld
Mrs. F. Bloomfield Z[illegible]
Richard Zeckwer
H. L. Yerrington
Francis L. York

The Teachers' Round Table

Conducted by N. J. COREY

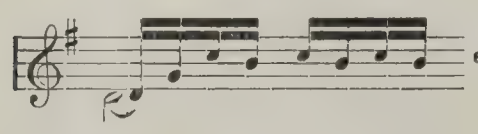
The Aim of the Teachers' Round Table.

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belongs to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

DIFFICULT FINGERS.

"1. I have a pupil whose second thumb joint dents in.
2. Also one whose left hand sinks at third joints of fourth and fifth fingers when playing octaves. How can these faults be overcome?"—F. W. G.

1. Practice exercises for the thumb with one of the other fingers stationary, constantly keeping the end of the thumb pointed far in towards the palm. Use the following exercise with different fingers holding the stationary note. Apply it to all the fingers and it will greatly strengthen them. Use it especially with the fourth and fifth of the left hand for the following question in addition to the special exercise given. In the following exercise let each finger play up as far as it can easily reach. Of course, if the fourth finger is stationary, and the fifth is playing, one position will be all it can reach. If the thumb is stationary and the fifth playing, a whole octave can be encompassed without strain.



2. Try placing a lead pencil of full length under the third and fourth fingers, and lying on the second and fifth, and practice the octaves. This with the foregoing ought to help the trouble. Of course the foregoing exercise will need to be reversed for the left hand, and also turned upside down with the right hand if an upper finger is holding the sustained note, and a lower finger playing.

STACCATO.

"Suppose I tell a pupil that in a passage ending with a staccato note as follows:—



the staccato note should be played by quickly raising the hand, would I have the right to myself think that there are other ways equally good in producing the same effect? Although taught the foregoing, yet I prefer raising the forearm and pulling the fingers towards one, especially in light cords. In Book I of *Touch and Technic*, staccato is taught to be played by a stroke of the fingers like wiping the dust from the keys. Some ETUDE writers maintain that staccato should be played by simply raising the fingers more quickly than in legato. Is there a right and wrong way? Is it not better to explain the effect desired rather than so much about the exact motion of finger, hand or arm?"—B. H.

Isolated staccato tones at the end of a passage such as you give may be played in the manner you indicate or not as your prefer. Raising the hand from the wrist like a hinge for such notes is not now so commonly taught as formerly. The finger staccato you mention from *Touch and Technic* is the only kind that could be used in the two-finger exercises therein described. The note at the close of your example would have to be so played if the thumb note were sustained. Manner of execution often depends on context. Wrist staccato may be used for running passages, especially in double notes.

Your right to an opinion of your own as an authority, on any point of technic, will depend entirely on your training and experience. To conclude that an effect may be produced in a manner different from that prescribed by standard usage, may show independent thinking, or it may show snap-shop judgment. In the latter case the result is more than apt to be foggy. In the former it must come from long and thoughtful experimentation both upon yourself and upon your pupils, hard upon the students if your failure. Dr. Johnson, the eminent lexicographer, once remarked that any man has a right to express an opinion, and any other man has a right to knock him down for it.

Anything except exact motions of finger, hand or arm leads to all sorts of complications, especially in the physical mechanism itself. An effect might be produced in a certain manner, but result in strain, fatigue and lack of endurance in the hand, and sometimes permanent disablement. The careful study of right and wrong motions does not have altogether in view the immediate production of an effect, but also future possibilities in the development of the hand and arm.

INSTRUCTION BOOKS.

"I am using Kohler's *Practical Method* for beginners. After they have finished the three books could I use Mason's System, and what book would be the best to begin with?"—YOUNG TEACHER.

Mason's system is not an instruction book to be practiced through from beginning to end. It is a system of technique, and compendium of exercises, with explanations for their proper understanding. Its use depends upon the judgment of the teacher. You would have to study it most carefully and critically before you would be able to teach it. It should be in the hands of every teacher. Until you thoroughly understand it you would better not try to apply its ideas with your pupils. You will find the Standard Graded Course most excellent to follow your Kohler, and might start with the third or fourth book, according to the brightness of your pupil.

TABLE EXERCISES.

"I would like some table exercises, something that will do away with five-finger practice at the piano. Any information will be gratefully received."—J. N.

Any and all five-finger exercises that you find in Plaidy or any other system of technic may be practiced on the table, especially for preliminary training on them. You can also practice many running exercises in same manner. *Hand Gymnastics* by W. F. Gates will also provide you with much useful material for practice away from the piano.

ADDRESS WANTED.

If R. B., whose letter on "Tiny Pupils" was considered in the July issue, will send her address to the ROUND TABLE she will be put in communication with two teachers who have had a similar experience and would like to talk it over with her. The address has been lost.

PROGRESS.

"1. How long will it take the average pupil to finish the first book of Köhler?
2. What book should be given next?
3. Should the pupil be given little pieces to study with the Köhler?
4. Please give me a list of little pieces for first and second grade.
5. When should the bass notes be taught?"
D. C.

1. Practicing two hours a day, with careful attention to all details, the book may be finished in two terms. No fixed time can be defined, for pupils vary so in age and ability. The majority of pupils can get but one hour a day to practice, on account of school duties, hence will require a much longer time.

2. If you are satisfied with the Köhler method, continue with the second book.

3. It is always well to stimulate the interest of pupils by giving them little pieces to learn outside of the books. They will take immensely more pleasure in a piece in sheet form, than they would in the same piece in the instruction book.

4. With *The Caravan*, Ferber; *Under the Linden*, Reinecke; *Humming Song*, Schumann; *Songs Without Words*, Gurlitt; *Barcarolle*, Reinecke; Second Grade, *Water Sprites*, Heller; *Chasing Butterflies*, Dennee; *May Flowers*, Oesten; *Christmas Bells*, Kotschmar; *Evening Bell*, Kullak; *Little Trumpeter*, Spindler; *First Violets*, Rohde; *Spring Flowers*, Biedermann.

5. If you are using Köhler as an instruction book you must teach the bass notes whenever they are introduced in the course of the lessons. Only those who teach independently of instruction books can use choice in this matter.

BEGINNING LATE.

"1. Can one who is past twenty-two years of age do much with piano technique?
2. Does learning to play the reed organ first seriously affect the piano touch?"
I. A.

1. If the hands have never been used on the keys, and one makes the very first beginning after the age of twenty-two, a very considerable amount of progress is problematical. By that time the muscles have become mature, and the ligaments hard and unyielding, and it is more difficult to make them flexible. I have never known a person after that age to acquire a brilliant, virtuoso technique, although I have known them to become very excellent players. Meanwhile, if you have been in the habit of playing a good deal, although making no effort to advance, so that your muscles and ligaments have remained supple, you will be able to increase your technique extensively.

2. If you have been playing the reed organ with correct finger action it will interfere in no sense with the piano touch. On the contrary it will have improved it, for you should have learned what true legato playing is.

ADVANCED WORK.

"1. What shall I use after finishing Cramer, Book I, and Bach's *Inventions?*
2. What would you suggest as a good history?
3. What pieces should one use in the second grade?
4. How would you teach history in the second grade?"
R. M.

1. After books 2, 3, and 4 of Cramer, Clementi's *Gradus* may be taken up, and Moscheles Op. 70.

2. You cannot do better than make a study of *Standard History of Music*, by James Francis Cooke.

3. In addition to those already named in article headed *Progress*, the following: *Haymaker's March*, Zimmerman; *The March of Fingall's Men*, Reinhold; *Sunset Nocturne*, E. M. Read; *A May Day*, Rathbun; Standard Graded Compositions, Vol. II.

4. Use *First Studies in Music Biography* and *Pictures from the Lives of the Great Composers*, both by Tapper.

RUNS.

"In runs of 6, 7, 8 or more notes to the count should any perceptible accent occur in the run? Or should it be taken as a whole? For example, the left hand runs in Sinding's *Rustle of Spring*. It seems a natural tendency to group the even note runs in the mind, but the odd cannot be grouped, and that seems inconsistent to me."
A. V.

In all running passage work there should be no accent aside from that demanded by the measure, unless specially indicated by the composer. Neither is it always necessary to accent every group. The group of notes you mention are to be played so rapidly that they simply represent a rush of sound, all the notes being grouped together. It should always be the same, whether there are eight notes or twenty. Often times it is necessary to divide a series of notes irregularly while practicing slowly, which, however, is eliminated when the passage is played up to time. There is no reason why an odd number of notes cannot be conceived in the mind as a single group, particularly when played rapidly. You will find innumerable examples among the standard compositions for the piano as you progress in your work, and increase your knowledge of the literature of the instrument.

PEDAL IN HYMNS.

"When playing hymns on a piano how should the pedal be used? Should the foot press it down at the beginning of each measure, and raise it at the end?"
E. M.

The function of the pedal is to sustain the sounds, and also to enrich them by the addition of the sympathetic overtones. In chord work it is also used to assist in securing legato. In hymn playing it should never be held through a measure if the chord changes. It should be changed each time there is a new chord. This means chords in which the notes are new in each one. If the same notes are repeated, whether in the same position or not, the chord does not change, and the pedal may be continued.

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SOLVING THE DAILY PROBLEM.

BY MME. KARL FORMES.

[EDITOR'S NOTE.—The following article is from the pen of the wife of one of the foremost singers of the last century, Karl Formes. His success in Europe as an opera singer was followed by a long series of important appearances in America. He died in San Francisco in 1889. Mme. Formes is a singer and teacher of large experience.]

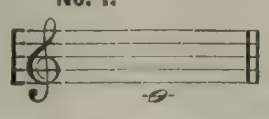
EVERY day the teacher meets certain problems that perplex the most experienced. The young teacher and the student may profit from the treatment I have found valuable in certain cases.

Let us consider first the pupil who does not possess a good musical ear. When a person calls upon me and sings page after page off the key, yet in perfect complaisance, I naturally hesitate about taking him as a pupil. Not that with laborious exercise and training such students may not develop a better "musical ear," but that so much better material is always at hand. However, when the applicant makes a few mistakes in pitch and shows that she is conscious of them then there is some hope for her. Indeed, I once encountered a pupil who was insanely anxious to be able to sing, but who simply could not produce anything resembling a singing tone. The teacher must not confuse ambition with the right qualifications which every vocal student should possess before commencing the serious study of singing. However, the pupil who could not make a sound eventually developed a very pretty voice by dint of great patience and care.

Straining in singing is often the cause of the flatting of tones which many pupils are afflicted with. Rest is the only cure. The time of rest can only be determined by the extent of the injury. After a long rest the practice should be commenced again with pianissimo exercises on all the tones in easy range.

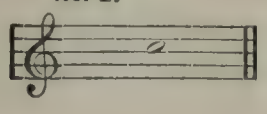
In teaching the tenor voice I have found that most tenors have difficulty in locating the lower tones easily and properly at the start. For instance, they would have trouble in singing:

No. 1.



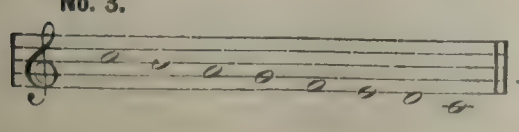
They would almost invariably strike this tone first, no matter how loud I might have played the lower *do* upon the piano.

No. 2.



By having them sing down the scale from the upper note, thus, they soon get the lower note placed in their minds.

No. 3.



One of the daily problems of the teacher is the tremolo. Alas for those admirers who call it *"Larmes dans la voix"* (Tears in the Voice). This fault is very difficult to overcome. It is due to faulty breath control or to strain, especially in singing very high or very low tones. Sing for awhile only in the middle register and also pianissimo. Do not attempt any crescendos or long sustained tones. Sing a tone of four beats, and sing it time and again until it is perfectly steady and smooth. Your own ear and your own persistence are the best remedies.

VOICE PLACING.

BY KARLETON HACKETT.

THIS term, borrowed from the old Italian masters, means a great deal to those who understand it, but apparently to the majority of voice students it represents a complete mystery. The reason for most of this is because of an unfortunate confusion of cause with result. The old Italians found out, as a matter of practical experience, that they only succeeded in getting a satisfactory tone from their pupils when they established such conditions of freedom and elasticity in the interaction between the breathing apparatus and the tone producing mechanism in the throat, that the column of air flowed freely through and concentrated in the resonance chambers in the head. But their secret was just here, they did not seek to concentrate the tone in the head, but to get the play of the breath on the vocal chords to be perfectly free, for they found, as a matter of fact, that if they could once establish this condition of freedom in the throat the concentration in the head took place automatically.

They did not know at that time the physical reasons why this was so, but they knew the fact at least as well as we do to-day. It used to be the boast that "Italian singers had no throats," meaning that the throat action was so free that neither the singer nor his audience had any consciousness of the throat in the tones that came from the artist. Good singing is free from any suggestion of throat strain, and only when there is perfect elasticity in the throat will there be concentration of the tone in the resonance chambers of the head, or, as the saying is, that the voice is "well placed."

But this simple fact is misunderstood by most young students. They do not realize that free tone is not merely an act of will, but that it must conform to strict laws. They know that they mean to place the tone in the head, so they take it for granted that they have placed it there; which is quite the same as for a man to say, when shooting at a mark, that because he meant to hit the bull's-eye that he actually did hit it. The world is not governed in this easy fashion. If all that were necessary to enable the student to produce a good tone were to tell him to do so then everybody would be a fine singer, and Caruso would be glad to sing for ten dollars a night, in place of his present fee.

FOCUSING THE TONE.

The focus of the tone in the resonance chambers of the head, so that the voice is "well placed," means that the interaction of the breath and throat is perfectly normal, just as nature intended. There are a number of young singers who mean to place the tones in the head, and think that they are doing so, who have never felt the sensation, so have no kind of notion as to what it really is. When such conditions of ease and elasticity have been established as permits this focus of the tone in the head, at first they not only cannot recognize it, but the tone they make is so new and strange to them, that they simply refuse at first to sing it. This is the problem which confronts the teacher from morning till night in the practical work of the studio. He is dealing with pupils who have honestly intended to focus the tones in the head, but who owing to interference somewhere in the mechanism have prevented this from taking place. When once this obstacle has been removed, so that the tone comes freely and begins to concentrate in the head, the pupil cannot understand this new tone, does not like it, and many times will not do it. The teacher can perhaps make him do it, so long as he has him right under his eye in the studio, but the moment he gets home and begins to practice, then he does not do it.

The placing of the tone in the head, so that there shall be freedom in the throat and the sensation of vibration in the bones of the front of the face, is not a question of theory, but of positive physical fact. If the play of the breath through the throat be free enough so that the column of air can concentrate in the resonance chambers, the sensation of its doing so is just as definite as any other sensation, as the feeling of ice on the finger, but the young singer can have no notion of what it is until he has actually experienced it. When first he does get the sensation, because the conditions have been established which make it possible, then the chances are that he will not recognize it, nor like it; which is the reason why people must study.

MAIN THINGS.

BY LOUIS ARTHUR RUSSELL.

THE first things for the consideration of the student of "Bel Canto" are control of the body and the vocal organs, relief from undue tension and the attainment of perfect ease in the simpler phases of speech and song.

He must learn the sensation (the feeling) which accompanies "freedom." He must then study the sources of power and the true centers of vocal energy. He must also learn to know his habits of interferences, that he may relieve himself of them and allow the correct processes to assert themselves.

Alongside of this purely physical part of his vocal practice he must cultivate the keenest of musical discrimination. He must know at once by the sound of a tone, its quality, its pitch (absolutely), its defects and their causes, its good characteristics and their causes.

He must learn the art of "watching," that he may see and feel all that is going on within him as he sings; and he must learn to listen closely and to hear positively, so that he may know absolutely what his results are as he practices.

NORDICA ON INTELLIGENT STUDY.

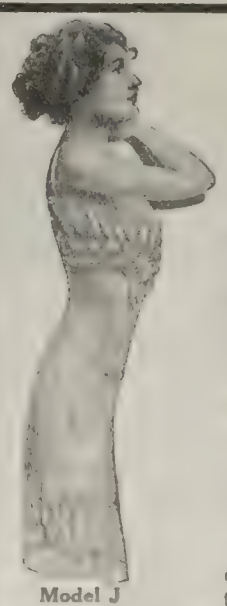
No American singer is better qualified to tell us how to study than Mme. Nordica, whose real name was Lillian Norton She enjoys the distinction of having been the first American singer ever engaged to sing at Bayreuth, and that at a time when it was a greater distinction than it is to-day. Since then she has won a world-wide reputation. Speaking a few years ago on the subject of "Women in Music," she made the following remarks. While they apply primarily to women and to singers, yet the fundamental truths apply to all:

"Learn *How* to study. This overwork and overstrain in all branches of art is a serious handicap to our sex in final achievement. This is often a vital reason why women are outshone by men. To tell intelligent young singers that they study without intelligence would seem a strange paradox, and yet such things happen. The intelligence with which they may be so fully gifted is not utilized, that is all. We must know the meaning of what we are doing. That is the first step toward doing it rightly.

"Many learn long operatic arias, and have not the remotest idea what the words mean or what it is all about. They sing loud or soft, according to the directions of the teacher, and there the matter ends. Each singer should know for herself what the words mean. She should be able to put herself in the place of the one uttering the words. Then only is it possible to lay claim to interpretation. And here, again, the quick comprehension and delicate insight of the woman combine to make a powerful aid in this matter of interpretation, of giving the meaning of the words which make the spirit of the song."

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BALANCE.

BY LOUIS ARTHUR RUSSELL.

THE habit of personal criticism, founded on rational principles of practice method, grows with experience and tends to make of the practice hour a spell of work approaching the importance of a lesson under a capable master.

The many-sided art-science of singing presents a great variety of problems for solution by the student, and if he be wise and wisely led by his instructor he will soon learn that no one-sided process of study will accomplish his purpose.

He may practice upon a principle of "placement" for years and finally accomplish a "forward focus" quite to his and his teacher's satisfaction, but if he has not learned the relation of "focus" to "resonance" he will not be a good singer, for, important as is "placement," it is but one item among a complex series of items which must be mastered by the singer.

The study of "placement" as a prime and all-sufficient item has brought many a promising singer to final disaster, for, while placement may be rightly controlled with the result of brilliancy and carrying power in the voice, it alone may bring a singer to but little more artistic quality than the voice of a newsboy.

So, with other items often dwelt upon with undue stress by teachers, they lack the virtue of comprehensiveness and they do not lead to "artistic balance."

This thought of "balance" is a most important one for us to consider, and when we have mastered the problems of relationships between the various important items of voice production we will have become masters of singing, and "Bel Canto" will be the result of our efforts to sing.

We have heard it said that a wide-open mouth and good enunciation with plenty of breath are the necessary conditions for good singing, but a rightly opened mouth includes the condition of proper relations between the opening of the front and the back mouth, and a wide-open front mouth may accompany a nearly closed or quite closed back mouth, and the result of this is bad quality. So we must find a balance and see to it that our mouth is not *too wide* open in front and *too nearly* closed at the back. The "wide-open-mouth" way of singing is one-sided and has made many singers scream in tones hard and shrill, and the phrase needs many modifications before being accepted as a true item of voice practice.

So with many other single items of vocal art, they are often made catchwords and are worked to their limit, producing imperfect, unbalanced vocalists, whose work is never truly satisfactory; and this sort of philosophy has pushed itself forward to the detriment of the singer's art here and elsewhere because of the general ignorance of the public in vocal matters and the ease with which a pupil may be made to do the simple things of vocal practice and the quickness of results seemingly correct.

We find this in systems using one vowel as a "voice builder," systems leading the singer into changes of lip-shape for various vowels, systems which insist on "a wider open mouth the higher the tone," etc., etc.

Superficial items are easily explained and easily learned, while deeper things are difficult; so, of course, the majority take kindly to a "method" which can sum itself up in a few words; a few items of practice; a simple, easily accomplished process, easily analyzed; but I warn my young reader, beautiful singing, artistic singing is a deep and complex art in which many items are concerned, and if you are to be a master of the art you must know *all* of the items included in the art and their relations to each other, giving to each its proper significance and importance, and allowing to each its proper service in the operation, thus finding a true balance between the various sources of energy giving the body its work, giving due attention to all the items of breath control, freedom of mouth and throat, correct use of lips, tongue, etc., in the use of words, and seeking always to dwell in your art work as closely to nature and her laws as possible.

The story is long and needs more detail than my space allows; let us, however, conclude that the study of voice is worthy our greatest endeavor; and as Americans let us strive to so master the art that the legend "Bel Canto" may become to Americans the beautiful, the powerful art of singing, in English, our mother tongue; and let us be so sure of ourselves in our singing as to be able to demonstrate the fitness of our native tongue (so rich in the elements of strength and beauty) for all styles of vocal expression, perfectly adapted to the smooth legato, the florid passage, the dramatic phrase and the fullest range of emotional expression.

GETTING THE TONES FORWARD.

BY ALLISON SLOAN.

IF one were to count the different devices that teachers use to get the tones forward they would easily run up into the hundreds. Some teachers deny that there is any special value in getting the tones forward, and others claim that the whole thing is purely an illusion, and that no matter how hard we work it is inward than nature places them.
possible to get the tones any further for-

However, where there is so much smoke there must be some fire, and the careful reader will find the whole literature of voice culture peppered with injunctions to get the voice forward. The old Italians told us to "sing where you smile." The French told us to sing "dans le masque." The modern teacher tells us to place the voice far forward. One of the best "tricks" I have ever found to help in this is to take a visiting card and place the edge vertically against one's lips. When singing up and down the scale to the vowel "oo" one may notice a faint buzzing sound. Singing with no constraint and with all other conditions normal I found that after some time my voice actually did have the sensation of being further forward.

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Department for Organists

Editor for January, DR. HERBERT SANDERS

[Dr. Herbert Sanders was born in 1878, at Wolverhampton, England. His teachers in organ were Mr. C. W. Perkins, Dr. W. J. Reynolds and the late Dr. Swinnerton Heap. At an early age he became organist at the Camp Hill church, in Birmingham. Later he became conductor of the Truro Philharmonic Society. He met with great success as an organist in recital work in England. In 1907 he became organist of the Dominion Methodist Church in Canada (Ottawa). He is a Fellow of the Royal College of Organists, and secured the degree of Doctor of Music at McGill University.—EDITOT OF THE ETUDE.]

SOME OBSERVATIONS ON THE PERFORMANCE OF THE ORGAN WORKS OF JOHN SEBASTIAN BACH.

BY DR. HERBERT SANDERS.

WHEN asked the best way to become an organist, Dr. A. L. Peace (the successor of Best as organist of St. Georges Hall, Liverpool, England), replied: "Stick to your Rink and Bach." The eminent theorist, Dr. Ebenezer Prout, advises music students to make Bach their "daily bread." Prout also practiced what he preached. Whether the student requires to perform Bach publicly or not he will find it to his permanent satisfaction as an artist and musician to carry out this advice to the letter and (if he desires to build his artistry on a solid foundation) in the spirit of sincere earnestness. The organist who is ambitious to become a recitalist (and who isn't?) will not only play Bach for study, but will endeavor to give such presentations of the master that will commend them to the uninformed public if perchance an interpretation of this kind be not opposed to the true traditions of organ playing as handed down to us by trustworthy records.

TWO METHODS OF PLAYING BACH.

As far as stop combination is concerned there are two methods which are usually adopted; some play the entire piece on one manual with the exception of the middle section which for relief is played on the Swell or Choir; others employ whatever changes of touch and of stops at which the organ is capable. In addition to these devices a few unhesitatingly adopt a flexible tempo.

THE SO-CALLED "TRADITIONAL" METHOD.

If I may be excused a personal reference—I was "brought up" on Bach almost entirely and the organ I practiced on was a two-manual instrument incapable of much variety in the way of stop combination. I was therefore obliged to play the works in the orthodox way, *i. e.*, the first and last part on the Great, the middle part when it had no accompanying pedals, on the Swell. This is probably the general way in which the great *Preludes Fantasias* and *Fugues* are played. In fact, many pedantic purists who pride themselves on their exclusive knowledge of "historical perspective," indignantly contend that this is the *only* way, and is [illegible]hod of the manner of [illegible]he Father of Organ [illegible]ning.

THE MODERN METHOD.

My introduction to the second and more modern manner of performing Bach happened a few years later when as a raw youth I first heard Dr. Peace give the great *Fantasia and Fugue in G minor* at the Birmingham Town Hall, England. I distinctly remember being anxious to get "old Bach" over in order to hear what I then thought to be the more interesting items on the program—the French items for instance. When the Doctor began playing I could hardly believe my ears, for instead of opening in the orthodox way as I expected he treated the opening treble part as a solo on some Solo or Swell stop of a characteristic timbre with the accompaniment on the Choir. Through the whole piece there were such contrasts of tone color, touch and tempo that the old bones put on new flesh, the red blood of youth miraculously pulsed through the newly formed veins and antique Bach stood before me as a composer and performer of the later nineteenth century more modern than the moderns. What, however, astonished me still more was the fact that after the performance the whole audience cheered, clapped, and stamped for an encore. Fancy encoring Bach!! I can hear now some of the organists present say as they left the venerable building, "A magnificent performance of the G minor, but still not Bach."

A GREAT CONDUCTOR AND THE INTERPRETATION OF HANDEL.

For some time my youthful mind oscillated in coming to a decision as to which of the two styles of my acquaintance was the correct one until an unexpected light was thrown on the matter by a great conductor. At that time I was playing the violin in some of the Midland orchestras, and as a rehearsal of the *Messiah* was about to begin at Wolverhampton the new conductor, Mr. Henry Wood (now Sir Henry), addressed the orchestra in terms like these: "Gentlemen! Your band parts are marked with every detail of bowing and expression which I require to be rigidly observed. There seems to be a common notion abroad that Handel must be played in an uninteresting manner if played traditionally. This, gentlemen, I do not believe to be the case, for Handel was an Italian operatic composer and his life was largely spent among operatic singers and players and he breathed the operatic atmosphere. He was continually before the public and knew its likes and dislikes. Further to please the people and to write the best music nothing but *interesting* music would suffice. Handel, gentlemen, wrote *interesting* music, and it is our duty to render it in an *interesting* manner."

"Surely, I thought afterwards, if this is the case with Handel it must be the case with Bach. Though Bach was not an operatic composer he was something which would have been impossible had he been an uninteresting player (like some who profess to follow in his footsteps) namely an organ *virtuoso*. Moreover, he was the greatest virtuoso of his time." (The only organist who was a possible rival was Handel. Their styles of organ playing being diverse a comparison is impossible, so that the several attempts to bring them together even had they been successful would have been unfruitful in securing an authoritative opinion as to which was the better player.) "I suppose if I am to play with 'historical perspective' I must play Bach as Bach played him. His style must have been defined by the instrumental limitations of his time, together with a different system of fingering from that of to-day which, too, would not be uninfluenced by ecclesiastical association and tradition."

BACH'S METHOD.

Since this time I have concluded that Bach must be performed in the style that Sir Henry Wood would perform Handel—in as *interesting* a manner as possible. A survey of the master's method confirms this conclusion. This means the bringing into operation the complete capabilities of the modern organ, the whole to be guided by an informed and disciplined mind. A contemporary said of Bach's playing: "The benevolence of a gracious sovereign inspired him to attempt all that was possible in the art of handling the organ." Do we, in these days, play Bach with an eye to the full possibilities of the organ? Spitta, too, in referring to Bach's extensive knowledge of organ building, says: "This quality applied to his compositions for the organ gave rise to one element of essential consequence as regards the full effect, which element has not, unfortunately, been handed down to us in its original form, namely a very characteristic and ingenious use of the stops. Bach's judgment was equally eminent in the combination of harmonies and qualities of tone, and as in the former his eye had detected paths which no one had previously dreamed of, so in the mixture of musical tones he was inexhaustible in his devices, peculiar sometimes to the verge of strangeness, but never pedantic or devoid of style. This art which was allied to the orchestration of later composers he displayed especially when a powerful instrument, fully supplied with stops, came under his hand."

BACH THE FOUNDER OF MODERN ORGAN PLAYING.

This authoritative quotation is enough to show that the methods of Bach and the concert-organist of the best type are alike, in that both treat the organ orchestrally. The organ, of course, is not an orchestra, nor can it hope at this stage of its evolution even to copy it. As, however, an orchestral conductor or composer by his continual association with an orchestra forms the habit of thinking his musical thoughts in what is essentially orchestral idiom, so the organist must acquire the same mental habit which we have seen originated with Bach and modify it so that it is in keeping with the genius of the organ. It is this method of thought which brings about that variety of tone-color which nowadays (with an improved organ) is at the disposal of the organist who is sufficiently searching in his endeavor to discover new effects and is desirous of following in the footsteps of the first great organ "colorist"—J. S. Bach.

SOME HINTS ON PERFORMANCE.

It is not within the scope of this brief article to go into detail as to the performance of Bach's organ works, but I feel I must refer, however briefly, to a few points which call for comment.

1. When it is impossible to play a middle section of some of the fugues with hands alone it will generally be found that immediately preceding this is a place where all the sixteen feet pedal stops can

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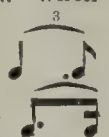
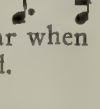
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be put in. If this is done the lowest part can be played on the eight-feet pedal stops, and these can be coupled to any manual desired. There is no doubt that this was the practice of Bach himself.

2. I have heard many otherwise excellent performances marred by a long pause while the organist turns the leaf. It should be unnecessary to state that such a procedure is vulgarly inartistic. It should be arranged before performance, which can be done by writing any necessary bars at the end or beginning of the leaf which is turned, or the passage must be memorized. The practice of one of the greatest living players is to put in all the sixteen feet pedal stops, play the lowest part with the feet, and turn with the left hand.

3. Some players have a difficulty in finding a suitable tempo for the fugues; some take them too fast, with the result that the deep pedal notes haven't time to articulate clearly; others play them tediously slow. It is patent that the mean between these extremes is the correct tempo, and this will be influenced by the acoustical properties of the building and the responsiveness of the tone to the touch. Except in recitative like passages —as in the G minor Fantasia, and the D minor Toccata—any deviation of tempo should be almost imperceptible. Any attempts at rubato, which came into use with the Romantic composers, shows a sad lack of true "historical perspective."

4. In the time of Handel and Bach double dots for the purpose of lengthening notes were not in use. Nor did they write triplet notes with the first longer than the second as we do now when only two notes are required as 
They were simply indicated thus 
The context will usually make clear when this form of the triplet is implied.

THE ORGAN AS AN EXPRESSIVE INSTRUMENT.

BY DR. HERBERT SANDERS.

WHILE the organ is often described as "The King of Instruments," and is not infrequently likened to an orchestra, there is one element lacking which places it behind all other musical instruments—expressiveness. The piano voice, or violin, can startle with their quickness of speech, telling accents and biting tone. These qualities the organ cannot feebly imitate.

At the outset it can be confidently asserted that anyone attempting to produce the accents of the piano, violin, or voice, on the organ (will aim at the impossible, and but mar what practical effectiveness he may already possess by his misplaced endeavor. Yet, even with this limitation, the organ is rightly called the "King of Instruments," for it exceeds all instruments or combination of instruments), in its abundant possession of the kingly attribute—MAJESTY. But to secure this majesty, means must be employed which are in keeping with the natural dignity and grandeur of the instrument.

WIDOR AND EXPRESSION.

Widor contends that the expressive means of an organ should be confined to what he calls *lines, i. e.*, the passing from piano to forte on an imperceptible incline, by a constant progression without stops or jolts. The sudden closing of the swell box during a pause or rest or between a forte and piano he strongly condemns. In this regard he says: "Every illogical alteration in the intensity of sound, every sound that cannot be translated by a straight line, constitutes an outrage upon art, a crime of high treason."

"So all those who treat the organ as an accordion, who play arpeggios, slur their notes, or are rhythmically unsound, should be branded criminals, and held up to public scorn. On the organ, as in the orchestra, everything should be accurately realizable; the uniformity of hands and feet is absolutely necessary, whether you are beginning the note or finishing it. All sounds placed by the composer under the same perpendicular should begin and end together, obeying the baton of the same leader. We see here and there unfortunate organists who let their feet drag upon the pedals, and who forget them long after the piece has been played. I would like to know what an orchestral leader would say if, after his last beat, his third trombone dared to hold a note. From what savage land did this barbarous custom find its away amongst us? It was prevalent some years ago—in fact, it was really epidemic."

MEANS OF EXPRESSION.

The expressive means at the disposal of an organist are:

1. Variety of stop combinations,
2. The Swell Pedal,
3. Touch,
4. Phrasing.

STOP-COMBINATION.

In the direction of securing expression by means of variety of stop combination, I think all organists (myself included) tend to become stereotyped. Now that organs have combination pistons and combination pedals which are fixed by the builder, we confine ourselves so exclusively to these (probably from habit because they are the easiest to obtain), to the utter neglect of other legitimate combinations which are obtainable by a little experiment. Even those who have organs, the pistons of which are interchangeable, readily and often unconsciously, slip into the habit of ringing the changes on a few orthodox combinations.

The young organist in doing this is in the right, and he is well advised if he moves in steps which are easy and certain. The more experienced organist, however, should not rest content until he has made himself conversant with every mechanical and tonal resource at his disposal and in his performance employs them whenever they are compatible with the genius of the instrument and the dictates of refined taste.

A former master of mine—Mr. C. W. Perkins—told me that notwithstanding the many years he has been organist of the Birmingham Town Hall, he was frequently finding some new and surprising stop combination, and certainly the tonal variety he obtains in performance is a prominent and telling characteristic of his playing.

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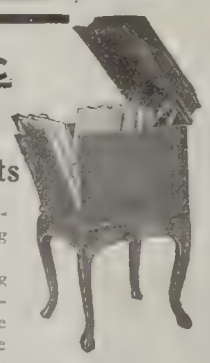
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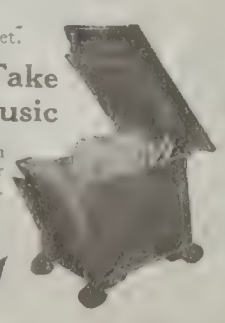
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left unused? Many organists are quite content to use the Swell to Great, and usual pedal couplers.

The budding organist will naturally ask, "But how am I to tell whether my stop combinations are correct?" To this I would answer, "The ear is the only safe guide." By this, of course, I mean the trained ear. If the effect is pleasing there is no reason—whatever anybody may say to the contrary—why it should not be used.

THE SWELL PEDAL.

The late Sir John Stainer often inveighed against the constant "pumping" of the swell box. To add to the force of his argument he told the story of an organist who worked very hard with his Swell Pedal whilst playing on the Great with the Swell *uncoupled*. All the congregation was conscious of was the visible opening and closing of the shutters while the sound was obliviously uniform throughout the operation.

Undoubtedly his advice was timely, for I know of no habit to which an organist more easily inclines than that of continually and thoughtlessly "pumping" away at the Swell Pedal. It might be said that the effectiveness of the Swell Pedal—like the tremolo—is in inverse proportion to the frequency of its use.

Further, the student must never lose sight of the fact that to secure a correct use of the Swell Pedal the first few inches make more difference to the volume of tone than all the remainder, and that when using it to obtain a *sforzando* it must be started a fraction of a second before the chord is struck, otherwise the accent will probably occur in the middle, instead of at the beginning of the chord.

WIDOR'S HINT ON TOUCH.

Of "touch," as we understand it, according to pianoforte-playing, the organ has nothing in common. For this reason the *one* method that can be effectively employed is often overlooked, and that is the arresting effect produced by prolonging or delaying a chord. Widor is emphatic on this point. He says: "Much as you may lean the whole weight of your shoulders on the keyboard, you will obtain nothing from it. But just postpone the attack of a chord for one-tenth of a second, prolong it ever so little, and you will see what an effect is produced. On a keyboard devoid of expression, and without touching any mechanism, and with all the stops open, you may obtain a crescendo by the mere increase of duration given progressively, to chords or detached notes. Playing the organ really means playing with chronometrical quantities."

Much might be said on the subject of organ-phrasing, but it must suffice to remark that without it all music is unintelligible. The organ requires more careful phrasing than any other instrument: it gets the least. Like the singer, the organ must breathe, and the playing of the organist who mentally sings the organ parts and makes the melody respire at the same places as would an artistic vocalist, is always interesting and intelligent in performance.

The organ's natural lack of expressiveness is not the only cause of the reproach from which it has suffered; the organist has done his share to bring the reproach into general notice. It should be his aim to remove it by utilizing to the full whatever means of expression the instrument possesses. I have outlined these means and given but a few hints on their use. Their practical application must be left to the student himself.

RHYTHM ON THE ORGAN.

"If rhythm depends so much on accent, with its fine shades of rising, falling, sforzando, syncopation, etc., how can it exist on the organ, and on the whole tribe of mechanical instruments, which are incapable of placing stress on individual notes? For no one will deny that rhythm can exist on these instruments, in spite of this limitation.

In this matter there comes to our aid one of the most subtle and mysterious parts of our nature, namely, the faculty for imagining that we hear or feel a thing which does not exist, and which we wish to exist. The organ and the machine-made music have the same means of making their phrases intelligible by harmonic structure, and by Cæsuras (an almost imperceptible rest) as are available elsewhere: accent only is absent, and this supplied by our imagination. The harmonic structure, and the combination of longer with shorter notes leads us to expect and desire accent, and we instinctively feel that what we want is there, though not in tangible form.

And the organist who feels the accents, but has not the power of expressing them through his instrument, is very careful to give every note its exact value, and especially to take advantage of every longer note in "Dotted-Note" rhythm. He will never yield to the temptation of breaking up the time by holding a note beyond its proper length in order to change his stops, and he never indulges in the trick of a meaningless, rhythmless note at the beginning and end of a piece. For he knows that, owing to its accentless nature, the organ punishes any defects of time and note value more than does any other instrument. On other instruments, if the time is accidentally lost, the rhythm can easily be recovered by marking the accents; on the organ it cannot. The organist knows that a rhythmless and undecided manner of playing produces insupportable weariness in the listeners, who are at his mercy in this respect if they are in church. In a concert room they have at any rate the opportunity of getting up and leaving, as we once saw in Germany during a rhythmless performance of some very fine music on a first-rate organ. In this case the technique was faultless, the tone of the organ irreproachable. Only the rhythm was wanting, and the performance was ruined thereby." (To overcome the want of accent in the organ "a double-bass is sometimes used with it in the French churches. Wind instruments share to a certain extent the want of accent; hence one sometimes sees a double-bass in an English military band, for wind instruments give more accent and attack than any others.")—From *The Rhythm of Modern Music*, by Abdy Williams.

The fact that the emotional and temperamental qualities of Russians are much more in evidence, and influence their actions more readily than western races who have such things more under control, makes them superb subjects for literature—and it seems not less for music. For having found themselves in musical speech, and having adopted the methods of western races, they apply them with unexampled vivacity and with an abandon and renunciation of self-restraint which makes the characteristics of their artistic methods grossly patent. And their work therefore illustrates in a high degree the tendencies of art which have been summarized, whether in Tschaikowsky's work or in that of Borodine or Rimsky-Korsakoff or Rachmaninoff or the more reticent and dignified Glazounoff.—Hubert Parry.

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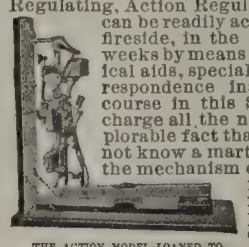
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[Mr. Louis Persinger, despite his German name, is one of the most American of all our native artists. He was born in Rochester, Illinois. Neither of his parents was a professional musician. After studying with local teachers he went abroad to study with Becker, Ysaye and Thibaud, and upon completing several years of earnest work, made numerous very successful appearances with big orchestras abroad. His *debut* in America was made during the past few months with the Philadelphia Orchestra, and was a confirmation of his triumphs abroad.]

"I AM asked to give some of the secrets of success so shortly after the launching of my own career, that I can hardly realize that I have been successful. Success is always something that is far ahead of the true artist. He never works for it as he is too busy laboring to perfect his own interpretative ability to spend any idle time in dreaming of the ultimate "success." His thought is the present and for the artist to admit success is to commence a process of stagnation which will lead to failure."

"The great thing is to keep working, working, year in and year out, always claiming an advance as the reward for the day's labor. If you have spent several hours sawing away at Kreutzer and Rode and do not detect the least advance by all means do your best to find out why, but keep on working. I once heard a young woman in Berlin say, 'I have been working on the Symphonic Etudes of Schumann for years, but it will take at least another year for me to get so that I can play them.'"

SUBSTANTIAL BUILDING.

"One of the greatest mistakes of all is 'fast work.' Like the building of a substantial building, everything must take time. A bolt out here and there may mean collapse later on. Hurry in studying the work of either right or left hand may mean that you will have to pay for your haste of hours, in months of laborious penance. If you want to progress properly in violin playing go so slowly that each thought, each movement and each habit, is securely lodged in its place, just as the foundation of a big building is laid. In fact, we might carry out the figure a little further and say that the more *solid* one makes the foundation the higher may be the structure of the artist's career."

"One great mistake that violin students make is to confine their attention to the violin part of the composition alone. For the most part the notes played by the violinist are not more than a mere melodic outline of the composition. This is true even in pieces like the Bach *Chaconne,* with its chords for the violin. Played without an accompaniment, it is difficult to think of the work without having in the imagination an unwritten accompaniment, yet one none the less real. In the study of counterpoint the student soon finds that certain melodies suggest their own harmonic and contrapuntal treatment. In plain speaking, certain harmonies seem to go naturally with certain tunes. Yet the violin student should invariably have the knowledge of piano and harmony that will enable him to study the composition as a whole, and not devote all his attention to the frail thread of melody which defines the upper margin of the composition."

"The violinist should know the accompaniment almost as well as he knows his solo part. He should know when his phrases are connected with the contrapuntal structure of the composition, and he should be able to instruct his accompanist so that the proper balance of form is preserved. This is a tremendously difficult task unless the accompanist is made of very plastic musical ma-



LOUIS PERSINGER.

terial and may be moulded after the soloist's fashion of playing, and after his higher understanding of the composition. Many a fine solo has been spoiled by an accompanist who was so pleased with his own playing that he could not lend himself to the violinist's way of thinking."

AVOID CRAMP.

"Slow work bobs up again when the student is studying position work. If you feel the slightest tendency to strain or the slightest cramp in either hand you may be sure that your position is wrong. After you are sure that the position of the left hand is right ask yourself, 'Do my hand, arm and fingers feel free and natural, or do they feel stiff and awkward?' Good violin playing is almost always marked by grace of movement, and one could almost tell the ability of the violinist by seeing him play without hearing him play."

"Grace enters into the bow technic of the violinist more than the average player will admit. A graceful movement is a free, confident movement, never an angular, stiff movement. The neglect of the right wrist and bow arm is a great failing among students. Some violinists, whose finger technic has been somewhat limited, have made reputations upon the wonderful efficacy of their bow arms. Bowing is the 'breathing' of violin playing. It is the basis of the art of phrasing and the art of expression. Some students are extremely careless in this, and they do not even see to it that the hair of the bow is always straight across the strings. They also fail to overcome the little sound of roughness or scratchiness when the down movement of the bow changes to the up movement. They fail to secure the even, smooth tone, the lovely flow of sound which always distinguishes the well trained violinist from the careless one."

"Perhaps some students do not hold up a high enough ideal in their imaginations. Everything they play should first be sung, if not audibly, then in the mind. In fact, I frequently find it a splendid plan to sing over a passage within the range of my own voice, and I have noticed that several famous performers whom I have met have done the same thing. It gives one the right conception of the melody in its most natural form. Then the student should play the melody with the bow 'in the strings' not over them, as so many do. There is all the difference in the world between playing 'in the strings' and playing superficially, so that the bow just skims the top of the strings and does not take a firm hold. This is, of course, a matter of technic and one that takes some years for some students to master. Some less persistent ones never acquire it. In these days any one who hopes to achieve success needs an intensity of tone which will carry to the most remote corners of the largest auditoriums. Thibaud has a marvelously fine bow technic and his tone is correspondingly great."

PLAY THE SCALE IN EVERY KEY.

"Reverting to slow playing, let me suggest that there is no more valuable exercise than the slow scale in every key. This is particularly the case in the second position where it is somewhat rarely used. Devote half an hour a day for two or three weeks to practicing the slow scale in all the keys, letting each tone sink into your musical soul, playing only when you can listen with the greatest intensity, imagining all the time that you are hearing the ideal tones of some great virtuoso you have heard in concerts, taking nothing for granted, but seeing that every little technical detail of tone, bowing and position has been carefully considered, seeking out the 'simple difficulties' rather than avoiding them, and see what an amazing advance you will make. One month of practice of this kind is worth a year of careless practice."

"Over ambition has ruined many a fine violinist. Why do you seek to play the Mendelssohn Concerto when you have only the ability to play a few of the simple pieces of Dancla? It is far better to develop some very simple piece to the utmost of your technical and artistic capacity than to strive after some great work far beyond your reach. Fritz Kreisler, master that he is, does not hesitate to play very simple pieces—but, BUT—how does he play them? Anyone who has heard him play the Dvorak *Humoresque* must realize that he has spent hours and hours in perfecting it. Each tone is perfect. This then should be the goal of every student, and the one who is so short-sighted that he can not see it, must realize that he is traveling down the hill and not up to Parnassus."

Do your work, do it the best you know how. Love it, live with it, sweat with it. Have no ear for the pessimist; there is no more good in the old world than there is bad. Find your work, then work your find; work it with all the power of the body, mind and soul that you possess. That way lies success; nothing can stop you from arriving.—ANONYMOUS.

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IMPORTING OLD VIOLINS.

A CORRESPONDENT writes to THE ETUDE to learn what custom duties are required in the case of importing genuine old violins into the United States. Under the new tariff, new violins must pay 45 per cent. *ad valorem,* but violins more than 100 years old may be imported free of duty under paragraph 717 of the present tariff law, as "artistic antiquities." In order to take advantage of the free entry of violins more than 100 years old, the party importing them must make an affidavit, stating that he has investigated the origin of the violins and believes that they have been in existence for more than 100 years prior to their importation. He must also procure a declaration of the foreign seller or shipper, certified by the United States consul at the place of shipment, stating the name of the producer of the violins, and the date and place of production, and also stating the name and residence of the person from whom he obtained them, and the date when such seller or shipper acquired the same. If, however, the shipper or seller is not in possession of all such facts, he may state in lieu thereof such other facts as may be in his possession tending to show that the violins have been in existence for more than 100 years.

The collector of customs then transmits all certificates bearing on the age of the violins, to the appraising officer for his guidance. The latter then makes a careful examination to ascertain whether the violins were in fact produced more than 100 years ago. It will thus be seen that the government is obliged to have expert judges of violins at its principal ports of entry, since many clever imitations are offered for free entry as being over 100 years old, which are in fact comparatively new violins. It is up to the appraising officer to detect these imitation old violins and force them to pay 45 per cent. duty.

WHAT VIOLINISTS GAIN BY THE NEW CONDITIONS.

Under former tariff bills old violins were taxed 45 per cent. of their value, so that if it could be proved that a Stradivarius violin had an actual cash value of $10,000, the duty would have amounted to the enormous sum of $4,500.

The new provision by which old violins can be imported free, is of signal advantage to the violinists in this country, for they can now secure old violins at European prices, which are much less than have prevailed in this country. The American student or tourist returning to this country can bring with him a fine old instrument, or the resident American have an old violin shipped to him free of duty by a European violin dealer. The law also saves concert violinists much bother, since they can now bring their old violins into this country without duty, whereas formerly they were either obliged to pay duty, or else go through a lot of red tape in giving a bond that their violins would be taken out of the country at the conclusion of their concert tours, and not sold or left in this country.

The new tariff law is also a great advantage to American violin dealers since they can now import old violins free. They are thus in position to offer old violins to their customers at practically European prices. The American violin maker is still protected by the 45 per cent. *ad valorem* duty.

The effect of the law has been greatly to lower the prices of old violins in the United States, so that the American violinist has a better chance than ever [illegible] a fine old instrument [illegible]ce.

THE VIOLINIST'S ATTITUDE.

BY EDSON W. MORPHY.

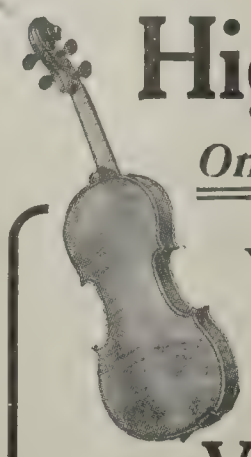
If the violin student with a faulty and ungainly attitude were to consider that people are as much influenced by what they see, as by what they hear, he would give more of his attention to the development of a correct and graceful position. The correct posture of the body for the violinist is carefully explained in *The Technic of the Violin,* by Richard Scholtz, and in *Technics of Violin-playing,* by Karl Courvoisier, and will not be discussed here, but it must be remembered that the real work comes when one tries to stamp out the traces of awkwardness, and the task is not finished until every suggestion of clumsiness is eradicated. One has only to watch the bodily expression of any great violinist, whose instrument has grown to be a part of him, to see how he lives the meaning of the word "attitude."

To the Italian, *attitudine* means two things; namely, attitude and aptitude, or in other words, posture and fitness. Therefore, it is not enough that the violinist's body shall be properly poised, it must be supple, yielding easily and gracefully to the peculiar demands made upon it and trained until it acquires elegance and freedom of motion.

The violinist who hopes to be successful must have poise—poise of two kinds; *i. e.,* mental and physical, and we rarely speak of physical poise without thinking of power or control, coupled with gracefulness and pliancy. In the study of poise the student need not look far for examples; nature is ever ready to furnish perfect models. Poise is that balance which manifests power; we see it in the pose of figures in the masterpieces of painting and sculpture. Where can we find a more thrilling illustration of this balancing of all the parts than is portrayed in "Raphael's Transfiguration;" we see it even in the minor figures (if such a term can be used), as for example, the kneeling woman near the foreground; or who can look at the statue of Mercury by Giovanni di Bologna without admiring the masterly manner in which that genius has disposed all the parts to express the thought and suggest strength and suppleness.

Now the violin student desiring to improve his bodily deportment will probably begin watching himself by means of a mirror, and will think that because his movements are naturally angular, and that flexibility and suppleness are gifts of heaven, he can spend his time to greater profit, perfecting his tone and interpretation, winning in the end by an appeal to the ear and intelligence rather than to the eye. Here is where he partly fails, for his playing is not likely to have the quality which appeals to the ear of a cultured listener unless it is the product of a strong, flexible body, yielding to the work at hand with motions which fascinate and charm, like all other forms of the beautiful.

While gracefulness seems to be a gift, undoubtedly its development is possible. The success of an undertaking depends upon the energy and depth of mind put into it, and while beauty is desirable we are told by Emerson that grace is more beautiful than beauty, therefore, if the violin student who is stiff in his attitude and awkward in his motions will only *think flexibility* into every hour of his practice, he will, in time, develop a grace which may not be absolutely demanded by an audience, but is sure to be appreciated if present.



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THE ETUDE's monthly scrapbook of paragraphs worth re-reading, selected, perchance, from yesterday's mail, from the continent, the latest book, or from some old and rare tome, as the case may be, giving our readers the cream of reading from contemporary journals in all languages, and from the most stimulating books.

Music, the Food of Emotions

MUSIC is the natural food for our emotions, for the cultivation of enthusiasm, sympathy and brotherly love. We are something more than physical and intellectual machines, and it is as true now as it ever was that men cannot live by bread alone. Music begins where definite speech ends, and there are depths in our being which it alone can reach. There has never been greater need than at present for a human sympathy which is no hazy, Utopian dream, but of a practical kind, manifesting itself in actual results. All propositions for the solution of international disagreements, for the abolishment of the intense feeling of enmity between labor and capital and between the different orders in the body politic, stop just short of the climax, and so, up to date, have been largely ineffective. The chief factor in the solution is sympathy; once let us acquire a lively power of taking the other man's point of view and everything will adjust itself. There is no doubt that capital will look out for itself, and so will labor.

What is needed is for each of the contestants to see the bearing of the question from the point of view of the other, that is, to display warm-hearted human sympathy. In this respect, also, education has been deplorably one-sided, far too much attention having been paid to purely intellectual development and hardly any to emotional longings and ideals, which often seem non-existent, utterly atrophied through lack of the proper nourishment. All part is essentially altruistic, since the impelling force which causes the artist to create is that he may share with his fellow-men the emotional and spiritual experiences which have meant so much to him. In music the strongest note is that of love, not merely in its sexual aspect, but in the sense that music is the universally understood medium for the expression of feelings of human fellowship—a real social cement.—PROF. WALTER R. SPAULDING, in the *Harvard Musical Review*, (Boston).

Has My Child Musical Talent?

One very important function of the ideal music school has, however, not yet been touched upon, namely, the influence which must be exerted upon the student to develop his taste, his critical judgment and his artistic standards. To this end it is necessary that he should hear much good music well performed. Provision must therefore be made for frequent recitals of chamber music and of instrumental and vocal classes. Besides this, the student should have opportunity to hear the best symphony concerts, operas and classic dramas.

This, in brief, is an outline of the plan of study of an ideal music school. It goes without saying that in order to carry it into effect it must possess a faculty of teachers of the highest ability and a disciplinary organization which will insure the regular and undisturbed work of each student.

I have often been asked by parents for advice concerning the musical education of their children. The parents love music and want their children to love it and to be able to perform. It is often difficult to say whether they have talent or not, but the only way to determine this is to make a beginning. It is at this point where most mistakes are made. The usual method is to engage a piano teacher and in most cases, after the novelty has worn off, the child loses interest.

In my opinion the love of music should be developed in early childhood by singing to the child and having the child sing in unconscious imitation. This trains the ear and voice and awakens his interest in music. His instrumental training should grow out of his vocal musical apprehension, not out of the mechanical combination of black and white keys. A note should stand for a sound in the child's mind, not a piano key.—D. FRANK DAMROSCH, in *"The Sun"* (New York).

Did Heine Blackmail Liszt?

That Heine attempted to blackmail Liszt is evident from the following letter, published by La Mara in her *Briefe beruhmter Zeitgenossen an Franz Liszt* (Leipsic, 1895):

"I will await your visit, dearest friend, to-morrow between two o'clock and three. I have just written a first article, which I wish to send before your second concert. And perhaps it contains things that might not please you; therefore, it is quite suitable that I should previously have a talk with you.

Your friend,

(1844) H. HEINE."

The "talk" did not lead to satisfactory results for Heine. In her biography of Liszt—published, it should be remembered, under the composer's supervision—Mrs. Lina Ramann tells us that, presumably in 1844, Heine attempted to draw on Liszt for several thousand francs, but Liszt had refused, "not caring to buy recognition on the market." The letters to German periodicals written by Heine in that year (1844) are filled with rancorous and even insulting remarks on Liszt.

Although in this case the proof is strong enough—and, indeed, Liszt could never have descended to countenance slander, nor invented so improbable a tale—even more damning evidence has recently been found in a lot of autographs by a German dealer. It consists of seven letters of Heine to Meyerbeer, and of one of Meyerbeer to Heine, showing not only that the case of Liszt was not an exception, but also that all composers were not, like him, averse to "buying recognition on the market."—M. D. CALVOCORESSI, in *The Musical Times* (London).

Music at the Mikado's Funeral.

In the detailed accounts of the Mikado's funeral nothing is more impressive than the references to the use of music made by the Japanese to emphasize the mournfulness of the occasion. "The eerie sounds of the native funeral music, to which especially the small flute-like bamboo hichikiri, with its inconceivably plaintive and penetrating notes, gave a weird effect, not unlike that of the high notes of the Scottish bagpipes, heralded the approach of the cortège to the waiting throng that filled the great space outside the bridge. The blazing pine torches, the rise and fall of the sighing, wailing notes of the native instruments, the rhythmic movement of the soldiers, and the slow tread of hundreds of men upon the pebble-covered roads, . . . the whole moving through a literal sea of human beings, with not a sound but the music and an occasional hysterical sob, offered a scene wonderful for its intense impressiveness. The great city was almost as silent as the grave itself."

A weirdly Oriental detail was the two-wheeled vehicle on which the coffin was placed. The wheels of this car were so constructed as to make seven different melancholy creaking sounds as they revolved, this effect being the exclusive art of a family of carpenters at Kyoto, whose forefathers have constructed many a bier for the Imperial court.—H. T. FINCK, in *The Evening Post* (New York).

The Singular Rise of the Symphony Orchestra

....THE modern orchestra has developed from a collection of ill-assorted and misunderstood instruments into a single instrument the most eloquent at the disposal of the composer. It is majestic in power, royal in dignity, brilliant in gayety, convulsing in sport, inspiring in appeal, melting in supplication. Its variety of tonal shades is exhaustless. Its scale ranges from the profoundest bass to the acutest treble. Its dynamic power modulates from the faintest whisper of a pianissimo to the thunderous crash of a fortissimo. It sings, it laughs, it weeps, it woos, it storms, it hymns, it meditates—all at the command of the composer who knows how to use its powers.—W. J. HENDERSON, *in "Modern Musical Drift."* (Permission of Longman's, Green & Co.)

Debussy's Archaic Modernity

This use of ancient scales of which there are eight in number, has given an indescribable charm to Debussy's music, and has endowed it with a quaint, archaic grace. In the opening bars of *La Demoiselle elue*, in parts of *Pelleas and Melisande*, in the *Songs of Bilitis*, one comes across a quiet restrained beauty of utterance, seeming to originate from an older source than even Gregorian chant, carrying one back to early Christian hymnology, which in its turn was taken either from the Hebrew temple service or from the Greeks.

Those who look askance at this composer's art on account of what they choose to call its modernity are little aware of the half-truth they utter. I will venture to say that an earnest and prolonged study of his compositions will convey to an unprejudiced mind a greater knowledge of ancient music and of the gradual evolution of harmony and style than any dry-as-dust theoretical treatise. It is a link between the old-world past and the present, and in all likelihood will eventually guide us back to a pure taste and to a reaction from the realistic, flamboyant, adventitious methods of certain contemporary composers.—MRS. FRANZ LIEBICH, *in her critical biography of Claude Achille Debussy.*

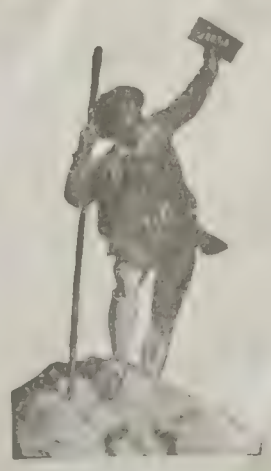


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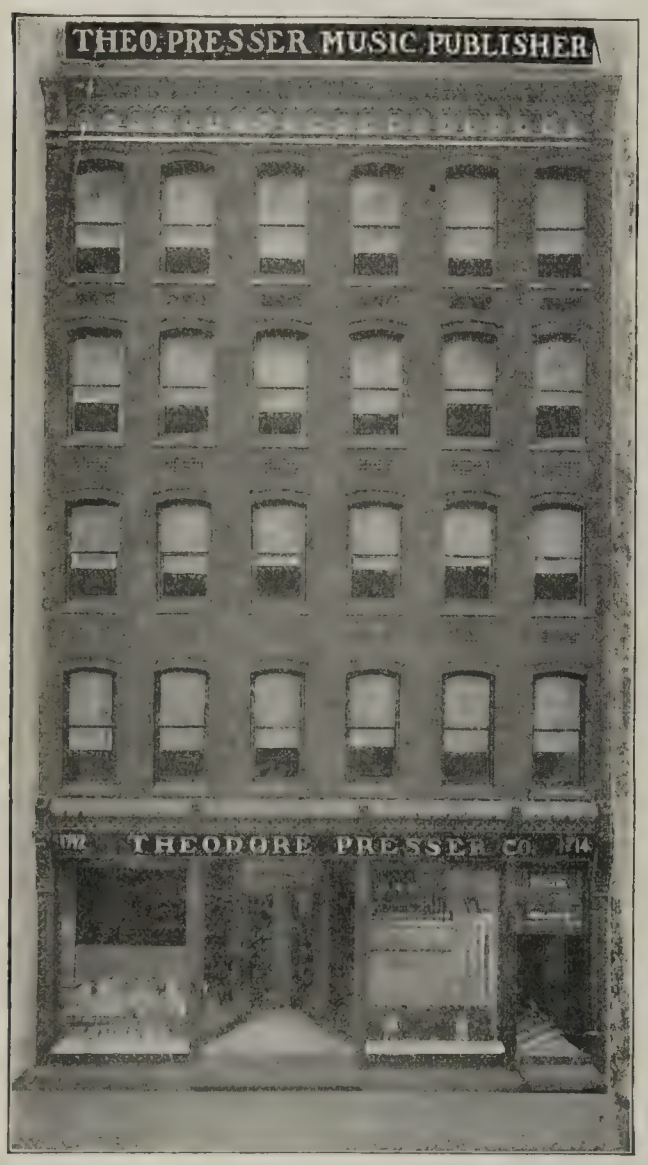


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THREE DECADES OF PROGRESS

ALL struggle is dramatic, all triumph poetic, and in the obvious success of THE ETUDE and the business which has developed side by side with it, one may read both struggle and triumph as well as a commercial and educational romance quite as interesting as may be found in many works of fiction. We are confident that those who honor us with their patronage will be glad to have us interrupt our editorial policy long enough to present them with a few of the very interesting facts about their journal and the Theodore Presser Company.



THE PRESSER BUILDING 1712-1714 CHESTNUT ST., PHILADELPHIA, PA., WHERE MUSICAL VISITORS TO PHILADELPHIA ARE ALWAYS WELCOME

In January, 1908, the Twenty-fifth Anniversary of THE ETUDE was celebrated with a special issue in which was presented a somewhat lengthy, detailed account of the growth of the business. It is unnecessary to repeat the same details here, and we shall content ourselves with the main facts pertaining to the founding of the business and its great expansion during the last five years. Generally speaking, the progress during this period, taken as a whole, has been fifty per cent. That is, during the past five years, the advance has been half as great again as during the twenty-five previous years.

HOW THE ETUDE STARTED.

THE ETUDE was founded in 1883 at Lynchburg, Virginia, by Theodore Presser. To-day, as president of the Theodore Presser Company, he is actively en- y direction of the insti- ow so totally different from its modest begin- only two things are the same, and these are the substantial educational purpose and the prompt, just, business methods which have characterized the work from the start.

From the very beginning, Mr. Presser realized the necessity for trained workers carefully instructed in his personal business ideals and educational purposes. A large part of his time has been spent in developing his material until each branch of the work is now under the supervision of expert specialists so capable that the institution has taken on a character that will unquestionably remain the same for an indefinite period in the future. Indeed, the work is so complex that many years are required to accustom a worker to the needs of the special nature of the Presser business. Attention is especially called to the long terms of service, indicated in the list appended to this article.

After extensive experience in the music business and in music teaching, Mr. Presser decided to prepare himself for a broader field, and accordingly studied at the New England Conservatory with men of the high rank of Stephen Emery, George E. Whiting, J. C. D. Parker and B. J. Lang, etc. In 1878 he went abroad to study at the Leipzig Conservatory with Jadassohn, Zwintscher and others of great renown in the musical pedagogical world. Returning to America in 1880 Mr. Presser received the appointment as musical director at the Hollins Institute in Virginia. In this position he repeated the successes he had made in similar work prior to going to Europe. But he felt the limitations of his sphere and still longed for a life of larger usefulness.

As the organizer and founder of the Music Teachers' National Association (Delaware), Ohio, 1876, he discovered that there was great need for a worthy musical educational journal—a journal that should emphasize the motto, "He who combines the useful with the beautiful carries off the prize"—a journal that should stand for the best, that should never sell a line in its reading columns to advance private interests, in fact a journal that should be so practical, so necessary and yet so attractive that any musician would be at a loss without it. Accordingly, he resigned a profitable position and with a ridiculously small capital ($250.00) he started THE ETUDE, little dreaming that the circulation of the paper would ever exceed five thousand. That it was destined to out-distance all other musical journals of the world from the standpoint of circulation and number of distinguished contributors, never entered his imagination. The struggle to secure patronage for the new venture may better be imagined than told. Those who received the first copies had but slight idea of the privations the founder of THE ETUDE underwent in order to issue the journal.

In appreciation of the earnest support of music teachers in the early days of THE ETUDE, when "a friend in need was a friend indeed," Mr. Presser founded in 1906 the "Home for Retired Music Teachers," now located in Germantown, Philadelphia. This home is described in another part of this issue. This is the first time that Mr. Presser has permitted his connection with the home to be related in THE ETUDE. The institution is incorporated and its future absolutely guaranteed from the financial standpoint. The qualifications for entrance are given in the preceding pages. The home now accommodates its full capacity and there is a short waiting list. The entire institution is a personal benefaction of Mr. Presser.

Eight months after the founding of THE ETUDE in Lynchburg, the office was moved to a little third-story back room at 1004 Walnut Street, Philadelphia. Increased expenses made the struggle more intense, but did not daunt the publisher. Shortly there came a demand for music and music supplies, and the music publishing business of Theodore Presser was established. Next the publication offices were removed to 1704 Chestnut Street—then 1708 Chestnut Street, and finally to the present location, 1712-1714 Chestnut Street the first real home of THE ETUDE and the Presser business. As necessity demanded, these quarters were extended by additions until the original space had quadrupled.

A VISIT TO THE HOME OF THE ETUDE.

The Theodore Presser Company occupies three buildings, covering ground space as follows:

The Presser Building (a six-story brick double building running from Chestnut Street through 150 feet to Ionic Street).

The Presser Annex (a ten-story modern fireproof edifice directly in the rear of the Presser Building, and running from Ionic Street to Sansom Street).

Engraving Department (occupying a small building adjacent to the above).

The Presser business as a whole occupies a floor space of about 40,000 square feet. The two main buildings are connected by an underground tunnel and three bridges. No printing or binding is done in these buildings. This would demand an establishment as large again.

Entering the Presser Building at 1712-1714 Chestnut Street, we pass between two handsome show windows to a large double store walled from floor to ceiling with music shelves, stacked with so many thousands and thousands of compositions that it is unsafe to hazard a guess at the number. Here eighteen expert clerks provide for the needs of the patrons who frequently crowd the store. It is the only complete music house in Philadelphia, and one of the foremost music establishments of the world.

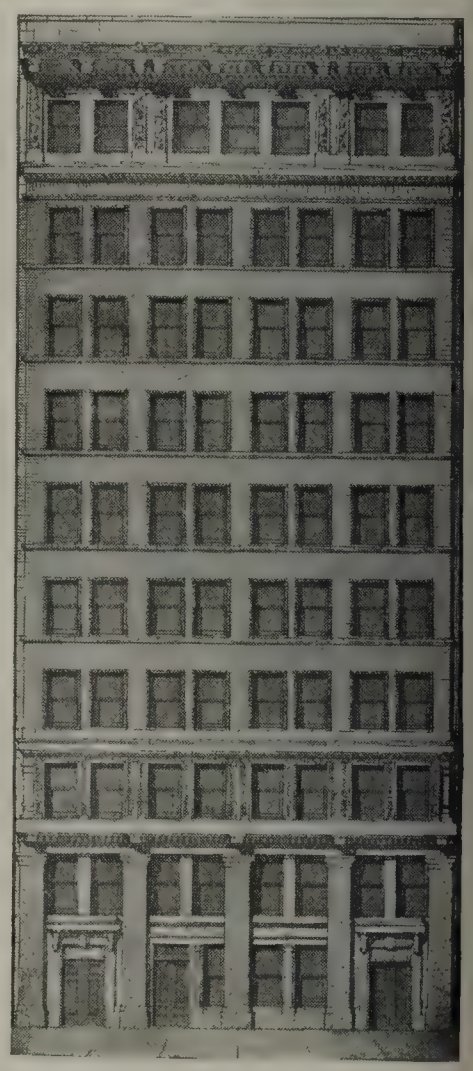
The entire ground floor of this building is given over to stock and musical supplies with a small section devoted to the cashier's department. The basement underneath this floor is of similar size and is used for the storage of stock and is likewise crammed from cellar to ceiling with enormous quantities of editions of music from the very latest piece in the last mail from Europe to the earliest composition of the great masters now in demand. Completeness, accessibility and up-to-dateness characterize this immense stock in a manner that surprises all visitors.

Ascending one flight to a commodious mezzanine floor in the rear of the store, one comes directly to the office of the General Manager of the Presser Company, located in the heart of the busiest part of the establishment.

MAIL ORDER DEPARTMENT.

On the same floor is located the mail order department. A special force of trained clerks, some of whom have been with the firm over two decades, insures the greatest possible accuracy and promptness in filling orders. No orders are left over for the next day. Every effort is made to reduce the time between the actual receipt of the letter containing the order to the moment of shipping the supplies desired.

Side by side with the "Mail Order Department" is the "selection" or "On Sale" department, which has proved of such importance in the educational work of thousands of teachers so situated that they are unable to go directly to the music stores and inspect a large stock. On the same floor is the cashier's department and the mail reading department, where all incoming mail is sorted and given in charge of the proper individual to attend to it most effectively.



THE PRESSER ANNEX 1713-1715 SANSOM STREET. A FINE MODERN TEN STORY FIRE-PROOF BUILDING DIRECTLY IN REAR OF THE PRESSER BUILDING. FACILITIES FOR SERVICE TO OUR PATRONS INCREASED ONE HUNDRED PER CENT.

THE PRESSER ANNEX.

The Presser Annex is an imposing building shown in the accompanying picture. It was commenced May 1, 1911, and completed in March, 1912. Five

floors in the new building are given over to the Theodore Presser Company. In the two basement floors are additional storage rooms for the ever increasing stock of books and music. On the ground floor are the shipping, billing and checking departments. On the next floor above in a splendidly lighted room may be found the treasurer's office, the bookkeeping department, the advertising department, the circulation department, the subscription department, a large fireproof vault for the preservation of valuable papers, and the apparatus for addressing thirty thousand ETUDE wrappers, etc., a day. In this department we learn that THE ETUDE goes monthly to hundreds of subscribers in foreign lands—South Africa, China, India, Australia, Europe, etc.—in fact, no country seems to be without its coterie of ETUDE admirers.

On the next floor above may be found the private offices of Mr. Presser, the office of The Editor of THE ETUDE, the Auditor, the Publicity department, and the Musical Critic, where all incoming musical manuscripts are read and prepared for the engraver. On this floor there is also a hall seating about three hundred people. This is used as a rest room for the women employed in the establishment and for social gatherings given by the members of "the Presser family."

A SIGNIFICANT ADVANCE.

The Theodore Presser Company was incorporated, October, 1908, for the purpose of placing the business upon a more enduring basis. Opportunities are given the employees to purchase stock. An extremely liberal bonus, regulated by the length of service in the company, is given to those becoming stock holders.

During the last five years, the business has advanced from a fiscal standpoint 40 per cent.

In the same period the Presser Catalog has jumped from 7,000 to over 10,000 numbers. The *Presser Collection* (a high grade edition of standard masterpieces) has jumped 80 per cent. The octavo collection has increased 70 per cent.

The circulation of THE ETUDE during five years advanced sixty per cent. Innumerable ideas new in musical journalism have been introduced in THE ETUDE work. Among the famous musicians who have become contributors to THE ETUDE in the same period are Eugen d'Albert, C. Chaminade, Frederick Corder, Claude Debussy, A von Fielitz, Katharine Goodson, George Henschel, Alberto Jónas, Mme. Lilli Lehmann, Maurice Moszkowski, Otto Neitzel, Mme. Maud Powell, E. Poldini, Dr. Hermann Ritter, Xaver Scharwenka, Eduard Schütt, A. Szumowska, S. Stojowski, L. Tetrazzini, S. Coleridge-Taylor, Fannie Bloomfield-Zeisler and others equally famous. During the same time there have appeared educational conferences with some thirty of the foremost pianists, singers and composers of the time. About one thousand pieces have appeared in THE ETUDE during the last five years. Many have been new works from some of the most renowned composers of the present day.

The actual floor space occupied by the Presser Company is 50 per cent. greater than it was five years ago.

The number of employees has increased 50 per cent.

The bill for postage alone during the last year exceeded $75,000. Indeed, a large new branch U. S. Post Office has been erected in the vicinity of the Presser Building, principally because of the vast increase in the Presser business.

SOCIAL FEATURES.

The welfare of all connected with the Presser business has been a matter of deep concern with the founder. Ample rest and recreation room facilities have been provided for both women and men. Only three deaths have occurred in the force during the past thirty years.

A Savings Fund is conducted by the firm with the view of fostering thrift. Employees of the Presser Company have deposited in this fund during the past year $4,000.

Of the 194 employees now engaged by the firm, 116 have been with the firm from one year to five years, 36 have been enrolled five years or more, 23 have been enrolled ten years or more, 9 have been enrolled fifteen years or more, 10 have been enrolled twenty years or more.

In 1910 "The Presser Choral Society" was organized. Several interesting concerts have been given by the members. There are forty members, all employees of the firm.

An orchestra composed of employees of the firm has recently been organized and played at the last concert given last year.

Singing classes and theory classes for the employees are being inaugurated.

Outings are given during the year, in which all connected with the firm take an enthusiastic interest.

A system of pensions for long service and old age is now being instituted.

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A GROUP FROM THE THEO. PRESSER CO. TAKEN AT ONE OF THE SUMMER OUTINGS.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Teachers' Supplies. The needs of those engaged in the practical branches of music instruction and study have always had the prime consideration of our publishing department, and in the gathering together of a stock of everything of importance issued by the music publishers of the world the same motive has been in operation; as a natural consequence, our carefully edited and well-selected list of music and music books is one from which the teacher can order with perfect security; and this is supplemented by the resources of our general stock, embracing all that is worth while in music; our position in the music trade is unique in this regard, as thousands of satisfied patrons have again and again voluntarily testified. Furthermore, we are not only able to supply what is wanted, but we make a specialty of prompt and efficient service, as well as specially liberal discounts (to teachers only), and the ON SALE PLAN offers advantages that are of the greatest convenience to busy teachers. The post-holiday resumption of teaching activity brings with it the demand for additional music supplies, and is the best time to place orders for full lines of supplies sufficient to meet most of the needs likely to arise during the remainder of the season; an ON SALE package at this time would prove extremely useful even to a teacher who has already had a package of this kind from us earlier in the season. Teachers are cordially invited to write to us for further details of this plan; catalogs on request.

Parcels Post. No doubt many of our readers will be interested in the fact that the long-fought-for "parcels post" has become a rule of the post-office department and goes into effect January 1, 1913. While it has been possible heretofore to send large packages by this low rate mail system to a great many foreign countries, it has only been possible to send small packages at an excessive rate to your nearest neighbor, and large packages not at all.

Briefly said, "parcels post" will include all articles of merchandise, including farm and poultry products, *not printed matter*. The rate, based upon an experimental system, is a varied one, depending on the distance the package is carried. The country is divided into eight zones, ranging from fifty miles to over 1,800 miles, and the price for a package weighing not more than four ounces is one cent per ounce, and on matter in excess of four ounces the rate is by the pound.

Within the delivery limit of any zone, five cents for the first pound and one cent for each additional pound. Within the first zone, five cents for the first pound and three cents for each additional pound. The second zone, six cents for the first pound and four cents for each additional pound. Within the third zone, seven cents and five cents respectively; the fourth zone, eight cents and six cents respectively; the fifth zone, nine cents and seven cents respectively; the sixth zone, ten cents and nine cents respectively; the seventh zone, eleven cents and ten cents respectively; the eighth zone, twelve cents for the first pound and twelve cents for each additional pound.

The limit of weight is eleven pounds; the limit of size is seventy-two inches in length and girth combined.

A special "parcels post" stamp *must* be used and the name of the sender *must* be on the package.

A New Etude Feature of Real Moment. Just before the first music page in this issue you will find Mr. Stojowski's analytical lesson upon Rubinstein's *Barcarole in F Minor*. This is the first of a series of similar lessons which we shall present from time to time. We have had this matter in mind for years, but we realized that it must be carried through in precisely the right manner or not done at all. We gave months of thought to it in order to be able to get the right "angle," that is, the method of presenting it that would be of real benefit. It does not claim to take the place of a teacher "in the flesh," but it will do a great deal to help both the teacher and the pupil. We want your opinion in the matter. If you are pleased with the new feature, drop us a postal requesting that it be continued. THE ETUDE depends upon its friends for assistance in forming its editorial policy. When we presented the Gallery some three or more years ago thousands wrote to us about it. We can not promise "Lessons on Famous Pieces" every issue, but we shall have as many as possible. No attempt will be made to do more than treat a few of the most famous of all piano pieces.

Calendars for 1913. As previously announced in these columns, we have a splendid assortment of attractive portrait calendars ready for mailing at a cost of 10 cents each or $1.00 per dozen (postpaid if cash accompanies order). One of these should be in every music studio and in the home of every music student or music lover. They are to be had as panel calendars, 3¼ x 9, with choice of portraits of Beethoven, Wagner, Liszt, Chopin, Mendelssohn or Mozart; also the same subjects in another design, size 6 x 8 (this season's particular success). We still offer a limited supply of the imitation of a framed portrait with calendar pad; subjects, Handel, Bach, Chopin, Rubinstein, Mendelssohn and Haydn; a favorite of several seasons is the imported calendar with easel support at back, with choice of platinotype portrait of any musician or composer of note, to be selected from our post-card lists. Any of these calendars 10 cents each or $1.00 per dozen.

Reprinting. Owing to lack of space our book publications reprinted during the last several months have been forced out of these columns. The matter is one of such importance to both the consumer and publisher that we must draw attention to these facts—that since the last notice was printed we have reprinted in editions, which are not small, not less than thirty-seven volumes in the Presser Collection. This speaks well for the popularity of our edition of these collections of standard pieces and studies. Out of the total catalog of 171 numbers in the Presser Collection, the editions of thirty-seven volumes have become exhausted.

This house publishes a series of 50-cent collections; this list is constantly being added to and contains at the present time forty volumes. During the above-mentioned period thirteen of these volumes have been reprinted.

Well-known works other than the above-mentioned reprinted during this period are: Czerny-Leibling Selected Studies; Mathews' Standard Graded Course of Studies, five grades; Foundation Materials, a well-known instruction book by Charles W. Landon; Teacher's Class Book by Sefton; Palme's First Months in Pianoforte Instruction; two of the volumes of Mason's Touch and Technic, and the complete work on Technic by Isidor Philipp.

Of our later works those published for the first time within the last year we would mention Bender's Business Manual and Guard's Pupil's Lesson Book.

Of the vocal works, Church and Home Songs for High Voice; School Singer, a text-book for use in schools, by Frederick Reddale; Standard Graded Songs for the First Year; Singer's Repertoire, a 50-cent collection of medium voice songs; Fifty Nursery Songs and Games; one of the volumes of the series of vocal studies, Technic and Art of Singing, by F. W. Root.

Of the works in theory, those reprinted during the above-mentioned period were The Morris Writing Primer; First Year in Theory, by O. R. Skinner; Ear Training by Heacox. In all we reprinted seventy-nine volumes.

Advance of Publication Offers Withdrawn on the Presser Collection Volumes. Elsewhere in this issue there is mention made of the increase in our publication business during the past five years. One of the best increases has been in the number of volumes published in the Presser Collection. During the month just passed four of those volumes appeared from the press. We herewith withdraw from "Special Offer" the following volumes: Mozart's "Sonatas," "Six Octave Studies," Op. 553, by Carl Czerny; "Twenty Vocalises for High Voice," Op. 15, by Marchesi; "Sonatinas for the Pianoforte," Op. 20, by J. L. Dussek; "Fifteen Etudes De Style," Op. 31, by J. Concone.

These editions of standard works in this cheaper form have been reprinted from the best editions possible with additions where necessary and important, and mechanically better than any edition on the market, well printed on the best paper and with the strongest binding possible. This means that the volumes will give satisfactory service from an educational point of view and will wear longer than others.

17 Artistic Portraits of Great Musicians. We are beginning to wonder whether our subscribers know what a bargain there is in these portraits. They are the finest set of pictures that we ever offered. They are equal to many $2 pictures that are found in frames. They cannot be produced for nearly the price at which we are offering them, which is but 5 cents each. There are 17 subjects which include all the great masters. The 17 will be sold for 75 cents. Why not send for a sample first and see what they are like? Everyone who has sent for a sample has followed it up with an order for the entire set. There is but a limited number of these pictures, and when they run out they will not be reproduced. For studio decoration they cannot be equaled. They can be used for studio decoration by putting them on the wall and tacking a narrow colored tape around them so as to look like a frame. In fact, the entire 17 could be put up in various shapes and they would make a very handsome appearance on the side of the wall. We have done this in one of our rooms in the building, and it has been very much admired. There is chance for inventing a nice design or ornament to take the place of the frame.

Remember that the price is but 5 cents each or 75 cents for the set.

Paperoid Expanding Wallets. These wallets are a great improvement over anything which has been used heretofore for the protection and safe-keeping of the music. They are capacious, convenient, fitted with a wide flap and tape, and are made of such durable material as to wear almost like leather. They are made in two sizes—octavo and full sheet music size, both expanding one and three-quarter inches. The price is 15 cents for the octavo and 25 cents for the sheet music size, postpaid; by the dozen, $1.75 and $2.25 respectively, postpaid. The retail department of this house has sold these wallets for about a year and they have invariably given the best of service.

Hour Glasses. The fact that the best teachers of the country are using hour and half-hour glasses to measure their lesson time, and the fact that it was difficult to get glasses of this kind and at a reasonable price, we thought that it would be a convenience to our customers to suggest the use of them and supply them at a reasonable figure. We have an importation coming for which we are taking orders; $2.00 for the hour glasses and $1.50 for the half-hour glasses.

Indian Music. By Carlos Troyer. We are now prepared to furnish the entire set of twelve numbers of the Zuni Indian Music, by Carlos Troyer. This work has lately come into our possession and should have a wide publicity. It is a most excellent set of compositions for an Indian evening. There will be a lecture by Carlos Troyer, published separately, which could be read in connection with the compositions. We shall be pleased to send any of these works to any of our customers on selection.

Musical Zoo. By D. D. Wood. This unique work for four hands by the celebrated organist, Dr. Wood, is on a fair way toward being published. Words have been added to each of the compositions, and this will be an additional attraction. These pieces are eight in number, and they were made by Dr. Wood for his own children. They are the very first pieces to be given to a child. They are simple but musical.

The advance price is but 15 cents, which includes postage.

New Parlor Album. Under these Special Notices for a few months past we have advertised a "New Parlor Album." We herewith withdraw from this low-priced offer this volume which has been renamed "Popular Home Album." This volume contains forty-six melodious pieces of a popular character every one of value, and the retail price is but 50 cents. This work is destined to be one of the best sellers of our well-known series of 50-cent albums.

The Organist. By Geo. E. Whiting. We are publishing a volume of concert organ music by Geo. E. Whiting, of Boston, who ranks as one of our leading organists. In this volume he will present an excellent collection of organ music, which may be used both for concert purposes and for church. There will be such pieces as "Charity," by Rossini; "Andante from Symphony No. 1," by Beethoven; "Be Not Afraid," by Mendelssohn; "Gavotte in C Minor," of St. Saens; "Minuet," by Mozart, and a number of original pieces by Mr. Whiting. The work will rank as one of the best collections of organ music of the day. It will be bound up in very substantial binding and will be of the order that is usually sold for $2.

Our advance price for this work will be 60 cents, which will include postage when the work is published if cash is sent with the order.

Vogt's 24 Octave Studies, Op. 45. This educational work will be added to the Presser Collection and will be published in our usual careful and painstaking manner. These octave studies possess pleasing qualities of melody and also rhythm. They are in third and fourth grade and are almost study pieces. There is no branch of technic more valuable than octave playing. A good octave player has always other good qualities. Octave playing never stands alone, because it carries with it so many valuable technical qualities. The work is almost too well known to need any comment at this time.

Our advance price for this work is but 20 cents postpaid.

New Recital or Drawing Room Album for the Pianoforte. This is a new collection of pieces rather more advanced than those to be found in our new parlor album, recently completed. In this latter volume the pieces do not go beyond the third grade; in the new Recital Album or Drawing Room Album the pieces go as high as the fourth grade in point of difficulty, and the entire work lies chiefly in the third and fourth grades. The pieces are of a brilliant character, such as might be used for intermediate recital work or for home entertainments. They will be printed from specially large plates and a generous number of pieces will be included. All are new and original, and have not appeared in previous volumes.

The special introductory price will be 20 cents, postpaid.

Vocal Instructor. By Edmund J. Myer. This is about the most practical work on the voice that we have ever seen. It gives logically and in detail all the necessary material for developing a singer from the very beginning. Every department is given the most careful attention: tone production, breathing, muscular control, flexibility, etc. Everything is explained in full and all the necessary exercises are given in every department. Such a work will be of great help to any teacher, and it is so clear that it may even be used as a self-instructor. All those who are interested in vocal works should avail themselves of the opportunity to order this book at the special introductory price.

The advance price during the present month is 50 cents, postpaid.

Mastering the Scales and Arpeggios. By James Francis Cooke. The long and exacting preparation of this new work is drawing to a close and the proofs of the plates are in the hands of the proof-readers, who are going over it very carefully to detect errors. This means that the work will be out shortly and that the special introduction offer at practically cost price will be withdrawn in a very short time. The work will be one of about one hundred large music pages. It is comprehensive and exhaustive, and yet is the most easily understood of all books of this kind. It contains all the daily practice material in scales and arpeggios in the most approved form. In addition to this, there is a vast amount of preparatory as well as finishing material to be found in no other book. The work starts the scale so that it may be taken up earlier than with any other work, and it is carried on to the point where with sufficient practice the pupil may play the scale at one thousand notes a minute and over. All of the work was "tried out" at the keyboard with pupils by Mr. Cooke when he was actively engaged in teaching. It also contains ideas brought up in numerous discussions and conferences he has held with some thirty of the world's foremost pianists. It is characterized by all the practical points of view that marked the very successful "Standard History of Music," by the same writer. Advance of publication price to continue for a very little while longer, 30 cents.

Your Jubilee Greetings to THE ETUDE

THE remarkable greetings in this issue from musicians of wide renown are eloquent of the success of THE ETUDE but we appreciate even more the work of the many friends who in the past have gone out of their way to induce others to take THE ETUDE regularly.

Thousands of Co-workers

Literally thousands of music workers realize that every new subscription sent in means more power for music in their community. Even if you send only one, you have put some friend or pupil in touch with the most stimulating influence in the field of musical art.

The Jubilee Year Etude

No musical paper at any time, anywhere, has ever presented such an issue as this one, considered from the standpoint of the number of eminent contributors. THE ETUDE for the whole year will represent a similar advance upon its successful past. Columns of type could not completely describe its contents. Its preëminence is based upon the ability of trained ETUDE workers, schooled for years in "how" to select the best, the most useful.

Especially Liberal Jubilee Year Offer

If you will write us a postal to-day saying "Please send me at once your Jubilee Year Offer" (giving your full name and address) you will secure information regarding what is probably the best money saving plan (that means money making plan for you) ever devised for the benefit of readers who have found it profitable to help others to the larger life that the modern musical magazine brings to them.

THE ETUDE

Philadelphia **Penna.**

Melodic Pianoforte Studies. By Herman Vetter. Op. 8. This is an excellent group of studies to be used in the early second grade. Each study is so carried out that an equal amount of work is given to either hand, and each study has a number of variants. The studies are interesting to practice and will prove of decided benefit. They are all short and easy to read. They are arranged in progressive order throughout.

The special advance price for this work is 15 cents, postpaid.

Wieck's Piano Studies. Frederick Wieck, the father-in-law of Robert Schumann, was one of the greatest piano teachers of his day, and these exercises embody the fruits of his wide experience. They are still popular at the present day and have survived the test of time. They are among the most useful technical studies. They may be taken up by any student after the first year to good advantage. This volume will be added to the well-known Presser Collection.

The special price in advance of publication will be 20 cents.

Operatic Selections for Violin and Piano. In this volume all the favorite operatic melodies are presented in attractive form for violin or piano. There is nothing in the nature of variations or other ornamentation, but the melodies are given intact. Both the violin and piano parts are easy to play, but the general effect is full and in every way satisfactory. All the best-known operas are represented. As this work is not yet ready, the special offer will be continued during the current month.

The introductory price is 20 cents per copy, postpaid.

Double Note Velocity. By Jas. H. Rogers. We will shortly publish a set of studies by Jas. H. Rogers, who is one of our best technicians and most finished writers. This work can be taken up by one who has finished Duvernoy, Op. 120. The tendency at the present time is to specialize, and this work is along that line. The trouble with most pupils is that they know a little of everything and not much of any one thing. A work like Double Note Velocity is bound to make a better technician in that particular line. If double notes were played until technic is formed along that line, players would be better off in the end. This work is an excellent one to begin playing double notes as a distinct branch of technic.

Our advance price is but 25 cents.

Old Fogy. Introduced by Mr. James Huneker. The thousands of friends that *Old Fogy* made when he visited the columns of THE ETUDE through different years will welcome the news that there is to be an *Old Fogy* book, "to have and to hold" in your music room or home. Time and again the music lover longs for some intimate work that he may take from his book-shelves and find therein a confidant, a companion in spirit, who has much the same ideas that he has and who knows how to express them in type as though he were talking in person. That is the "feeling" of *Old Fogy*. The advance of publication price is 40 cents. Mr. James Huneker, who takes a surprising interest in the work, has written a

RECITAL MUSIC

Duets, Trios and Quartettes for Organ, (Pipe or Reed), Violin, Piano, 'Cello, Etc.

The following list represents a compilation of the best compositions, no matter where published, presenting unique combinations of interesting and attractive material for use in making programs for School, Recital and Church purposes, as well as for Ensemble playing.

Great care and research have been necessary to get together all the worthy literature for these combinations. Below is only a partial list.

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These lists will be continued.

THEO. PRESSER CO.

Philadelphia, Pa.

New Gradus Ad Parnassum-Right Hand Technic. By Isidor Philipp. This volume is nearly ready, but the special offer will be continued for one month longer. In this book special attention is given to the right hand. The studies selected contain nearly every variety of passage work that can be assigned to the right hand. This volume will prove one of the most useful of the series. All the volumes previously issued have become very popular.

The special introductory price during the current month will be 20 cents, postpaid.

Sacred Trios and Quarters for Women's Voices. This volume is well advanced in preparation, but we will continue the special offer during the current month. Sacred trios or quartets for women's voices used in church services add variety and attractive quality to the musical selection. Aside from the regular church service, there are many other occasions for which sacred numbers are in demand, and especially those arranged for women's voices. In this book will be found a splendid collection of various numbers, all new and original or else newly arranged.

The special advance price of the book for introductory purposes is 20 cents, postpaid.

Instructive Four-Hand Album. Melodious Studies for Teacher and Pupil, Op. 996. By A. Sartorio. This book is now ready, and the special offer is hereby withdrawn. It is one of the most attractive books in the line of duets for teacher and pupil. All those who may be in need of elementary material for ensemble playing will give this book a careful trial. We shall be pleased to send copies for examination to all who may be interested.

FREAKS OF MUSICAL MEMORY.

BY NEWTON L. WIGGINS.

There is no doubt a great deal of truth in the statement of some teachers that musical memory seems to be something entirely apart from memory of other things. I find that I can remember faces even better than I can historical dates. It was impossible for me to remember the formulæ of chemical combinations, but it was very easy for me to identify flowers that no one else in the botany class could remember.

Musical memory can, however, be cultivated and by taking little sections and making it a point to impress them over and over again I was able to achieve quite a repertoire in the end. One plan I had was to take a measure right out of the middle of some difficult piece. Learn it thoroughly at one sitting and then let it alone for an entire week. If I found that I could play it perfectly at the end of the week I concluded that I was getting the benefit of an excellent method of musical discipline. I learned a new measure every day. I do not expect to acquire the wonderful ability of John Stanley (the blind organist who repeatedly performed Handel's oratorios after hearing them through only once, to the absolute amazement of Handel himself), but I do hope to make my naturally weak musical memory sufficient for my needs.

THE QUEST FOR ORIGINALITY.

BY F. ADALBERT REDFIELD.

The one thing which we most desire, and yet which seems to be so far beyond the reach of all of us, is originality. The common conception of originality is, that it consists of the ability to create something that is completely divorced from everything else in the universe; something that has nothing beneath it, above it, nor upon any side of it. That such an idea is ridiculous needs not to be proven. The work of all great thinkers demonstrates the fact. Bach used as a foundation the ideas of his contemporaries and predecessors, Beethoven improved and elaborated the forms of Haydn and Mozart, Wagner finished the task that Gluck began and Brahms synthesized the polyphonic and homophonic schools. They did nothing which others in the course of time would not have done; they departed not from the path which the rest of humanity was sure to follow, and they worked in general along simple and direct lines. They took the common ideas, assimilated them and then wrote in the manner which seemed most natural for them.

The only conclusion we can draw from this is, that if any man attempts to express a common idea in his own way he is sure to be original. There are no two individuals alike, consequently no two can express the same thing in exactly the same way. The imitator, who deliberately tries to copy, always falls below the standard of his model. In spite of his efforts the result is different. He becomes unoriginal simply because he tries to do something which is unnatural. It is this striving after something artificial that robs most of us of our individuality.

Special Notices

RATES—Professional Want Notices five cents per word. All other notices ten cents per nonpareil word, cash with orders.

CORRESPONDENCE LESSONS in Harmony and Counterpoint. Stanley T. Reiff, Mus. Bac., Lansdowne, Pa.

FOR SALE—Mme. Newman's $5.00 Course Sight Singing Lessons for $4.50. Good condition. P. O. Box, 112, Brookshire, Texas.

PROGRESSIVE TEACHERS invited to correspond with Louis Arthur Russell, Carnegie Hall, Manhattan, or the publishers, regarding the introduction of the Russell Systems of Music Study for Pianists, Vocalists and Theory Class Work. The Russell books are coming into use among earnest musicians throughout the country.

MUSIC TEACHER—Send 15c. for Oriental Dance by composer of "Lullaby" in May Etude, 1911. Cyrus Mallard, Thomasville, Ga.

MUSIC WRITTEN to words. Manuscripts corrected. Correspondence lessons in harmony. Dr. Alfred Wooler, composer, Buffalo, N. Y.

HARMONY AND COUNTERPOINT taught by mail. Newell L. Wilbur, A. A. G. O., 509 Butler Exchange, Providence, R. I.

MEDITATION—Delicate, meditative piano composition, 25c. Miss Breneisa, Dixon, Ill.

PIPE ORGAN WANTED — Church (small) desires one of the best makes; must be in order; replies considered not more than 50 miles from Philadelphia or New York; correspondence solicited. A. B. Mosher, R. F. D. No. 1, Belle Meade, N. J.

NEW EDITION RUSSELL BOOKS at special prices. "Singer's Practice Material," 30c; "Hand Culture," 40c; "Pianist's First Reader," 30c; "Graded Studies," 30c; "Rhythm and Accent," 30c; "Scales," 30c; "Arpeggios," 30c; "Sight Singing," 30c; "Tausig Hand Expander," $1. All postpaid. Essex Publishing Co., Carnegie Hall, Manhattan.

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Theodore Presser Co.

PUBLICATIONS JUST ISSUED

JANUARY, 1913

Any of our works sent on inspection to teachers, upon request, at our usual large professional discounts.

Use the number, not the title, in ordering.

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Department for Children

Edited by Miss Jo-Shipley Watson

STEPHEN FOSTER A MAKER OF FOLK SONGS.

About forty-eight years ago this month (January) Stephen Collins Foster, the maker of many sweet and tender melodies, fell upon the floor of a cheap hotel in New York City and died.

If we have any real American folk songs they are Stephen Foster's intimate and heartfelt tunes. Foster is doubly American because he was born on the fourth of July, when the people of Pittsburgh, his native town, were celebrating the fiftieth anniversary of America's independence. He came into the world to the tune of *The Star Spangled Banner*, and his music never got very far away from our starry emblem. His songs have become so much a part of our life that we think of them as having "just growed" like "Topsy," and we seldom think of the man who made them.

Stephen Foster was musical from the first. As a little boy of two he would lay his sister's guitar on the floor, calling it his "littly pizani," and then pick out the harmonies on its strings. At the age of seven he taught himself to play the flute. His first composition to be given in public was a waltz for four flutes. This he played with three companions at the Athens (Pa.) Academy, where he attended school.

HIS FIRST SONG.

His first song to be published was *Open Thy Lattice, Love*—this at the age of sixteen. Later came *Uncle Ned*, composed for his singing club. This with *Oh, Susanna* he gave to a friend (Foster had not yet taken up the profession of music). The gift was a valuable one, as the friend cleared ten thousand dollars from the two songs and established, upon the strength of their sale, a large and flourishing music publishing business "out West."

Foster had a wide range of culture. He knew French and German well. He was a great reader and a painter of ability. *My Old Kentucky Home* was his twentieth plantation melody. This song was a great favorite with Christine Nielson, as it has been with many later singers. For perfection of simple pathos it has no equal. It has been translated into all the European and many Asiatic languages and has found its way around the world.

Foster wrote many tunes which he destroyed immediately. Upon being asked why he tore up so many songs he said, "Because it's the only way I can get them out of my head and make room there for something better."

HIS MOST FAMOUS MELODIES.

Several of his most appealing melodies have been the outcome of personal experiences. *Massa in de Cold, Cold Ground*, while a darkey melody, was written after his father's death and echoes the loneliness he felt at that time. *Old Dog Tray* is in memory of a favorite setter, and *My Old Kentucky Home* is in memory of the picturesque old homestead of his relative, Judge Rowan, of Kentucky.

In all, Foster composed one hundred and sixty songs. They were on millions of lips even in his day yet people passed the composer by and his body narrowly escaped the fate that fell to that of Mozart. It is a long, long way from Foster's simple songs to *Parsifal* or a Strauss opera, but the influence of Foster upon the people of America has been a more important factor in our musical growth as a nation than that of any other composer.



Stephen Foster.

While our appreciation of his service to American music comes much too late to be of personal benefit, still the very fact that we recognize him as an American composer may give fresh courage to some poor struggler at our elbow who is trying to win out against our indifference. We do not have to go to Europe for folk songs, let us use our own American-made ones.

WELL-KNOWN SONGS.

A Game.

As many who wish may play this game. There are two leaders, one at the piano and one who reads. Those who take part in the contest are furnished with pencils and paper. The object is to write down as many titles of songs as the contestants recognize. The reader tells the following story:

THE STORY.

"One day last summer when I was traveling down in, - - - - - - (The leader at the piano plays, *Dixie*) I met a beautiful young girl named, - - - - - - - - - - (plays, *Annie Laurie*) and a handsome young fellow called, - - - - - - (*Robin Adair*). Two charming acquaintances I assure you, they were making their first trip to, - - - - - - - - (*America*). They were much interested in our friend, - - - - - - - - - (*Yankee Doodle*) and as we turned down the street toward the edge of town we met him, - - - - - - - - - - - - - - - (*Comin' Through the Rye*). With a merry laugh and a hearty handshake he invited us to the village green where they were going to raise, - - - - - - - - - - - - - - (*The Star Spangled Banner*) on the new flag pole. There were many people at the celebration and all joined in singing, - - - - - - (*The Red, White, and Blue*) when the flag went up.

(*Annie Laurie*) saw her dear old friend, - - - - - - - - (*Auld Robin Grey*), in the crowd and introduced him to me. He had had an eventful trip, on the - - - - - - - - (*Suwanee River*). His account of meeting, - - - - - - - - - - (*Old Black Joe*) was really pathetic; the kind old darkey lived only in the past. He told when, - - - - - - - - - - (*Nellie Was a Lady*) and crooned over and over - - - - - - - - - - (*Massa's In De Cold, Cold Ground*). He was much too feeble to leave, - - - - - - - - - - - - (*Home, Sweet Home*) and we missed him at the flag raising.

The surprise of the day was the unexpected arrival of, - - - - - - - - - - (*Ben Bolt*). He said, - - - - - - - - - - - - - - (*The Old Folks at Home*) were anxious for our return so, - - - - - - - - - (*Annie Laurie*) - - - - - - - - - (*Robin Adair*), - - - - - - - - (*Ben Bolt*) and myself left for New York that night and sailed for, - - - - - - - - - - - - - (*Ye Banks and Braes of Bonnie Doone*) the next morning.—*J. S. Watson.*

A LESSON IN OBSERVATION FOR LITTLE FOLKS.

After we have studied for a few years we find out that we must work for all we get, that nothing comes of itself. Not length of time but intensity of application is the important thing in study.

The pupils of Agassiz, the great naturalist, were renowned for their close power of observation and perception.

The following story of one of his pupils will help us, for money could not buy the lesson this young man learned from Agassiz.

When he presented himself for work the naturalist took a fish from a jar and laid it before the young man, bade him observe it and report what he had noticed. The pupil was left alone with the fish. It was much like other fish. He noticed it has scales and fins, a mouth, eyes and tail. In a half an hour he felt certain he had observed all there was to be perceived in that particular fish.

But the naturalist remained away and time rolled on. The youth having nothing to do became restless and started out to hunt up the teacher; in vain, he had to return to the fish. Several hours passed and he knew as little about the fish as he did at first. He went out to lunch; when he returned he felt disgusted and discouraged and wished he had never come to Agassiz, who appeared a stupid old man, away behind the times.

In order to kill time he began to count the scales. This done he counted the spines and fins. Then he began to draw a picture of the fish; he then noticed that the fish had no eyelids.

He made the discovery that "the pencil is the best of eyes." The teacher returned and after seeing what the pupil had done felt disappointed, and told him to keep right on looking and maybe he would see something.

This made the youth angry and he began putting down little details that had escaped him before. He began to catch the secret of observation. But his teacher was still unsatisfied, and for three whole days he was kept at work on the fish. At the end of that time the student really knew something about the fish and better still, he had acquired the habit or "knack" of careful observation and perception in detail.

What a shortening of the way it would be if we music students had the courage to do this with our music!

REFLECTIONS FOR 1913.

It never hurts to play the best.

It is easier to practice and get through, than to grumble and wait.

Do not destroy your teacher's confidence, be prompt and dependable.

Just playing notes is not music; try to hear something—imagine—make up—pretend—anything but grinding over just notes.

The metronome is a reliable little conductor; he has a brain of iron, an unbreakable will, so do your best for Herr Conductor Metronome.

Your teacher often conceals a heartache under a smile; perhaps you can help her more by doing your best every time.

Did you ever try to put an every-day expression into tones? Say "Good-morning, Susan." "How do you do, sir?" and "It's a glorious day!" and see what kind of music you make.

Don't ever wonder when you'll "finish music," if you love it you never will, if you don't you had better stop now.

A pianist who doesn't read, who knows little of the poets, the historians, who neglects the other arts, will never be anything but a note-player.

Forget the audience when you attend a concert, you can see people every day, the artist comes but once.

Learn from the bad as well as from the good and do not criticize.

Play twenty-four measures so that it says something and people will take notice of you; play ten pages like a machine and watch the result. Even the untutored, who only know what they like, can hear and tell the difference.

How quickly we can tell the charlatan; in music you can not cheat, nothing is good but your best.

Your practice time is "a date to keep," so don't miss the appointment.

Seize your opportunities, they are in your village as well as mine; play for Sunday-school, play sometimes for dances—the best dance music you can get—play for a singer who has no accompanist, play for your family circle. Be a useful little citizen now.

Joy is one of the best things you can put into your work; use lots of it and then work hard.

THOUGHTS AT NEW YEARS.

New Year is a very good time to sit down a moment to think, and it's a very bad time for resolutions, because they should be made fresh every morning; resolutions live by days, thoughts live by years.

Our thoughts usually form themselves into questions right away. One is this: "If we really had to dig at our music as most geniuses have to, would we be more appreciative?"

You see, we are so beautifully provided for: our piano is new, our practice room so comfortable and warm, our practice time so willy-nilly and Mother so willing to cuddle us if we "don't feel like taking a lesson to-day;" our teacher defers to us because we are "one of the best families," and so on, is it then any wonder that we don't even know how to read readily? Won't some one make us work!

Then again, would we do better if we had an automobile ride every day, a trip, a concert ticket, or a new dress, would these things really make us geniuses?

Bach, Beethoven, Haydn, Handel and nearly all the others, with the exception of Mendelssohn, had poor clothes, garrets to practice in and rickety old spinets to play upon. They seldom heard good music, and they got hard knocks and disappointments and no matinée tickets and chocolate bon-bons.

And so you see it is in ourselves to be just what we wish to be. You can be a really truly artist with nothing much to work with except a strong will, intuition, patience, and unfailing perseverance.

(*Continued from page 28*)

The next two measures (7), totally disconnected melodically with what precedes and what follows, appear like a sudden obstacle in the course of the boat.

Mr. Paderewski obtains a thrilling effect by playing those interpolated two notes *forte*.

The first part third section **(C)** is a coda, beginning with the first measure of the main theme again, which characteristic interval—after the phrase has flashed up once more and then resolved in imitative descending triplets (8)—becomes the connecting link with the middle section (9). The triplets mentioned must be played absolutely *legato*—the gliding of the fifth finger at (8) from the black to the white key will prove helpful—gradually decreasing and calming down. The vibrations on C (10) indicate the anxious rise of a new mood; their number is immaterial and could be augmented the effect striven at being an *accelerando* and *crescendo* that then subside until the impatient rhythm ♫ ♫ gently melts into the placid ♩ ♪ ♪ ♪.

THE MIDDLE SECTION ANALYSIS AND PERFORMANCE.

The B flat major chord, on which the new subject (D) starts in, comes to us like a soft fresh breeze. It enters *pp*—the accompanying chords particularly subdued, while the sustained notes of the melody must be pressed down by the upper fingers for the purpose of producing a singing tone. *Legato* playing is also essential to this melody; fingers must skillfully creep above one another. (The fourth above the third, for instance, at 11.) Breathing, however, is refreshing between the slurs and the occasional connection of the two eights out of three (12), (15), likewise the taking away of the last note of some measure (13), (14), add to the ever increasing vividness. For this entire section is a long, drawn-out climax; the period divides itself into phrases of eight bars, each starting identically, but each time intensified in harmony and color, until a buoyant *f*—rather *ff*—is reached (16). The *p* mark on the following perfect cadence (17) seems excessive, although there is a decrease in the descent of the melody in the previous measure. The fundamental **F** need only be played on the first beat (17), (18)—the pedal keeps it down and only the author's huge hand accounts for the useless but uncomfortable repetitions. These have been accordingly omitted in the present edition.

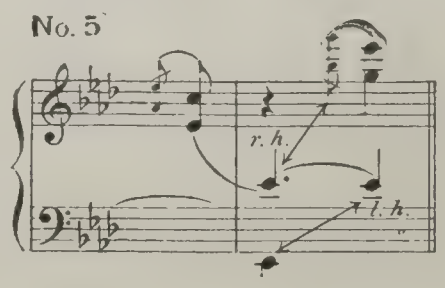
The octave-jump down from a sustained half note, which for the first time appears between measures 3 and 4 of section **D**, now opens the closing phrase **(E)** of this middle part, a bridging over to the first subjects return. The spirit of exuberance and joy becomes gradually repressed; like a protest the broken cadence on the D flat major chord violently rolls up (20); fragments of the passing away phrase then grow doleful and faint—while our attention has been startled by a new feature (19), a diverting announcement of things to come.

THIRD PART AND CONCLUSION.

Back we are to the element and its melancholy. An accompaniment of realistic charm is evolved above, suggestive of splashes in the water, while from the depths rises the voice of the initial theme (F). It is now played by the left hand; where the right helps out, the interchange must be inaudible. The melodic line must remain undisturbed. The chords on the first beat can be rolled; in the first edition they are written as grace-notes. The notes in parenthesis (21-26) are later additions, which the writer does not play, [illegible] to the single bass-note [illegible]ion. The treatment of [illegible] particular care and some skill in passages when the harmony requires a change of pedal, while at the same time the melody should suffer no interruption, the right hand must get hold of the tied over melodic note until the new pedal and the left hand, after having struck its bass-note, can come to the rescue of continuity of line.

(Sec. 21.)

No. 5



At (23) smoothness of execution can be facilitated by changing the right hand's D to F in the last beat of the previous measure—a change wholly immaterial—which secures the tied melodic note F in the way as above.

Pursuing our formal analysis to the end we find that in this third part—varied and shortened repetition of the first—the Section **B** is omitted. **G** corresponds to **C**—and brings the whole to a conclusion somewhat overburdened with harmonic "fillings" that take away from its loftiness. . . . But as the editions published at the composer's life-time here agree, reverence bids us to keep hands off, in spite of the Frenchman's saying, more true in art than anywhere: "the letter kills, the spirit vivifies."

FORMING AN INCENTIVE IN THE BEGINNER.

BY PATON SLOAN.

How many teachers try to make the first year of such interest to the beginner that he will anticipate the second? The great majority of elementary pupils are expected to show interest in their work, when they are kept in absolute ignorance of what they are trying to accomplish. They are working without incentive; and working without incentive is drudgery. Thus, music lessons are considered as drudgery, and consequently dropped.

Every child loves a story. Parents and elders recognize this love, and nourish it by trying to fill the child's incessant demand. Thus, when the child approaches the age for learning his letters, he knows that as a reward for his efforts hundreds of fairy stories are ready for his own use. In short, during his babyhood an incentive is formed, by being read examples of what some day he can read for himself.

It is just as natural for a child to love music as to love fairy stories. In very few American homes, however, do parents nourish this love, and keep it alive by playing or singing to the child a small portion of each day. When the time comes for the beginning of school life, the child is handed over to the music teacher, with absolutely no incentive, no appreciation of what real music is, and in many cases no desire to know. Nevertheless, the fond parent confidently expects that a few months should see Johnny playing with utmost confidence a "real piece." And Johnny, with no knowledge of what a "real piece" may be, is compelled to do a half hour of drudgery each day. It is not surprising that under these conditions so many music teachers have small classes, and little display of interest.

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ANSWERS TO QUESTIONS

Edited by LOUIS C. ELSON

Q. *When was the word Nocturne first used in connection with a musical piece?*—MUSIC LOVER.

A. The word "Nocturne" is often rather poorly defined in the Musical Dictionaries. It is sometimes given as "a pleasant piece for evening recreation." Of course, its derivation is from "Nox" (Night) and it is a "Night-piece." Schumann uses the term "Nachtstueck" in this sense, *i. e.*, a piece in which the quiet and calm of Night is reflected. But the earliest nocturnes scarcely did this. John Field, the Irish composer who became so famous as a teacher and pianist in Moscow, was the first to use the word "Nocturne." His nocturnes are not always of a contemplative, serene character which reflects the peace of night. His twelfth nocturne is probably the best of his pieces under this title. Chopin took the term and used it more graphically. But Field never could appreciate Chopin's works in this domain, and called him "a talent for the sick-room."

Q. *Could the fine old Irish tune "St. Patrick's Day be classed as a folk-song? How would you decide whether a thing is a folk-song or not?*—E. R.

A. I should certainly call *St. Patrick's Day* a folk-tune. It is even more than that, it is the national anthem of Ireland. It can be traced back to about A. D. 1700, and was played by the Irish pipers at the battle of Fontenoy, in 1745. A folk-song ought to reflect the character and thought of the people that it represents. Thus a Russian folk-song is often sad and dreamy and sometimes wildly bacchanalian. An American folk-song (as *The Old Folks at Home*, or *My Old Kentucky Home*) would present the yearning tenderness that fills much of the music of the plantation. A Scottish folk-song would often give the lilt of the Strathspey or Reel. And thus, in *St. Patrick's Day* we find the rollicking insouciance and merriment of the Irish peasantry. It is one of the best signs of modern music that some of the composers are building upon the foundation of the folk-song. Tschaikowsky often has used the Kamarinskaia, a wild dance of the Moujiks of Russia; Grieg has employed the Halling, a frenzied Norwegian dance, in which the participants try to kick the rafters of the barn where they are dancing. Chadwick and Dvorak have used the plantation music in the scherzos of symphonies. All this is giving a new life-blood to music, and proves that the folk-song can be the foundation of large classical forms.

Q. *Is the Sistine choir at St. Peter's in Rome famous for its great musical achievements or is its fame due to the fact that it is connected with the great cathedral? Have any very great musicians been connected with the Sistine choir?*—S. P. McD.

A. The Sistine choir, *Il Collegio dei Cappellani Cantori della Cappella Pontificia*, consists of 32 choral singers, who are housed in Rome and sing at those special religious services where the Pope officiates in person. The beginnings of this institution are traced as far back as the fourth and fifth centuries, and therefore the association has all the prestige of great antiquity. Palestrina was connected with this choir. Many are the traditions and mysteries of this ancient choir. Their work is always "A Cappella," that is without accompaniment of any kind. They have preserved much of the old Catholic music in its purity. A host of great musicians and composers have been connected with the Sistine choir in the centuries of its existence. Its execution has been wonderfully artistic, the vocalists training themselves to sing the intervals of the scale of true intonation, instead of the tempered scale which is used as a compromise in our musical system. Because of this, and because of the excellent acoustics of the Sistine Chapel, their singing has been of remarkable resonance. In recent times some critics have claimed that the institution has been suffered to lapse and has not been kept up as it was a century ago.

Q. *I have heard the word "passage-work" used frequently in music. Kindly tell me what it means?*—STUDENT.

A. This refers to such parts of a work as are not melodic but merely runs, scales or sequences, leading from one melodic part of the composition to another. Passage-work is often merely a set of modulations.

Q. *Are pianos used in orchestras such as the Boston Symphony Orchestra, Thomas's Chicago Orchestra, Oberhoffer's Minneapolis Orchestra, etc.?*—R. B. S.

A. I presume that my questioner does not refer to the presence of the piano in concertos, but inquires if it is used as an actual orchestral instrument. It is sometimes, but rarely, so used. Berlioz has used the piano as an orchestral tone-color, and several of the modern composers have employed it exactly as they would a violin or a flute or any other regular orchestral instrument. It is, however, seldom found as a member of the orchestral forces, but very frequently as an "obligato" or solo instrument.

Q. *What is meant by "The movable Do" and "The fixed Do?*—K. F.

A. The syllable "Do" originally meant the note C. In some countries this has never changed. In Italy "Do" means C, and that note is not called by any other name. In France the older syllable "Ut" is applied to C, and it is not known by any other name. This being the case, all the other syllables of the vocal scale are similarly applied to definite notes. Thus in France or Italy a sonata in D would be called a sonato in "Re," and a symphony in G would be named as being in "Sol." This is what is meant by a "fixed Do." But we can also regard these syllables as relative merely calling the first note of *any* scale "Do," its fifth note "Sol," etc. That is what is meant by the "movable Do." It is, to my mind, a great simplification of vocal reading to use this system and to think of the vocal syllables as relative merely. But there is such intense feeling upon this matter (the older musicians holding that "Do, Re, Mi, Fa," etc., ought to mean fixed notes) that I scarcely dare to voice this opinion lest I should bring a hornet's nest about my ears.

Q. *What is the real meaning of impresario? How does an impresario differ from a concert manager?*—CONTRALTO.

A. The word "Impreso," in Italian, signifies an undertaking, or an enterprise. Therefore an "Impresario" literally means one who undertakes some enterprise. This makes a very good description of a manager who sometimes undertakes very risky enterprises. It is generally applied only to Italian operatic managers, where the Italian term has most fitting application. The term can be properly applied to concert as well as to operatic managers.

Q. *I was taught that a sextuplet should be played as three groups of two notes rather than as two triplets. Taking for instance, the fourth page of the piano arrangement of Wagner's "Tristan and Isolde Prelude," this can be done until the right hand has two sixteenth notes against a sextuplet of thirty-seconds in the left. Here inevitably the bass breaks into triplets. Should the rhythm be changed here or should all the sextuplets be played as triplets? I am often confronted with this difficulty and shall be glad of a rule to follow. It does not seem to me possible to play a group of six notes without tending one way or the other.*—S. H. B.

A. There are thousands of misprinted, or wrongly written, sextolets in music. Beethoven, Mozart, Brahms, and numerous other famous composers, have written this group carelessly. No artificial group is correct if the rhythm or the accompaniment divides it into two groups. Every such sextolet ought to be written as two triplets. I am sorry to say that this rule is more often violated than observed.

"'Tis a custom
More honored in the breach than in the observance."

The sextolet is always equal to four of the denomination of notes that it is written in. For the rest one can state that it is correct if it is an undivided group of six notes, and also if it divides into three groups of two notes each. It is incorrect when written any other way, but you must expect to find it so very often. See Elson's *Mistakes and Disputed Points of Music*, Pages 84 and 85.

Q. *Who was the first composer to mark the pedal indications in his works?*—MUSICUS.

A. There were pedal effects used upon the old harpischords at least two or three centuries ago. They were worked by stops, like the organ stops of the present, drawn out or pushed back by the hand. About 1670 a real pedal was invented, worked by the foot, to allow the hands more freedom in playing. Some makers used a knee action (like the knee swell on a cabinet organ) in preference. Stein, of Augsburg, invented the "una corda" action pedal towards the end of the 18th century. Broadwood, in England, about 1784, first applied the pedals very much as they are used to-day. Mozart was among the first to mark the pedal in a modern way. Beethoven made many experiments with the pedals and marked them copiously. But I regret to say that I cannot discover who was the very first to use pedal markings.

Q. *Do composers of the highest grade find it necessary to go to the piano for their musical ideas or do they sit down and write their music straight off?*—B. T. E.

A. The great composer rarely goes to the piano while writing his works. Beethoven wrote the first sketches of his works in his note-books during his long walks or sometimes seated in a tree in Schönbrunn, the park just outside of Vienna. Subsequently he would write the score at a desk or a table. Schubert would get up in the middle of the night if a musical thought came into his mind, and would go to the table by his bedside and write his composition. He once wrote a great song, (*Hark, Hark, the Lark*) on the back of a bill of fare in a restaurant, on a Sunday morning, while waiting for his breakfast.

An orchestral score is never written "straight off," but sketched out in its different divisions (strings, woodwind and brass) piecemeal. But even the great composer will go to the piano frequently to play over something that he has written at his desk, to hear the actual effect of its sounds. In Germany many maintain that even the greatest composer does not get the full idea of his musical thought until he has heard it played, that he cannot fully judge it from the sight of the score. Nevertheless the thorough composer does not actually compose at the piano, but at his desk or writing-table.

Q. *How does one play such a passage as the following? Is one supposed to hold down the note by means of the pedal, or does one hold the tone with the fingers?*—W.

A. Sustain with the finger. The note is to be counted as a quarter-note but sustained as a dotted half, overlapping the other two. It may sometimes signify that two voices are written upon the same staff, the upper voice giving three quarter-notes, the lower one a dotted half.

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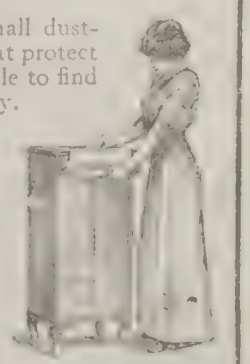
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FRITZ KREISLER, the famous violinist, is repeating his former successes in this country.

THE New York *Sun* speaks of Victor Herbert as "the greatest American composer ever born in Dublin and educated in Germany."

THE biennial meeting of the National Federation of Musical Clubs will be held in Chicago from April 1st to April 25th, 1913. A large attendance is already indicated by the interest taken.

YSAYE, the Belgian violinist, met with a most cordial reception on his first appearance during his present American tour, at Carnegie Hall, New York. He has lost nothing of his old power.

THE Spanish prima donna, Lucrezia Bori, who made her American *debut* at the Metropolitan Opera, New York, in the title *role* of *Manon Lescaut*, is a descendant from Lucrezia Borgia. Her success was emphatic.

WHEN Godowsky played in Philadelphia a delightful reception was tendered to him by the South Broad Street Conservatory, under the direction of Gilbert Raymond Combs. Godowsky was formerly one of the regular teachers in the institution.

THE first "novelty" at the New York Metropolitan Opera has been a revival of Mozart's *Magic Flute*. A crowded audience showed keen appreciation of the refreshing tunefulness of the music.

A MOVEMENT is on foot to erect a memorial tablet to the late Siegfried Behrens in the Academy of Music in Philadelphia, where Mr. Behrens ably conducted so many successful performances.

PAUL DUFAULT, the Canadian tenor, and Eleanora de Cisneros have just returned from a tour in Australia. They speak very highly of the remarkable interest in music which the Australians take, and of the cordial reception extended to visiting artists from abroad.

THE Fifth Annual Convention and Music Festival of the Kansas State Music Teachers' Association was held December 4th, 5th and 6th at Manhattan, Kansas. Charles W. Landon is the president of this organization.

MR. WILLIAM C. CARL recently gave his one hundred and fiftieth organ recital at the Old First Presbyterian Church. This, of course, does not include the innumerable recitals he has given elsewhere.

NEW YORK is to spend $49,500 on public concerts in the parks next summer. This is an increase of $9,500 over the amount spent last summer. This increase is remarkable in view of the fact that other items in the city's budget have been cut down. The Park Commissioner is much delighted at the appropriations.

THE first concert of the season of the New York Philharmonic augurs well for the future. Owing to increased financial resources, the conductor, Josef Stransky, has been able to alter and arrange the *personnel* of his orchestra to suit his own exacting tastes.

THE Boston Music School Settlement has established a Fellowship amounting to $150,000 a year, to be awarded annually to one student from the following colleges and universities: Boston University, Harvard, Radcliffe, Tufts and Wellesley. Students at these colleges will now have an opportunity to do social service in a direction new to them.

THE Chicago opera season opened with Puccini's *Manon Lescaut*. The audience extended a greeting which, according to one report, is best described as "frenzied." There seems to be but little doubt that the Chicago season of opera will be the most successful yet held in that city.

Now that the Dippel forces have commenced their ten weeks' engagement in Chicago, Philadelphia is dependent for its opera upon the visits of the Metropolitan opera from New York. The Dippel season has been a remarkable one in many ways, but the most signal success in Philadelphia, so far, has been that of Titta Ruffo, whose singing aroused phenomenal enthusiasm.

THE first appearance of the much-heralded pianist, Gottfried Galston, took place at the inauguration of New York's new concert room, Æolian Hall. Both the new pianist and the new hall won the emphatic approval of the large audience. Galston comes from Munich with a big reputation which he will evidently have no difficulty in maintaining while in this country.

LOUIS PERSINGER'S *début* with the Philadelphia Orchestra proved to be of more than passing interest. Mr. Persinger is an American violinist who has been winning great favor abroad, but it remained for him to prove himself before his own countrymen. He passed through the ordeal with flying colors, and proved beyond doubt that he is entitled to a place among that select band of American violinists with an international reputation.

LATE in November the new organ in Grace Hall, at Williams College, was inaugurated. The organists officiating upon the occasion were: S. A. Baldwin, W. C. Hammond, H. C. MacDougall, and the Professor of Music at Williams College, Sumner Salter. The organ was built by Ernest M. Skinner. It contains several well-tested innovations; has four manuals and an echo organ. There are 4,680 pipes and 88 stops. The instrument is enclosed in a magnificent case, and is easily one of the finest instruments in the country.

THE success of Titta Ruffo in Philadelphia has been more than equaled by his success in New York. Few singers of late years have created such a sensation. Fifteen years ago this wonderful baritone was an ironworker in Rome, earning forty cents a day. On a recent visit to the Baldwin Iron Works in Philadelphia, he gave a practical demonstration of the fact that he has not forgotten his old trade. His present earnings are said to amount to $2,000 a night. On this basis, a statistic crank in the New York *World* has figured that in *Hamlet* he uses his voice in solos, duets, etc., for a total of 114½ minutes at the rate of $17 a minute.

THE *début* of Leopold Godowsky in his present tour of America was made at Carnegie Hall with the New York Philharmonic Orchestra, under the direction of Josef Stransky. Upon this occasion he played the Brahms Concerto in B flat. Little may be said of Godowsky's playing that has not already been said—his exceptional mentality, his limitless mechanical accomplishments and his emotional fire are the unmistakable attributes of real pianistic genius. The Brahms' Concerto is rarely played because of its innumerable complexities, and because it is caviar to all but the most enthusiastic music lovers. However, a few living men can play Brahms in a way that will arouse great enthusiasm at a large concert, and Godowsky is probably the foremost of them.

THE *début* of Dr. Kunwald as conductor of the Cincinnati Symphony Orchestra was recently made. His almost unlimited experience as conductor of the Berlin Philharmonic has given him an unrivalled knowledge of the resources of the modern orchestra, and it is not surprising that his first appearance with the Cincinnati Orchestra was a pronounced success. The program consisted of Liszt's *Les Préludes*, Beethoven's *Coriolanus Overture* and the *Eroica* symphony, and the prelude and liebestod from Wagner's *Tristan und Isolde*—surely enough to test any conductor's virtuosity. His readings were sane and well balanced, unmarred by any effort to capture public favor through sensational means.

THE death of Siegfried Behrens, the well-known operatic conductor, has occasioned much regret in the musical world of America. Mr. Behrens came over to this country when in his seventeenth year, and already having something of a reputation as a pianist. He was born in Hamburg, Germany, 1839. Five years before landing in New York he had had the honor of playing accompaniments for Jenny Lind. He soon entered the operatic field, and for many years was associated with the Anna Bishop Opera Company, the Gottschalk-Carlotta Patti Concert Company, the Caroline Richings English Opera Company, the Parepa Rosa Co., and Clara Louise Kellogg's English Grand Opera Company. His latter years have been spent in Philadelphia, where he has long been a favorite. From 1906 until his death, he was conductor of the remarkably efficient Philadelphia Operatic Society. His successor will be Mr. Wassili Leps. His memory of musical people and musical facts was phenomenal, and his services to the art of music in America untiring and inestimable.

GOLDMARK'S *Cricket on the Hearth* was presented at the Philadelphia Metropolitan Opera House by the Philadelphia-Chicago Opera Company early in their season. The work was finely given, and the singing, acting and "spectacle" left little to be demanded. Goldmark's music is extremely melodious even though it suggests an occasional recollection of Grieg, Wagner, Mozart, and even Johann Strauss, Jr. This is not to imply that the master is a plagiarist, for he has a character and style all his own, as those who have heard the *Sakuntala* overture well know. The opera was given in English, the translation being by C. H. Meltzer. The English pronunciation of the artists was par

icularly good, Maggie Teyte, Helen Stanley, Riccardo Martin, Hector Dufranne, Mabel Riegelman and Henri Scott taking the principal parts. The latter made the hit of the evening by his unique impersonation of Pickleton and by his splendid diction.

THE death has occurred of Prof. Otis Bardwell Boise, head of the department of harmony and composition at the Peabody Conservatory, Baltimore. He was born at Oberlin, Ohio, in 1844, and studied at Leipzig under Moscheles, Wenzel, Plaidy, Hauptmann and Richter, and in Berlin under Kullak. He also enjoyed the advice and assistance of Liszt. Mr. Boise taught harmony and composition for many years in New York, but in 1888 went to Berlin. He returned to this country in 1901 to assume his position at the Peabody Conservatory, and has been in Baltimore ever since. He composed symphonic suites, cantatas, piano concertos and many smaller pieces. He also wrote the books, *Harmony Made Practical* and *Music and Its Masters*. He is survived by his wife and four daughters.

THE reports of the death of Minnie Hauck have fortunately proved untrue, but her name will bring back many happy memories to the old-time operagoers. She was born in New York, November 16th, 1852, but when a child was taken West. Kansas at this time was still peopled by Indians, and conditions were by no means settled. The family again moved to New Orleans. The vessel in which they moved was owned by Minnie Hauck's father, but was wrecked during the trip. They arrived in New Orleans safely, but only to meet new dangers, as the city was besieged during the War of the Rebellion. Nevertheless, in spite of wars and inundations, the young girl kept on singing. She made her first operatic appearance in New York when she was twenty years old. Success in London, Vienna and Berlin followed almost immediately. In those days Wagner opera had not taken possession of the boards, and her success as a dramatic soprano was won in the older operas. She was particularly successful about twenty-five years ago as *Carmen*, at the Academy of Music, Fourteenth Street, New York; and also famous for her playing of the rôles of *Marguerite*, *Aida*, etc. After her marriage she retired from the stage and spends most of her time in Europe, her husband being a native of Germany.

Abroad.

IT is said that Efrem Zimbalist, the well-known violinist, is writing a comic opera.

THE *Sociedad Beethoven*, a remarkably progressive organization in Santiago de Cuba, gave a concert in memory of Massenet.

THERE were 324 performances of Massenet's operas given at the three subventioned opera houses in Paris last season.

THE new opera of Mascagni, *Parisina*, is now complete. The text is by the well-known Italian poet d'Annunzio.

DR. GEORGE HENSCHEL has accepted the conductorship of the London Handel Society in succession to the late Mr. Coleridge-Taylor.

LOVERS of Gilbert and Sullivan opera in London are deploring the death of Richard Temple, a much-loved "Savoyard" of former days.

THE late Samuel Coleridge-Taylor, the Anglo-African composer whose works are so deservedly popular, left an estate valued at £4,370.

GUSTAVE CHARPENTIER has been elected to succeed to Massenet's place in the Académie des Beaux Arts. He is the composer of the well-known opera *Louise*.

A NEW opera, *L'Arabesca*, by Monelone, which is to be performed in Rome, is looked upon as a work of great promise. It was the winner in a national competition for a work of this kind.

WHEN Mme. Melba reappeared in London at the Royal Albert Hall, after a year and a half spent in her native Australia, she was made the recipient of a unique memento of the occasion. She was presented with a "Teddy kangaroo" six feet in height.

A STATUE of Mozart has been erected at Heluan, Egypt, to commemorate the performance of *The Magic Flute*, given last season at the foot of the pyramids. It is the work of a French sculptor named Avère.

THE opera *Knig Harlekin*, by George H. Clutsam, the Australian composer, has been produced successfully in Berlin. He is said to be the first British composer commissioned by a German manager to compose an opera.

TERESA CARREÑO recently performed Macdowell's *Keltic Sonata* in London on the occasion of the jubilee of her first public appearance. It will be remembered that the great Venezuelian pianist was one of Macdowell's earliest teachers.

THE death has occurred of Edgar Tinel, the Belgian composer and director of the Royal Conservatory of Music. His best-known work is *Franciscus*, an oratorio founded on the life of St. Francis of Assisi. He has composed many other works of considerable importance.

SIR FREDERICK BRIDGE, organist of Westminster Abbey and a distinguished musical antiquarian has disclosed the fact that Hamlet's soliloquy, beginning "To be or not to be," was set to music with a lute and viol de gamba by some unknown composer within, at most, fifty years of Shakespeare's death.

UNDAUNTED by his own previous failure and that of Oscar Hammerstein, Thomas Beecham is going to make another attempt to develop London as an operatic field. He has announced a six weeks' season of German opera and Russian ballet at Covent Garden. The season will include the first performance in England of Strauss' *Rosenkavalier*, as well as special performances of *Salome*, *Elektra*, *Tristan und Isolde* and *Die Meistersinger*.

THE composer Ermanno Wolf-Ferrari, whose *Jewels of Madonna* met with such success at the hands of the Chicago Opera Co., last year, has just completed a new opera founded on Molière's comedy, *le Malade Imaginaire*. He is also working on an opera entitled *Honny soit qui mal y pense*, the libretto of which will be by Enrico Golisciani.

GUSTAVE CHARPENTIER, the composer of *Louise* has just completed an opera triology upon which he has been working for years. The first part, entitled *Amour au Faubourg*, will be produced this winter at the Opéra Comique in Paris. The two other parts of the triolgy are entitled *Comediante* and *Tragediante*. Another work by the same composer, written twenty years ago, *La Vie du Poete*, will also be produced this season.

THE following is the extremely interesting program given out by the Music Teachers' National Association for its annual convention at Vassar College, Poughkeepsie, N. Y., December 31st, January 1st, January 2d. The present convention is the thirty-fourth to be held by this organization, which was founded by Theodore Presser:

December 31st.—Formal opening of the session. Address of Welcome on Behalf of Vassar College, President James M. Taylor, D.D., LL.D.; Greetings from the New York State Music Teachers' Association, Walter L. Bogert, President; Greetings from the Dutchess County Association of Musicians, John C. Griggs, President; Church Music and the Gregorian System, Wallace J. Goodrich; College Calls, Leonard B. McWhood; History of the American College of Musicians, Edward M. Bowman; New Lights on Beethoven from His Conversation Books, Henry E. Krehbiel; Physics and Music, Clark Wells Chamberlain, Ph.D.; The Singer and His Environment, Mrs. Caroline Gardner Bartlett. Voice Conference—This conference is based upon a paper by Frank E. Miller, M.D., of New York City, on "Vocal Art Science from the Standpoint of Use and Abuse of the Voice." Organ Recital, Wallace J. Goodrich; Song Recital, Miss Carrie Bridewell.

January 1st.—Theory Conference, Hamilton C. Macdougall, Orlando A. Mansfield, Leonard B. McWhood. Public School Conference, Osbourne McConathy; Paper, "Closer Relations Between School Music Teachers and the Professional Musician," Miss Etta Crane. President's Address, The Teacher and His Material, George Coleman Gow. Annual Business Meeting. Open Meeting of the International Musical Society, American Branch, Waldo S. Pratt, President; "A Contribution to the Theories for the Fixing of the Intervals of the Major Diatonic Scale," Fritz Krull; "The Granting of Degrees in Music," Charles H. Mills; "The Possibilities of Thematic Indexing", Leo. R. Lewis. Business Meeting of the International Musical Society. Piano Recital, Tina Lerner. Reception tendered by the Dutchess County Association of Musicians.

January 2d.—Piano Conference, Mrs. Thos. Tapper. This conference is to be a Round Table on the subject "Present Day Needs in Piano Teaching." Leaders in the discussion will be the Chairman, Mme. Helen Hopekirk, Miss O'Brien, Miss Kate S. Chittenden and Miss Lockwood. The Conservatory of Music, J. Lawrence Erb; The Regeneration of Philistia, Leo, R. Lewis; The Professional Accompanist, Charles Gilbert Spross; Modern English Organ Playing and Writing, Orlando A. Mansfield. Demonstration of the Jaques Dalcroze System of Rhythmic Gymnastics, Miss Clara Brooke.

THE New York Commissioner of Correction has asked for a small appropriation to pay for teaching instrumental music to the inmates of the reformatory. "Music," he says, "is extremely beneficial in the general scheme of social reform, for which this institution is established, and is necessary as part of the special reform work there."

The wisdom of such a plan can hardly be questioned. The refining influence of music, both artistically and morally, is so great, the wonder is that it has not been used more widely in social reform schemes. It is not an accident that the churches make so much use of music. Neither was it accidental that the ancient Greeks gave music so large a place in their plan of education. It fills a big human need, and is a power, when rightly wielded, in shaping character.

The introduction of music in penal institutions would not only have a wholesome effect in itself, but the study of it would give useful and agreeable occupation to men otherwise prone to solitary and melancholy brooding in their leisure hours. Some of the houses of correction, particularly the Cleveland workhouse, have established night schools for prisoners, using volunteer teachers, many of whom are prisoners themselves, and has reported admirable results. Such a school, including musical instruction, might well be established in every such institution.—THE SCHERZO



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ARM TOUCH VERSUS FINGER TOUCH.

BY KATHARINE BURROWES.

PERHAPS the most interesting technical point for discussion now before musicians lies in the question: Does arm touch or finger touch produce the best results in piano playing? At several recent conventions papers have been read upon it, and round table discussions devoted to it, and exponents of the different methods have played at the concerts so that every one could form an intelligent opinion on the subject.

It seemed to me, a listener, that two widely differing styles of performance were produced, and that it will always be largely a matter of taste which is preferred. To put it in a nutshell, the arm touch players were the stronger, more forceful, and more brilliant. The finger touch players displayed greater delicacy, greater purity of tone, and greater variety of shading. It seemed to me that the arm touch players lacked these qualities in a marked degree, while the finger touch players were not by any means devoid of strength and brilliancy.

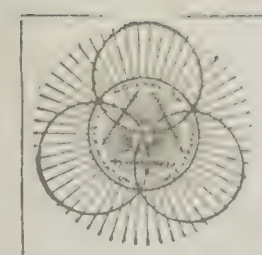
The question, however, does not altogether hinge on a preference for certain styles of playing. It is important to the teachers; not so much on account of the great artists who will work out their own salvation in their own way, but for the average students, who learn with more or less effort; who adopt and hold to the method of their teacher, and whose playing depends largely upon that. Therefore the question: Will the average pupil do better work through using arm touch or finger touch, is in order.

What qualities will render the average piano pupil a pleasing and interesting player? Great strength and brilliancy? Or purity of tone, delicacy, and the ability to produce variety in shading?

I am inclined to give my vote in favor of the finger touch, partly because it seems to me that the range of music within the reach of the average player can be better rendered and expressed by finger touch than arm touch. For instance, I do not think Mozart or Haydn, or the earlier works of Beethoven could be played in their true spirit by an arm touch player. The works of Chopin and Schubert within the reach of an average player would also be more truthfully rendered by the finger touch player, and the same applies to the easier works of Grieg and most of the modern school.

There is no question that the arm touch produces strong and thrilling effects, and for the rendition of much modern music it is doubtless the right solution; but it seems to me there will always be a place for the pure singing tone which can certainly be secured by the pressure of the finger tip upon the key, and which I have not yet heard produced by the arm touch players. To be sure this singing tone is less and less indicated by the modern composers in their music, but Scarlatti, Bach, and the other classical masters still need it, and as long as they keep their place in our hearts and on our programs, the tone produced by the finger touch will be required to interpret them.

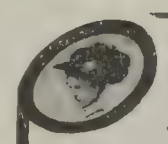
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THOUGH program music is a comparatively new idea it is really a development of descriptive music, which is very much older. Indeed, if we seek for the beginning of descriptive music, we must doubtless return to the paleolithic age when man first emerged from the great unknown. The imitative faculty is strongly embedded in the human being, and there is little to wonder at if man found his first musical expression imitating the roar of thunder, floods, and wild beasts, or the call of the lesser animals and the singing of birds. Miss Georgina Manning, in a recent prize essay in the Journal of the Incorporated Society of Musicians, gave the following list of great composers who have given us descriptive music. It is a far cry from the swart, hairy denizen of primeval forests to Bach and Beethoven!

Starting with Purcell (1658-1695) we have an example of Chiming Bells in his Welcome Song and of Chattering Teeth and Shivering in his *King Arthur*.

An imitation of hail occurs in the Hailstone Chorus by Handel (1685-1759).

Bach (1685-1750) has a Crowing Cock in his *St. Matthew Passion*.

Haydn (1732-1809) has given us Purling Brooks, Foaming Billows, Roaring Lions and Great Leviathens, etc., in *The Creation* and *The Seasons*.

In the symphonies of Beethoven (1770-1827) there are Thunder and Lightning, Bird Notes, and in one of his waltzes a post-horn, etc.

Saint-Saëns has Rattling Bones, a Crowing Cock in his *Danse Macabre*.

Schubert (1797-1828) in his songs has musically depicted numerous phases of physical nature. He has the Bell, for instance, in the *Young Nun*, and the Winds and Whistling Trees in the *Erl King*, besides a Raven, a Quail, a Cuckoo, a Nightingale, and even a Hurdy-Gurdy in various other songs.

Mendelssohn (1809-1847) imitates Galloping Horses, a Spinning Wheel, and Moving Gondolas in his *Lieder ohne Wörte*, and the Braying of an Ass in his *Midsummer Night's Dream* music.

This list of examples, though not a complete one, is nevertheless fairly representative.

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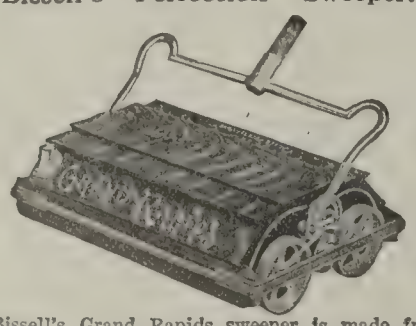
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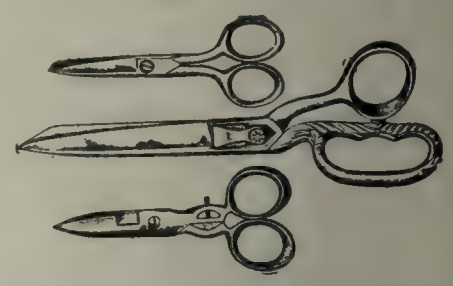
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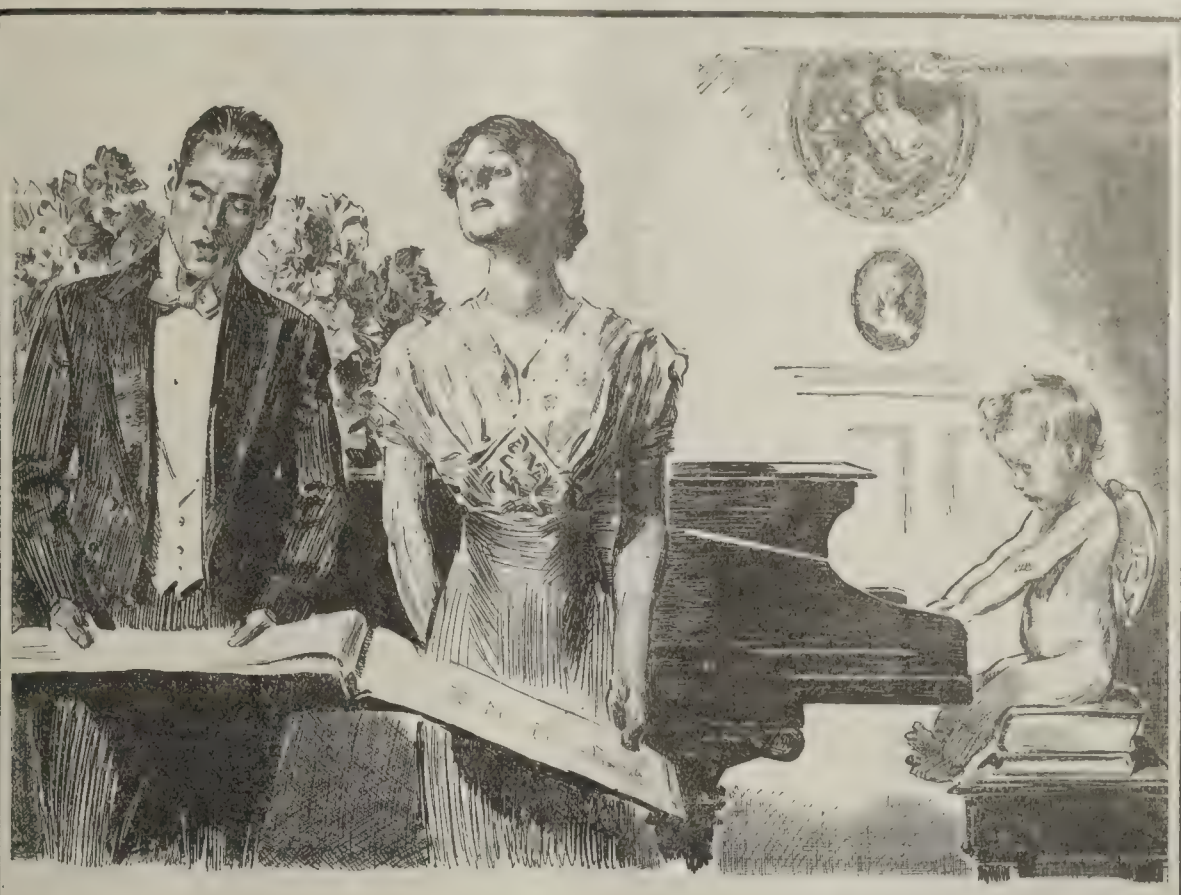
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EXAMPLE

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Delineator	Class 23
McCall's	Class 9
Total class numbers	55
Multiply by five	5
Price of Club	$2 75

Exception.—The price of any club cannot be less than the price of the magazine having the largest regular price For instance, The Etude (class 23) and Review of Reviews (class 35) would have a club price of $2.90, but cannot be offered at less than $3.00, the regular price of the Review of Reviews

Class No.		Reg. Price	With Etude
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27	Ainslee's	1.80	2.50
17	American Boy	1.00	2.00
55	American Homes & Gardens	3.00	3.90
23	American Mag.	1.50	2.30
17	Book News	1.00	2.00
17	Boy's Magazine	1.00	2.00
8	Boy's World	.50	1.55
22	Camera	1.50	2.25
80	Century	4.00	5.15
17	Children's Mag. (new)	1.00	2.00
30	Christian Endeavor World	1.50	2.65
23	Christian Herald	1 50	2.30
16	Cooking Club Mag.	1 00	1.95
23	Cosmopolitan	1.50	2.30
70	Country Life in America	4.00	4 65
50	Current Literature	3.00	3.65
23	Delineator	1.50	2 30
12	Designer	.75	1.75
37	Dress	3.00	3.00
23	ETUDE	1.50	
23	Everybody's	1.50	2.30
17	Farm Jour.(5yrs)	1.00	2.00
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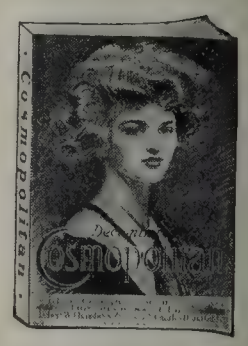
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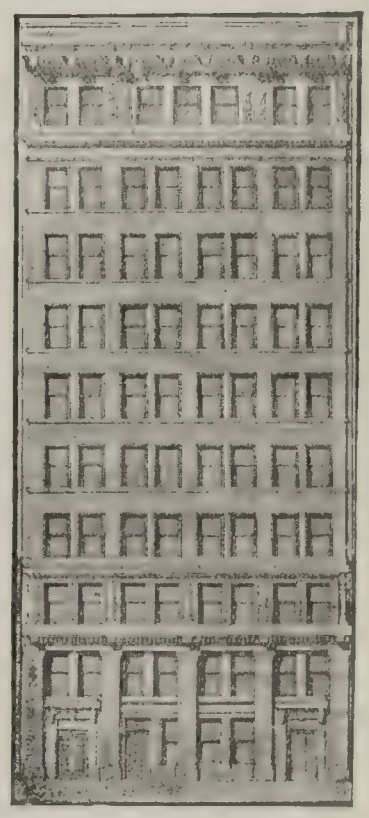
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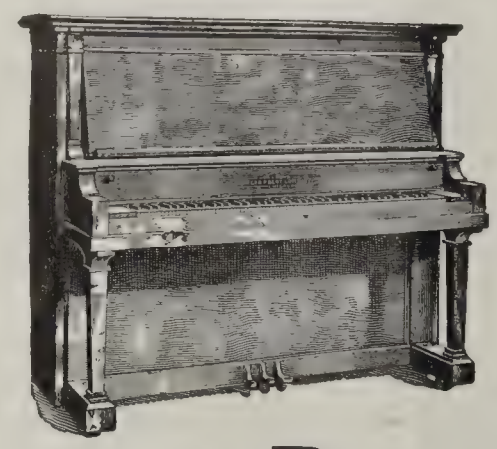
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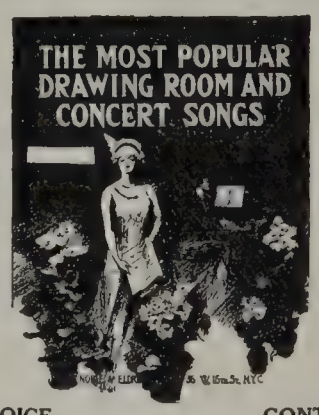
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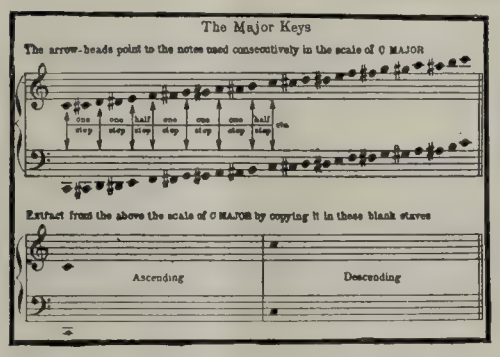
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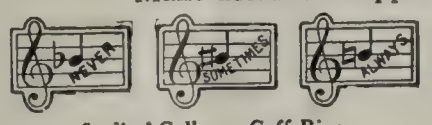
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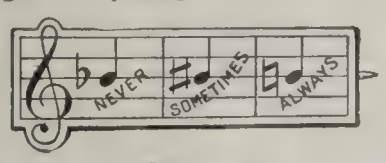
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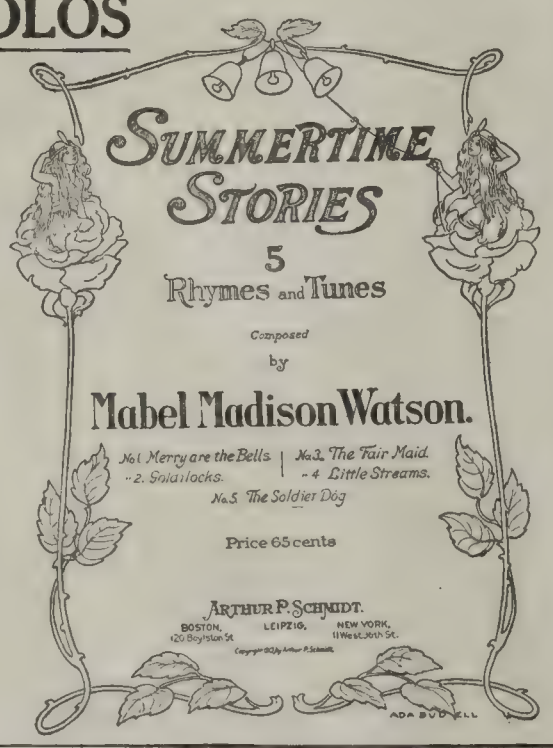
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THE ETUDE

VOL. XXXI. FEBRUARY, 1913 No. 2

NEVER TOO LATE.

We can hardly conceive of a person of forty years of age starting out to be a virtuoso and succeeding at it. The physiological barrier presented by muscles that have become hardened by the unrelenting processes of age is almost unsurmountable. One may as well try to make grey hair turn to its former color by brushing it. Unless there has been some practice in youth it is exceedingly difficult to accomplish exceptional results. Nevertheless, we do know of dozens of students who have started later than forty and built up a surprising technic. De Pachmann improved his technic amazingly when over sixty. These students have gained infinitely more pleasure from their work than those who have contented themselves with a piano-playing machine, merely because it was "too late to make a start."

Perhaps you have heard of Mrs. Amy Winship, a junior in the University of Wisconsin. Mrs. Winship is a regularly enrolled student and is one of the most enthusiastic of the undergraduates. She has made an especial study of ethics, philosophy, sociology, psychology and bacteriology. Mrs. Winship's husband died in the Civil War, her son is a physician of some sixty years, she has grandchildren who are college graduates, and she herself has passed eighty-one. All honor to you, dear Mrs. Winship! Your example gives far more uplift to the cause of suffrage, for which you have struggled so long, than all the militant individuals who are trying to secure votes for good women by proving that they can fight as savagely as the worst of men. You send a message of hope and cheer to every student of every art in the whole land. May you leave the world some new record of the potentialities of old age to rival that of the famous Venetian centenarian, Luigi Cornaro. You give real eloquence to the time-old proverb, "It is never too late to mend."

HOW NOT TO DO IT.

There is nothing much more entertaining and at the same time more pitiable than a trip through the European music centres filled with wretched, mistaken American students, all seeking like mad for some magic talisman of success, while that very talisman might have been found thousands of miles away, right in their own cosy little Yankee homes. How can we get our migrating pupils to see clearly and understandingly that the privilege of rubbing up against the lacquer of reputation which covers the greatest teachers of the world can amount to nothing unless the student himself actually builds within his own soul his temple of success. We are not forgetting the great debt that America owes to artistic Europe, but rather pointing to the hopeless mistake, of expecting triumph without real work.

The cheap commercial subterfuge of palming off, the advertisement of having studied with some celebrity, for real musical merit has long since been penetrated. Our public is, in the acuminated phrase of the commercial traveler, "getting a line on" the student who comes back after having studied three years or so with Herr Hofrath Kgl., Prof. Thingamabodskywitsch,—but unable to do real justice to *The Maiden's Prayer* or *Silvery Waves.*

We know of dozens of pupils of celebrated teachers who are not nearly so successful as some who have studied with comparatively unknown masters. The teachers of Wagner, Chopin, Brahms, Richard Strauss, Bachaus and others are known almost solely because they happened to be the teachers of these masters. None of them are really celebrated and yet their pupils have become immortal. If these masters had depended upon what lustre they might have rubbed from the reputations of their teachers they would have been equally unknown.

The student whose goal is reputation and not human service deserves the questionable emoluments that always come with such ignoble aims. What your musical future will be, must depend largely upon how sincerely you strive to consecrate your achievements to the best in life. Borrowed reputation has been the tawdry disguise of the ignominious through all the ages.

Nowadays, we are beginning to appreciate that the famous and able teacher is valuable to the pupil only in so far as he is able to give the pupil real service. We know of one virtuoso who realizes that he is not a teacher and yet this man is continually pestered by students offering large sums, not for his services, but for the privilege of using his name. A big name, plus real service upon the teacher's part, plus real work upon the pupil's part is always valuable. Let us not belittle it. However, the pupil who makes a bid for a slice of somebody else's reputation and forgets all about his own precious sprouting talent, will be painfully deceived. Bulwer Lytton had the right idea: *"Every man who deserves vigilantly, and resolves steadfastly, grows unconsciously into genius."*

SAVING VITALITY.

Teachers are often accused of wasting their money, their time and their ideas, but perhaps they are more prodigal with their vitality than anything else. Look in the mirror, Miss Pedagog, and see if there are more of those exasperating lines reaching out from your eyes than you see marked upon the faces of other women of your age Have you a tired, worn-out look? Is your forehead as smooth as that of your sister who has given her life to her home instead of her art? "Teaching is nervous, fussy work," you say. My, how well we know that! How many times we have reached the stage where we should like to go out doors and scream. How many times we have found patience at the end of a long day almost a deed of heroism. Is there a need for all this mind-racking, body-destroying expenditure of energy? Can we not conserve our vitality by avoiding unnecessary bursts of enthusiasm, by taking the requisite amount of exercise, and, most of all, by arranging our teaching schedules so that we do not have too many trying pupils in any one day?

There is a hale old teacher in a European university town whose face at seventy-five conceals a soul of surely not more than five and twenty summers. His wrinkles are the honest products of smiles and they are few. He has worked hard, lived in a clean, manly fashion, thought well of his fellow-man, and he has more vitality now than most men of half his age. Charles Frohman, the famous theatrical manager, says that the success of the actor may be measured by his vitality. Those who have known great teachers and great players of advanced age are much impressed by this fact. The teacher deals with living material. How successful he may become depends upon how well he fosters his physical and psychic force. When you teach, you are selling your personal vital power as well as your ideas. Do not sacrifice them.

Musical Thought and Action in the Old World

By ARTHUR ELSON

THE KEYBOARD INSTRUMENTS IN THE DAYS OF GOOD QUEEN BESS.

In the *S. I. M. Revue,* Charles van den Borren writes interestingly of the English virginalists, the occasion being Fuller Maitland's publication of the Fitzwilliam collection of pieces. The virginals flourished especially in England in Elizabethan times. Some have thought that the instrument was named for the virgin queen, but more probably the name came about because young girls were expected to play it as part of their education. The virginals consisted of a large flat box, either square or shaped like a grand piano, in which were strings and a keyboard of three or four octaves. The tone was of the spinet type, the strings being plucked by quills.

In the Fitzwilliam Virginal Book are works of three generations—Tallis and Byrd of 1570, Morley, Philips and Fornaby among others who reached 1600, and men like Orlando Gibbons who belonged in the seventeenth century. The writer does not discuss the origin of this great school, but the twelfth century school, that led to *Sumer is icumen in,* or Dunstable's work in the fourteenth century, prove that early England was the home of true inspiration as well as contrapuntal leadership. The writer also omits to mention the part that the virginal school must have played in Purcell's development. But it certainly marked a glorious period in England's music. The book shows an abundance of forms—variations (known as divisions), dances, fantaisies, motets, airs, preludes, etc. There are echoes of archaic times, with groups in "perfect time," or fauxbourdons in thirds and sixths; figured imitations of the contrapuntal sort, especially in the early work of Byrd; brilliant toccata effects like those of a Merulo or Gabrieli; with now and then a piece that foreshadowed Bach, or even the piano composers. Modern piano works owe a large debt to the constant figuration and development of a Bull or a Farnaby.

INTERESTING EFFECTS.

Many of the pieces show imitations of instruments. Now one finds a fanfare as of trumpets and oboes, or a set of horn calls; now organ or flute effects are imitated. Here one finds traces of the pastoral musette; there a bit of expression broad enough to be orchestral. There is often a vastness of effect that is truly astonishing, and far beyond the power of the tiny instrument used. It was a time of transition, and music was freeing itself from the strictness of polyphony. Harmony was not yet perfectly defined, so the composers often reveled in free effects worthy of a Moussorgsky; but the general style was one of figuration, an embroidery of notes and phrases about a central musical idea or melody.

The tone of the virginals was not sustained like a piano note, so that rapidity of effect was needed. Did the harpsichord or clavicembalo, then, supplant the English school? We have no second Bach, in spite of the contrapuntal efforts of Mendelssohn. In Italy the opera composers led music to a more sostenuto style of harmonic expression. Handel's harpsichord foreshadowed future homophony, while Bach's clavichord idealized past polyphony. Thus even the viols and voices of Purcell, supported by the harpischord, must have supplanted the virginal school. But that cannot prove that the school was on a wrong track and the Fitzwilliam book should take an honored place beside the early clavichord music. It is a significant fact that many cities now have societies for the cultivation of old music; that of Berlin, for instance, won a recent concert success by reviving some Buxtehude sonatas. But in a sense every good teacher should make himself a society to preserve the old while cherishing what is good in the new. Long life, then, to the virginal collection.

STRIKING ORIENTAL MUSIC.

In the same magazine Robert Chauvelet writes on the music and dances of Southeastern Asia. As a rule, he finds that the Orientals prefer to express sadness ure in their music. He finds also a in the music of Burmah, Siam, Cam- There are the same ideas and procedures, and almost the same instruments. Percussion is always prominent in the orchestras. There is a certain rudimentary piano (or perhaps xylophone?) of bamboo. There is also a shrill type of clarinet, and some sort of elementary violin. With these simple means the musicians obtain varied effects of improvisation, not unlike those of the Hungarian Gypsies whom Liszt admired so much. There are old popular themes more or less common to all four nations, and one of these forms the basis of the Siamese national hymn. At the obsequies of the late king M. Chauvelet heard this played by the guard with accents of cymbals and drums, when it showed all the sad and striking dignity of a funeral march. Other musicians beat drums rhythmically while one of their number improvised on a very nasal oboe.

Java has less of song or incidental music, but much more in the way of dances. The Javanese orchestra consisted of a little piano with bamboo keys, a monochord violin, a high flute, castanets, cymbals, and various gongs. The gong is especially popular in Java, the native *gammelong* giving an unusually sweet mixture of bell tones. The dances are played rather slowly, with many attempts at harmony. The melodies, often in minor, are graceful and characteristic. One of them, transcribed by the writer, is almost exactly like the opening theme in the slow movement of Mendelssohn's string quartet, Op. 12. The resemblance is fitting enough, for Mendelssohn, in the *Hebrides* and the *Scotch Symphony,* was the chief exponent of the minor mode since Bach.

The dancers of Java are especially graceful and plastic. In one of their dances, eight or ten girls appear on the scene, clad in the national *sarong* skirt and colored velvet waists, ornamented with gold or silver. After some evolutions one of the dancers comes forward from the line with a muslin scarf which she whirls and sways about with much grace. In her dance she advances, retreats, glides to and fro, or turns about; but the chief point to admire will be her management of arms and hands, which are constantly kept in motion with the most exquisite delicacy. At length she stops before the front row of spectators, and throws the scarf at one of them; whereupon he must either pay a forfeit or follow and imitate her in a renewal of the dance. It he does the latter, his gyrations are often a source of much merriment for the assembly. Meanwhile the orchestra keeps steadily at work in fluent style. At the end it blows a sort of *tusch,* in which all the players indulge in a sudden rapid frenzy of noise; but aside from this brief cadence there is little of the din that marks (or mars) the theatre music of China or Annam. The dance described above is called the *Slendang.*

MUSICAL NOVELTIES.

A successful comic opera seems to have been launched in Leipsic. It is *The Tailor of Malta,* with libretto by Richard Schott and music by Waldemar Wendland. The plot treats of the English occupation of Malta. Some of the natives are anxious to kill off the rulers, and a dozen conspirators order mantles of the same design for the public occasion on which they mean to act. The tailor, finding some cloth left over, makes a similar mantle for himself and the plan of the conspirators gets into his pocket by mistake. Its timely discovery spoils the plot, and keeps the principals alive for marriage purposes. The music is melodious, rhythmic and piquant, with effective march and dance episodes. The lyric passages are richly attractive, if sometimes a trifle too ornate.

The *Ariadne auf Naxos* of Richard Strauss has come into fame, and its numbers are called musical jewels of the first water. The prelude is a "shimmering delight." The full list of selections includes a pastoral, a comedy bit for Jourdain, a dainty minuet, a dispute scene, and a tailor ballet with polonaise in Act I. Act II begins finely and leads into a progress to the collation. Evidently the French had music at meals—at any rate, this work gives some, of excellent quality, and there is a dance for a cook's assistant. Then comes the Ariadne entertainment, beginning mysteriously and going into a most modern style. There is a trio with Naiad, Dryad, and Echo. Then Zerbinetta and the native maids come to console the forsaken one, and the advent of Bacchus completes their work. It is in this "play within the play" that Strauss has done his most astonishing work, and here each one of the thirty-six musicians is forced to perform like a virtuoso.

D'Albert's *Liebesketten* achieved success if not great originality. A revival of Mozart's Parisian ballet, *Les Petits Riens,* went off very well. Batka and Wachsmann's *Hexlein* is slated for Frankfurt. The best of several new operas at Antwerp was *Lorenzo Murano,* by Potje. *La Danseuse de Pompeii,* by Jean Nougues, has effective scenes in a service to Apollo, and a private dance-revel. Rome will have Armand Marsick's *Vendetta Borse,* while Milan found Ezio Camussi's *Dubarry* an excellent work. A symposium of Belgian opera composers reveals many names—Gilson, Mathieu, DuBois, Vreuls, Rasse, Samuel, Raway, Paque, Delgouffre, Van den Eeden, Dupuis and others. It would almost seem that all the Belgians do, when not busy running the Congo, is to dash off operas.

New orchestral works include Goldmark's *Jugendzeit* overture and Glazounoff's *Memories of Gogol.* Pogojeff's suite, *Morceaux de Ballet,* is considered charming Cyril Scott's *Aubade* is naturally in modern vein, while Walford Davies' *Wordsworth* suite is a true echo of England's old music. Erwin Lendvai's *Festmarsch* proved effective, while Julius Weissmann's violin concerto also scored a success. Paul Juon, Elek Kirchner, and Desiré Pâque offer excellent new string quartets. Botho Sigwart won attention at Copenhagen by a melodrama on a scene from the Iliad, and Schönberg is using the same form with the poem *Pierrot Lunaire.* Siegfried Karg-Ehlert and Thomas Dunhill have excelled in orchestral songs, while Augsburg applauded Pierné's *Francis of Assisi.* Debussy is writing a *Crimen Amoris* which the reactionaries will say is but one of his many crimes. His admirers claim that his works must be listened to in a different way from others, and that there is a "key to Debussy;" but his music, at least, displays no very definite key.

CONSERVE YOUR NERVE FORCE.

BY E. E. HIPSHER.

"O DEAR, I am completely worn out from sitting all the day by the piano." How many of us have not said this, at some time in our professional experience? And all because we knew no better than to think it an almost religious duty to be constantly at the elbow of the pupil.

Now this is but one of the fallacies of inexperience. While the pupil's work must never be out of the teacher's mind, it is quite unnecessary, indeed, quite undesirable, that the teacher be always at hand ready to pounce upon the first shortcoming of the pupil's performance. While she is doing her technics at the beginning of the lesson, it is well for the teacher to sit by her side to be able to observe that there is the proper relaxation and play of muscles of the arm, wrist, hand and fingers; but, when the time comes for etudes, pieces or any compositions in which the musical faculties should have more play, then there will be better results if the teacher will find a seat at some distance from the piano.

At a distance from the piano the teacher is enabled to get a more accurate conception of the merits and demerits of the pupil's work. At ten or more feet from the piano there is a wonderful difference in the effect produced on the ear, from that which one gets when sitting at the side of the instrument. Trivial technical defects, that never would go "over the footlights," are lost, while the qualities that contribute most to the higher musical interpretation are more noticeable. In truth, one's musical perceptions are much quickened by the practice, because all reliance for criticism must be put on the ear and memory. The habit of rising from one's chair and walking to another part of the room will relieve the nerve-tension which has been brought trying to get the pupil to see the piece as you see it. While the musical faculties must be kept on the alert so that the ear will detect not only inaccurate playing of the notes, but also faulty interpretation, distance softens the jarring effects, and the irritation of nerves becomes much less acute.

All of us as students have experienced the feeling that we never have been able to do our best at our lessons. There is good reason for it. The self-consciousness, brought about by the desire to escape criticism, even of the most kindly nature, is sufficient to "take the edge off" one's efforts. With the teacher at the opposite side of the room, this is reduced to a minimum, and the pupil's performance gains accordingly, to both herself and her teacher.

My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering and arpeggios—at least not from me.—*Bach.*

How Piano is Studied in France

By the Eminent French Teacher and Composer

THEODORE LACK

Officer of Public Instruction, Officer of the French Academy,
Examiner at the Paris Conservatoire

[Editor's Note: Theodore Lack was born at Quimr, Finestre, France, September 3, 1846. He studied the Paris Conservatoire with Bazin and Marmontel, d has been teaching in Paris since 1863. His high inding in educational bodies in France make him iinently well fitted to inform our readers upon this bject. His educational and technical works are very merous as are his tasteful piano pieces. His *Idillo* one of the most popular of all teaching pieces.]

The invention of the piano, which replaced the rpsichord, dates from the eighteenth century. The st pianos were made by the Italian manufacturer, *istofori*, in 1711, by the French maker, *Marius* in 6, and by the German manufacturer, *Schreeter*, in 1721. ie piano, however, has attained it highest development anks to the celebrated makers, Erard and Pleyel.

Of all the instruments in use, the piano is the one st cultivated in France. In the salon of the *grand igneur*, and in that of the lesser city magnate and still more humble employe, it is an indispensable ce of furniture which brings to the home a share beauty, art and gaiety. It plays an important part the education of all well trained children.

The young men—except, of course, those who intend adopt a musical career—abandon it often only too ·ly, but the young girls persevere seriously in its dy, and among them are many who have acquired tinguished talent as amateur pianists.

WHY THE PIANO IS POPULAR.

There are many excellent reasons for the great vogue the piano: it is completely satisfactory for the purses of the virtuoso; it is useful to students of harny; invaluable to composers, because it enables a gle performer to reproduce all the parts of the hestra; it is, moreover, an absolute necessity as a ans of accompaniment. No other instrument poses a literature at once so beautiful, so varied and so ndant; the most illustrious composers have written it a quantity of imperishable master works, and vast domain has enlarged and enriched itself in portion to the development of the instrument with housand new effects and a multitude of novel comations, new characteristics, new formulæ, new cesses, etc., etc. In fact, from the great John Sebas- Bach with his modest harpsichord, which was a imentary form of the piano, to the extraordinary acplishments of Franz Liszt with the marvelous pianos owing in the train of the more modern manufacturwhat a wonderful road is opened up to view.

n France the study of the piano is commenced at age of five, sometimes earlier, according to the ocity of the child. This makes it possible for ily endowed natures to reveal themselves early. I e taken part on the jury at the prize contests for o playing at the National Conservatory of Music twenty-five years, and during that time I have y times known children of thirteen or fourteen to y off the first prize in the higher classes. This is ligious when one takes into consideration the high dard of the examinations and the great technical culty of the works performed: Sonatas of Beeen, Op. 31, Op. 53, Op. 57, Op. 111; sonatas, bals and concertos of Chopin; Sonatas of Schumann; *iations Sérieuses* of Mendelssohn; Sonatas of er; Variations of Brahms; also the Rhapsodies of t, etc.

STUDENTS SHOULD COMMENCE YOUNG.

ou will say that in order to be so successful as ig as this it would not be premature to commence study of the piano while still an infant in arms. Do not smile, however; the divine Mozart at an age as early as four years—four years, remember!—was already, we are told, a capable virtuoso on the harpsichord, and composed minuets! Let us persevere then in our method; perhaps if we commence the study of music at the age of the feeding bottle it may result in our hatching another Mozart!



Theodore Lack.

I consider that the piano is played better in France than in any other country, with more relish, more elegance and better style. You will say that I think this because I am a Frenchman and a patriot? Well, I am both the one and the other, and if it is a crime it is at least not the crime of high treason against the fatherland. Ought one not always to believe in the superiority of one's own country over all others? If the Americans choose to do this with regard to their own land, I for one don't blame them.

In my long career as a teacher I have directed the pianistic studies of an innumerable quantity of young girls of all nationalities, and I have arrived at my opinion by means of comparison. Is it not a fact that foreigners come to us from all parts of the world and from all countries to perfect themselves under our instruction?

NATIONAL CHARACTERISTICS OF STUDENTS.

In England, the land of innate distinction, of refinement in manners and language, the playing of the pupils is generally stiff and mannered. The Germans (I speak only of the young girls) have correct technique and good style, but their execution is cold, restrained and too methodical. How does this come to be in a country which has given us Bach, Haydn, Mozart, Beethoven, and other immortals? Heaven knows —I vow that I would willingly barter a few of our most famous pianists—even all of them—for a single one of those divinities. Happy Germany!

Originality and imagination are the chief characteristics of the Russians, but they treat rhythm as if it were a negligible quantity. With them, rests and pauses do not count, or count very little. A Russian pianist, and not one of the least, one day said to me that he believed one ought to play Chopin's music in strict time!!!

Regarding rests and pauses, here is, *en passant*, a drole little incident which has been described to me: The colonel of a certain regiment once assisted at the rehearsal of his regimental band. At the end of the first piece he quickly interrupted the bandmaster with an air of irritation.

"That rascal over there," said he, pointing to the kettle drummer, "is a loafer; I kept my eye on him through the whole of the piece you have just played, and it is doubtful if he has tapped more than three or four times on the tops of those tin pans of his; it is intolerable. I insist that he plays all the time like the others."

"But Colonel, he plays the timpani, there is very little for him to do, and he has to count his rests."

"*Sacrebleu!* I didn't engage that idiot of a drummer to rest, do you hear!" And with that he turned on his heel. Perhaps he was a great strategist, but he was evidently ignorant of the principles of music.

Spaniards play with great warmth of color and a fine sense of rhythm. Roumanians are particularly gifted; they have temperament, intuition, natural and brilliant technique, but they are as a rule destitute of any but the most elementary musical instruction. There once came to me from Bucharest a pupil who at the first lesson played a Hungarian dance of Brahms and a Rhapsodie of Liszt with the spirit of one possessed. Yet he could not read a note, and he actually asked me why it was necessary to remain a longer time on a white key than on a black!! His teacher had taught him these pieces note by note, phrase by phrase . . . merciful heavens, what patience!

Yet in a remarkably short space of time he was able to understand the F and G clefs, the value of notes, and all the rest, and since he was possessed of a charming nature, and by no means inclined to study parrot-fashion, he soon developed into a true pianist. It would seem that cases of this kind are frequent in Roumania.

As for the Hungarians, they all want to play the piano like Liszt, their compatriot and their god. It is not for me to prevent them, but it is not given to me, alas, to aid them in realizing a dream which I do not hesitate to qualify as a trifle ambitious.

I know that in America as in France there are a number of excellent teachers who are justly famous, but students commence their studies of the piano so late, at least, so I am told, that it is more difficult under these conditions to form pianists; this is most regrettable. I have noticed that young American girls who come to me for the finishing touches in their musical education possess among other qualities a remarkable gift for assimilation. Is not America, however, the most extraordinary of all countries?

It must be understood that the foregoing criticisms, which of course are personal and arbitrary, refer only to students and not to artists, for I owe it to the truth to admit that virtuosos *di primo cartello* frequently come to us in France from all these countries wl abilities excite our admiration and whose concerts are eagerly attended by our dilettantes.

NUMEROUS TEACHERS IN FRANCE.

In Paris and in all the large provincial towns of France good piano teachers are legion. The women who cultivate this profession in ever increasing numbers are particularly well fitted for foundation work with children; their devotion, their inexhaustible patience and their ingenuity work miracles.

While speaking of teachers, I recollect a happy retort attributed to the illustrious composer of *William Tell* and the *Barber of Seville*. Rossini absolutely detested a certain teacher of singing at the Conservatory whom, in spite of a great reputation, he knew to be absolutely without talent. Several friends of Rossini, amateurs who were totally incapable of judging the value of an artist, persuaded themselves that Rossini was a victim of the habit of sharp criticism, and determined to cure him of it. Just at that time, the vocal teacher in question had in his class a young American pupil of marked ability, naturally intended for success and designed by destiny to become a star. By the way, since that time many other charming vocal stars have since come from America to sparkle with those of the first magnitude in our artistic firmament! However, to return to our subject, the friends in question plotted together to bring this young girl to Rossini for a hearing, at the same time keeping secret the name of her teacher. The fulfillment of their scheme took place at one of the magnificent soirées which the Master periodically gave and which were frequented by those whom the entire world counted illustrious.

Triumphant success for the young debutante, enthusiasm of Rossini, genuinely impressed! The authors of the innocent strategem gleefully said to him: "The adorable singer whom you have just heard is a pupil of just the one teacher whom you regard with such horror, and to whom you refuse any talent whatever." But Rossini, without being in the least disturbed, replied:

"Don't you know that it is the oyster which produces the pearl?"

(In our language when you wish to say that a man is an idiot you call him an "oyster.")

TECHNIC AND THEORY.

In my opinion, which is also, I believe that of the generality of teachers, the development of technique should march *side by side with* education in musical theory; one gains so much time this way. Children of four or five ought to be given their little mechanical exercises and at the same time be shown them on the piano, taught to name the notes, their different positions, etc. What a multitude of things there are for the beginner to learn on seating himself at the keyboard of the piano!

The countries where the piano is commenced in extreme youth produce the best virtuosos. Read the biographies of the celebrated pianists, and you will see that all, or nearly all have been infant prodigies. In our conservatories, pupils in the preparatory classes for the piano are obliged to attend a class in theory where they are taught:

1. To read their lessons in all the clefs (the practice of the different clefs is indispensable for transposition, harmony and instrumentation); these lessons are sung by the pupils, who at the same time name the notes and beat time with the hand, and are accompanied by the teacher on the piano.

2. To understand the whole theory of the principles of music and the rules for transposition.

3. To write from dictation, if necessary, so as to develop the ear for correct intonation, for time and rhythm.

The examinations at the end of the year in these classes are so difficult that any one taking part and obtaining a first prize (the awards are a first, second and third medal) must emphatically be exceptionally well grounded in the fundamentals of music.

Formerly, before commencing the piano, young students spent two or three years studying solfeggio and music theory. This system was very prejudicial to mechanical technique, as it retarded its development, a development which is accomplished infinitely more rapidly with young children owing to the extreme suppleness of the hands and fingers. We have therefore had reason to modify our system. The ideal, I repeat once more, is to study the entire range from the very beginning; at this period it is easy to form clever executants and well instructed musicians.

The use of "methods" seems to me to be on the ...y rate the way in which they are used is "word for word" manner employed here- ...ntelligent and experienced teacher knows how to extract from the methods theories and practical points which he adapts to his needs, simplifying or amplifying them according to the aptitude of each of his pupils.

THE STUDENT'S REPERTOIRE.

The classic repertoire of indispensable works acquired during childhood is formed from the exquisite and instructive compositions of John Sebastian Bach, Haydn, Clementi, Mozart, Dussek, Steibelt, Beethoven, Cramer, Schumann, works which all children have played, are playing and will play as long as they play the piano. Many of my fellow musicians have also enriched the treasures of music with a number of charming pieces that bring joy to the little ones. I have myself published a very great number of studies, exercises, and very elementary pieces.

With advanced pupils as with the little ones, the piano works of the great classic masters, Couperin, Scarlatti, Rameau, Sebastian Bach, Handel, Haydn, Clementi, Mozart, Dussek, Steibelt, Beethoven, Cramer, Hummel, Field, Ries, Weber, Czerny, Moscheles, Schubert, Mendelssohn, Chopin, Schumann and Liszt, form the basis of our teaching, both official and private, and occupy the first place on the shelves of our teachers.

The special selection of Etudes and technical exercises in constant use are: The *Well Tempered Clavichord* of John Sebastian Bach, a unique and admirable work of its kind which I consider the "Vade Mecum" of virtuosos great and small; the *Little Preludes* for beginners, and the *Inventions*, Nos. 2, 3 and 4, works by the same composer, perfect and most valuable for a beginning; the most excellent *Gradus ad Parnassum*, by Clementi; the celebrated *Etudes* by Cramer are works which no student can afford to ignore. We also include the *School* of Czerny in its entirety, regarding it as the daily bread of pianists.

Here I wish to make a digression. That rascal of a Czerny was Speed made human! He wrote an incalculable number, metaphorically speaking, of books of Etudes and exercises for students of all ages, for all kinds of hands, both large or small, for all degrees of advancement, the constant use of which will bring to reason the most rebellious fingers, be they as unbendable as sticks. To him alone a pupil may be entrusted to learn his A, B, C, and to be conducted to the highest summits of virtuosity, like those astonishing manufacturers—Americans without doubt—who place the skin of a rabbit in one end of their machine and produce for you a hat all complete at the other end!

Are you aware that Czerny has published more than twelve hundred and fifty works of all kinds? Usually each opus is at least a hundred pages long (a collection of etudes, or a collection of exercises, etc.), and one can easily see how many tons of music paper have been stained by the pen of a single human being! Think of the ingenuous candor of the biographies which tell us that this laborious Benedictine was of a retiring disposition, and that he went but little into the great world. In fact, he could never have found the time to dance or to lead the cotillon in the ballrooms of society. I believe that I am right in affirming that he did more quick-stepping with his fingers than with his feet.

Having completed my digression, I will go on with the list of composers whose works find a place in our music studios: The beautiful and useful Etudes of Moscheles; the great special Etudes of Kessler; the Etudes of Stephen Heller, which are so colored with his own personality; the Preludes and Fugues of Mendelssohn, beautiful in style, form and inspiration; the pianistic and musical Etudes of Henselt; the transcendant Etudes of Rubinstein, and those of Liszt—pyrotechnics which only pianists who have great technical skill can attempt; and then the adorable Etudes of Chopin. All hyperboles are permissible when we come to speak of these eighty little masterpieces of Chopin, played and re-played without ceasing by all the virtuosos of the entire world. These Etudes and the *Well Tempered Clavichord* of John Sebastian Bach are, in my opinion, the two most beautiful works for study purposes that have been written for the piano up to the present time. I have cited all these different exercises without attempting to class them in the order of their difficulty.

MODERN COMPOSERS.

It must not be supposed that the modern composers who have written for the piano are excluded from our study; on the contrary, the works of Stephen Heller, Brahms, Thalberg, Prudent, Ravina, Schulhoff, Gottschalk, Sinding, Bendel, Delahaye, Jensen, Raff, Massenet, Wollenhaupt, Ketten, Scharwenka, Rubinstein, Tschaikowski, Francis Thomé, Benjamin Godard, Colomer, Chaminade, Chabrier, Moszkowski, Pessard, Grieg, Théodore Dubois, Saint-Saëns, Bizet, Borodine, Rachmaninoff, Wieniawski, Vincent d'Indy, César Franck, Pugno, Paderewski, Fauré, Charles René, Galéotti, Widor, Claude Debussy, and many I have doubtless omitted, are to be found on all our pianos and in the fingers of all who study the instrument; one hears them all at the concerts and in the salons.

These compositions, of which a great many are of the first order, add a precious element to our musical progress, and all our teachers are unanimous in recognizing their great and real pianistic and artistic interest to such an extent that they give them to their pupils, who also use them largely—for just so long as they are in fashion, like the doctor's medicine which we take only so long as we are sick! Alas! fashion is capricious and changeable, but "he is a fool who fears," as our François the First said, speaking of pretty women.

Among those names are many which, if they receive their due, will be handed down to posterity . . . but for that it is necessary that composers now living who are destined to become the great classics of the future must die, since, as Berlioz has said, "the path of glory is the path to the cemetery." I believe that I can affirm, however, without consulting them as to their reward that they prefer to have their day of glory postponed—very much postponed—and that this bounty may be extended to them is the sincere wish of their colleague and admirer.

THE SLOW MOVEMENT.

BY HERBERT ANTCLIFFE.

THE slow movement of a sonata or symphony has the distinction of being the one which more than any other has no fixed or recognised form. Even in classical works we never know what kind of a movement this will be. We cannot in many cases rely upon it being slow or sedate in its progression; for some composers make up for the slow beats by writing many notes to each beat. Beethoven was the first to construct movements on principles covered by half a dozen different names. He used the air with variations, Aria or Ternary form, Binary form, Rondo form, Modified Sonata form, and the Free Fantasia form. How many varieties of structure this last description comprises it is impossible to say, for in practice he laid great stress on the first word of the title; the other forms, too, he used with the greatest freedom. It may almost be said that in the slow movement the composer is freer to express his innermost feelings without any restraint of form, or in whatever form he chooses, and without any regard for convention.

CHOPIN'S CHARACTERISTICS.

BY GEORGE SAND.

OF all the troubles which I had to undergo and to fight against, the suffering of my half sick invalid was not the least. Chopin was always wishing for Nohant and still could never endure the place. He was essentially a man of society, but not too ceremonious or extended, only the society of his intimate friends, or receptions of twenty. He loved the hour when the crowd goes and the few associates gather about the artist to draw from him by friendly urging the best of his inspiration. It was at such times only that he expressed all his genius and talent. It was then, too, that having brought his hearers into deep thoughtfulness or grave sadness—for always his music produced in the soul profound discouragement, especially when he improvised—suddenly, as if to remove the impression and remembrance of pain from others as well as from himself, he would turn to a mirror, unobserved, arrange his hair and cravat, and suddenly display himself transformed into the sturdy Englishman, the silly old man perchance a ridiculous sentimental English lady, or a sordid Jew. He always chose sad types, however droll they might be. These were perfectly conceived by him and so delicately rendered that one could not sufficiently admire them.—*From* GEORGE SAND'S *History of My Life, translated by Laura Wieser.*

IT is somewhat amazing but true in a general sense that Melody and Harmony, the chief factors of music do not exist in nature, but are the creations of the souls of the masters.—E. J. HANSLICK.

The Application of Efficiency to Piano Playing

How the Principles of "Scientific Management" May be Applied in Keyboard Work

By PERLEE V. JERVIS

[EDITOR'S NOTE.—It is the privilege of THE ETUDE to present the opinions and advice of the foremost musical thinkers ie world over. In recent issues many articles have appeared from the pens of very eminent European musicians. Our aders must not imagine however that we undervalue the inestimably important work done by American investigators. In ct, America has produced many authorities upon musical educational subjects who like Benjamin Franklin, Ralph Waldo merson, S. F. B. Morse, Walt Whitman, Thomas Edison, William Mason, W. M. Whistler and others have been the leaders thought in other nations. Mr. Jervis is one of our sanest and ablest writers upon piano technic. He is gifted with the ility of making complex subjects not only clear but very interesting and always practical.]

THE best thought of the business world of to-day is eing concentrated on the study of "efficiency." Many ears ago the merchant could turn his goods at a profit f from twenty-five to fifty per cent.; to-day he is ften glad to get five, and even this is only possible y a study and application of the science of efficiency. ow can the output be increased at the same or less ost? How can a workman, with the expenditure of o more energy, increase the amount of work done in given time?

Financial success or disastrous failure often depends pon a solution of these problems. Efficiency has be- ome a science employing the brains of qualified ex- erts who investigate a business and show how a loss ay be converted into a profit. Psychologists are udying these problems, and, by "standardizing" mus- ular movements, are enabling a workman to do from orty to fifty per cent. more in a given time, and to o it more easily. The peculiar title of a recent maga- ine article upon efficiency tells the whole story—More Brains, Less Sweat!"

WHAT THE EFFICIENCY EXPERT FOUND.

Now, what has the study of efficiency to do with ano playing? Before answering this question, it may e well to see what efficiency means in the business orld. Perhaps an actual example will make this clear. friend of the writer was at the head of a large usiness which, for over forty years, had been paying handsome profit. Owing to changed business condi- ons, the profit and loss had just balanced each other or the last four years.

An efficiency expert was called in, and, after a thor- ugh investigation, made this statement, "Your business suffering from *waste*—waste of energy, time, and oney. Here is a workman who in eight hours turns ut a certain number of articles. Give him this labor aving machine and in the same time he can double his utput at the same relative cost. Here is another man hom you pay $2,500 a year to do work that, with the d of another machine, could be done for $900. In our office, five men are employed making out bills by and. Introduce the billing machine, and two men can o the work. Here are workmen who waste so many inutes every day in going from one part of the uilding to another. With a different arrangement of eir positions this time can be saved." In short, this xpert made every sheet of paper, every piece of string, very postage stamp, account for itself, with the result at the next year the business paid a large profit on e same amount of sales. Thus it will be seen that fficiency means *economy* of time and labor through the tting off of every particle of waste, whether it be time, muscle, brain, or money.

CONCENTRATION AND EFFICIENCY.

Probably it is no exaggeration to say that there are ousands of piano students practicing from three to ve hours a day who might, by eliminating waste, get e same or better results in half the time. In the udy of efficiency in piano playing, let us examine me of its factors, the first of which might well be ncentration. The average student wastes from ten fifteen minutes of each half hour's practice. This aste is largely due to lack of concentrated thought. The pupil who plays without thinking, strikes a note ly to find it is wrong; the next attempt may result in the right note but the wrong finger; the third at- tempt gets the note and finger right, but the touch wrong. On the fourth trial perhaps everything is played correctly. Now the point to be made is that the first three performances are simply waste time which has accomplished nothing. Time has been wasted in making the mistake, and the same amount of time wasted in correcting it. Say this process takes five seconds; if there had been no mistake there would have been five seconds saved. It is surprising how the waste seconds accumulate in the course of an hour.

A SIMPLE REMEDY FOR MOST CASES.

Now the cure for all this is very simple. It is to name aloud each note, the finger to be placed on it, and the touch to be used; do this always before play- ing and the chances of a mistake are reduced to a minimum, with the result that much waste time will be saved.

The second factor in efficiency might be muscular repose. Only the muscles actually required in produc- ing any action should be at work—all others should be in a condition of repose. For example, in raising a finger, the extensor muscles contract; the flexor mus- cles which shut the hand should take no part in the action, but remain quiescent and perfectly loose. The same thing applies to all the other muscles of the hand, arm, shoulders, and trunk.

Eliminate the waste of energy exerted by opposing muscles, and technical difficulties are overcome in a much shorter time; sometimes they disappear entirely. The writer has seen more than one technical difficulty that hours of practice failed to conquer, because of muscular contraction in the wrong place. When this contraction was removed, the passage almost played itself.

KNOWING HOW.

Another factor in efficiency might be called "know- ing how." If one wishes to go to any point, San Fran- cisco for instance, he consults a map, or asks some one who knows, to tell him the most direct route. Having learned this, he can reach his destination with- out waste of time. Should he, however, instead of traveling west, go in the opposite direction, he might possibly reach the objective point, but only after jour- neying around the globe, with consequent loss of time. Many piano students are trying to reach the west by going east. There is a shortest way to do everything in piano playing, and when the shortest way is known, it will be found that it is also the easiest way. Mod- ern piano teaching, which is based on immutable sci- entific laws, leaves little room for guesswork.

Now this knowing how necessitates a study of the correct movements to be used in playing every tech- nical form—trill, five-finger passage, scale, arpeggio, chord, octave, or what not. Sometimes simply locating action in the proper muscle will accomplish instan- taneous results. A new pupil came to the writer re- cently with the statement that she could get no power in chord playing. Her previous teacher, knowing nothing of arm touches, had taught her to play chords by slapping at the keys, the resulting tone being weak, hard, and unmusical. When the action of the triceps and scapular muscles in chord playing was explained to her, she was able in a few days to play heavy chords with a rich, resonant, and musical tone. The exact movements used in the playing of any form of tech- nical passage, can be minutely analyzed; consequently the player who knows these movements and applies them, will save fully fifty per cent. of his practice time.

Having learned the movements involved in the per- formance of a passage, the next step toward securing efficiency would be to make just the number and kind of movements required, and no more. This means (to use a mechanical term) the elimination of all "lost motion." A psychologist, studying the movements of a bricklayer, found that out of eighteen movements made in laying a brick, ten were unnecessary. When the process was reduced to the eight movements actually required, the same workman was able to lay 2,000 bricks in the time formerly required to lay 1,000.

SPEED IN FINGER ACTION.

The player who studies his playing movements care- fully, will be surprised to see how many of them are not only unnecessary, but a positive hindrance to ease in performance. Let us consider for a moment finger action. Speed in passage playing depends upon quick- ness and equality of up and down action, *not* on height of raise. Now what is the sense of practicing a run slowly with *high* finger action till the habit is in the fingers, only to have to reverse the proceeding and reconstruct the passage when it is played fast? The faster one plays, the closer the fingers must be kept to the keys. Why not in slow practice study the greatest quickness of up and down action, always keeping the finger as nearly as possible in contact with the key? Yet there are thousands of pupils wasting their time and energy in the struggle for high action, when they should be studying quickness. Josef Hofmann, in his little book, *Piano Playing*, says, "In playing legato, the fingers are not lifted off the keys, but—hardly losing contact with the ivory—glide sideways to the right or left. This, naturally, saves both time and exertion, and thus allows an increase of speed."

There is another form of lost motion which is rarely considered by the average player, yet the elimination of it makes surprisingly for efficiency. To get a good example of this lost motion, take the chromatic scale in octaves, using the fifth finger on the black keys. The player who has not carefully studied his move- ments will strike the white key C midway between its end and the end of the black key; then, in order to play C sharp the arm will be pushed forward till the hand is over the black key. In playing D the arm is pulled back, again thrust forward for D sharp, and this forward and backward movement kept up through- out the passage.

To eliminate this lost motion, when playing the white keys, keep the thumb and fifth finger close to the edge of the black keys. Thus it will be possible to play the passage with an action of the hand at the wrist joint unaccompanied by the objectionable push and pull of the arm. Many finger passages and runs, composed of white and black keys, will be played with much greater ease when this lost motion is eliminated. It may often be necessary to strike the white keys on the surface which lies between the black keys, so that the hand may be carried along the keyboard in a straight line instead of a zig-zag. Very valuable practice of this kind may be had by playing the scales of D flat, E flat, G flat, A flat, and B flat, using the fingering of the scale of C.

While this fingering may at first seem very difficult, after a few months of practice it will be possible to play these scales almost as easily and evenly as with their normal fingering. This practice should be done at first slowly and always hands separately. The hand should move up and down the keyboard in a straight line, and when the thumb falls on a white key, the key should be struck on its surface between the adjoin- ing black keys.

LATERAL ARM MOVEMENTS.

In the study of efficiency the lateral movement of the arm requires the most careful consideration, for upon it largely depends smoothness in scale, arpeggio, and octave playing. This movement may be studied as follows: Rest the hands in playing position lightly upon the keys, which should not be depressed. Now, by moving the arm at the shoulder joint, slide the hand to the right along the surface of the keys till the extreme limit of the keyboard is reached. In doing this, the fingers should always be parallel with the keys, and there must be no twisting of the hand at the wrist joint. If the wrist is kept loose, this movement is easy to execute. Now, reversing the movement, carry the arm to the left, as far as possible. Make these movements at first very slowly, then gradually increase the speed. Be sure that the action is in the shoulder joint, and do not fail to keep the fingers exactly parallel with the keys.

Practice later with the hand in scale position, that is, with the wrist turned out slightly so that the fingers make an angle with the keys. What this angle should be will depend upon the conformation of the hand. The angle for any hand may be found by playing B with the fourth finger of the right hand, and C with the thumb, holding both notes down. The left hand will play D and C in the same manner. Having in this way found the scale relation of the hand to the keys, keep it unchanged while carrying the hand from one end of the keyboard to the other, as in the previous exercise. As in scale and arpeggio playing it is this action of the arm that carries the hand over the thumb, its importance will be apparent. This movement, necessary in octave playing, does not always receive the attention which it deserves.

PREPARING THE FINGER.

Another point to be considered in the study of efficiency is, that as one finger plays, the next finger to play should be placed directly over and in contact with its key. The action of playing one key and of finding the next, should be simultaneous. To illustrate: in playing the scale of C, as the thumb plays C, the second finger at the same instant is placed on D; as D is played, the third finger is placed on E. As E is played, the thumb at the same time is placed quickly over F. As the thumb plays F, a lateral movement of the arm carries the hand over till the second finger rests on G, and so on. The principle illustrated in this simple example should be applied in all slow practice to the most complicated, as well as the simplest, passages.

The execution of skips, jumps and chord successions will be greatly facilitated by this placing the finger directly over, or in contact with, the keys before the attack. The value of this practice is threefold—it contributes to accuracy and clarity; it obliges the player to think the next note as the present one is played; and what is more to the purpose in this article, it conduces to efficiency through the elimination of waste motion.

In many hands the fifth finger is responsible for a good deal of waste motion. This happens in passage work when the finger, instead of being curved, is partially straightened out. In order to play on its tip, the finger is bent in, and immediately thereafter straightened again—this is waste motion, as there should only be the rise and fall of the finger. An excellent method to secure the curved position, is to curl the finger till the tip touches the hand at the knuckle joint. Hold the finger in this position during a part of the technical practice each day, and in a few weeks the proper position will be easily taken and kept. A word of warning should accompany this recommendation. As this curled finger tends to stiffen the muscles, stop frequently and loosen up; also keep as loose as possible during the practice.

REPOSE A GREAT ESSENTIAL.

Still another point to be made in the study of efficiency is that every muscular action should be followed by absolute repose. Muscular action means burning up or disintegration of the muscle used. If there be no period of rest, there is no chance for reconstruction, consequently waste overbalances repair and fatigue sets in. The instant the muscles lose their elasticity, the practice would better cease, as, even if there be no danger of injury, the player is at least working under a handicap. A second or two of rest after every action of the muscle, postpones the fatigue point and enables one to practice for hours. Every half hour it is well to stop practice for ten minutes, open the window, and breathe deeply a number of times.

Finally, much time will be saved by not doing unnecessary things. What is meant by this apparent truism, is this—from time immemorial students have followed the traditional prescription; "play exercises so many minutes, scales so many, arpeggios so many," etc., etc. Do no such thing. Find out what is absolutely necessary—cut out the rest. Josef Hofmann has a word on this subject. He says, "A half hour daily, kept up for a year, is enough for any one to learn to play one's exercises. And if one can play them, why should one keep on everlastingly playing them? Can anybody explain, without reflecting upon one's sanity, why one should persist in playing them? If you will dip your hands, instead, for five minutes into hot water, you will follow my own method and find it just as efficacious. Play good compositions, and construe out of them your own technical exercises."

IMPORTANT PHYSICAL EXERCISES.

The physical exercises recommended by Dr. Latson in THE ETUDE for October, 1908 and November, 1911, *enormously effective* in the *development of power, delicacy, and endurance.* The use of them will save much practice time at the piano. Five minutes devoted to these exercises at the end of every half hour of keyboard practice will enable one to practice for hours without muscular fatigue.

ghly tested by the writer and found

No study of efficiency would be complete that did not include mention of the basic factor of all real personal efficiency—viz. sound physical health. This priceless possession is only possible when one obeys the laws of health. The pianist should get plenty of exercise, breathe deeply in pure air, eat moderately of simple food, avoid stimulants, and sleep, if possible, eight hours every night, work hard while working, and know enough to stop work when nature calls for rest.

PREPARING THE HANDS FOR KEYBOARD MASTERY.

BY J. ROMEU.

(Specially Translated for THE ETUDE by E. J. Hill.)

VIGOR and independence of the hands depend a great deal on the constitution of the player, his age, and the more or less favorable conformation of his hand; nevertheless, whatever may be his physical peculiarities, persistent and well-ordered study will soon enable him to acquire these qualities to a very considerable extent.

Even a superficial examination of the hand shows us that the five fingers possess the following peculiarities:

Thumb: Very short, absolutely independent.

Index Finger: Strong, independent, dexterous and agile.

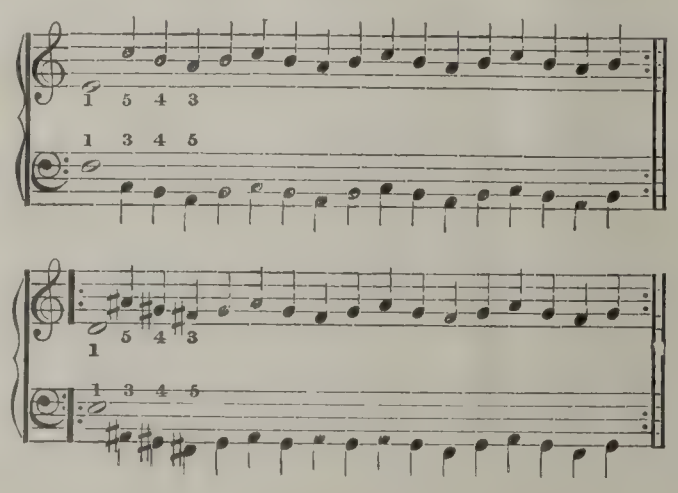
Third: Strong, but with much less independence of action and mobility than the index finger possesses.

Fourth: Naturally strong, but weak by reason of its position which makes it a slave and almost immobile.

Fifth: Independent, but awkward and extremely weak.

Thus none of the fingers has either the same qualities or the same value, so that unless the artist is to be handicapped, his main effort should be to develop the weak fingers and to raise them nearer to the standard of those more favored. Supposing a mother had five children of whom the oldest and the next in age were robust, intelligent, quick to learn, almost without teaching, the third possessing these qualities only in a lesser degree; the fourth weak, idle, without initiative or energy, and finally the youngest of a feebleness bordering on spinal trouble; she would doubtless be equally considerate for all, but which would absorb her most precious moments? On which would she bestow her constant and assiduous care? On the weaker ones, undoubtedly.

Similarly with the fingers of the hand. The first and second require regular practice; the third persistent exercise; the fourth and fifth untiring and relentless toil. The following exercise, in which the thumb maintains a holding note while the third, fourth and fifth fingers play succeeding notes, will help to equalize the weak fingers. It should be played with the greatest smoothness and regularity, striking the notes forcibly but without jerks. The index finger is left free, whereby the exercise is rendered easier and more accessible to small hands whose compass scarcely embraces a fifth. After a long period of practice on the white keys, practice the same exercise on the black keys in order to train the fingers not to slip from these keys—a tendency somewhat difficult to overcome. Proceeding thus with the necessary persistence, all the fingers will acquire the indispensable qualities in a relatively short time, and will end by being of almost equal strength.

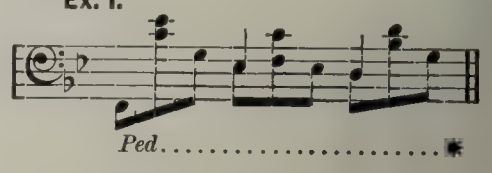


ERRORS IN PRINT.

BY LEONORA SILL ASHTON.

THE other day, in an authorized edition of a well-known piano piece, I found this noticeable error in the marks of pedalling.

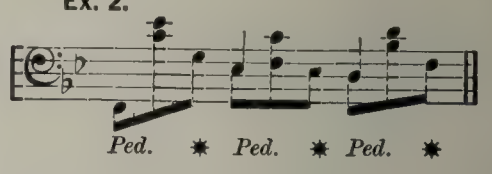
Ex. I.



It is easy to observe with the eye; and more than easy with the ear, what a blur the use of the pedal would make in the playing of the accompaniment: the higher first notes of the triple being lost, while the lower one rings through the measure.

Of course, the proper pedalling would be as follows

Ex. 2.



This simple discovery opened a train of thought as to how much might be learned by discerning pupils in scanning carefully the printed music page, and searching out what *not* to play as given there.

Probably pedalling is the point which suffers most from the printer's ink.

It is sometimes an impossibility to have even the sign ⌊——⌋ stop at the exact shade of the measure which would bring the most artistic result: and with the old-fashioned signs—Ped.————* it is harder yet.

Read the page of new music carefully away from the piano, and mark whatever seems amiss to you.

Then go to the piano, and see how your theory works in practice.

While correct pedalling depends largely upon a knowledge of harmony and dynamics; trained and careful *listening* is what clinches the matter.

"Whatever sounds well to the cultivated ear is correct," a great teacher once said; and this holds true, primarily in the case of the subject under discussion.

Here are a few rules which may be applied in the case of reading anything new.

1. Change the damper pedal whenever the harmony of the bass changes.

2. If the harmony remains the same, hold it so long as the first note of the measure works down and not up. As in the case of the example given, the rhythm and tone quality is lost by the prolonged use of the pedal.

3. If the notes of the right hand are well above the middle of the piano, the pedal may be held down through complicated harmonies, as the sound produced by the high strings is thinner than those of the lower; and generally there is a good foundation of simple harmony in the bass.

4. Be careful of the use of the pedal when both hands play near the middle of the piano. Here the pedal may often be changed for every note in the measure to gain the right effect.

Apply these rules carefully, and see how often the printer has been mindful of the responsibility cast upon him.

You will find that in the perusing of one page of music, you will have had a lesson in this special branch of study which you will not soon forget.

Probably the next most common of printer's errors, is that of false notes.

Here again, you must depend not only upon your knowledge of harmony and the formation of chords; but upon your ear.

Some discords are meant to be: some accidentals give the finishing touch to a melody: but sometimes a natural or a flat or a sharp is undeniably misplaced, and it is your duty as a musician to strike it out, and replace it by the right one.

Time, signature, metronome marks, are all generally correct; also the marks of expression are usually where the composer intended them to be.

It is, of course, always best and cheapest in the end to buy the best editions, but even in these misprints are apt to occur.

Study the printed page then with a severely critical eye; until you see a mistake as you would notice a wrong punctuation or misspelled word in the book you are reading.

Giuseppe Verdi

Composer, Patriot and Philanthropist

By FLORENCE AMELIA CUMMINGS

When the Austrians and Russians invaded Italy, in 1814, they scattered ruin and death throughout the land, and laid waste the peaceful country along their track. These hostilities, begun in Lombardy, continued to spread throughout Italy until the House of Hapsburg had subdued a liberty-loving people.

At the foot of the Apennines is situated a small village. This village, poor and almost unknown, became the scene of pillage and bloodshed. Fearing the soldiers, the women and children took refuge in the church, seeking safety near the shrine of the Virgin. The allies, however, forced their way into this sacred retreat, massacred women and children, and left carnage and desolation behind.

But one woman, more courageous than the rest, climbed the narrow staircase that led to the belfry. There, with her helpless babe, she crouched through the long night of terror. This woman was Louisa Utini Verdi, the child in her arms her infant son, Giuseppe, who, in after years, became the composer of thirty operas and the idol of Italy. In this manner the life of a great man was spared, one who gave incalculable service to his country, and who also endeared himself to the civilized world by means of his music-drama.

THE MUSICIAN WITH A HELMET.

Verdi has been characterized "the musician with a helmet." Probably no composer has so well merited the distinction. His early operas—which savor of political suggestions—undoubtedly exerted an influence over his countrymen for a national union and independence. Besides this achievement, he has literally "placed a girdle of melody around the world." His operas have given pleasure to the classical mind, as well as to the lover of simple melody. He has furnished music for his own, as well as for succeeding generations. The number of Verdi operas included in a season's repertoire far exceeds that of any other composer.

It is interesting to study the constant growth of this child of the *contadini*. The progress in his art is sufficiently marked to divide into four distinct periods. His early works contain melodious airs which the Italian people delighted to hear, but which strangely contrast to the composer's latter-day masterpieces. This first group of operas includes *Oberto, I Lombardi* and *Ernani*. These operas contain little promise of his after years. Throughout each one of these scores the composer seems groping to find expression for his inner-self.

SORROW AND POVERTY.

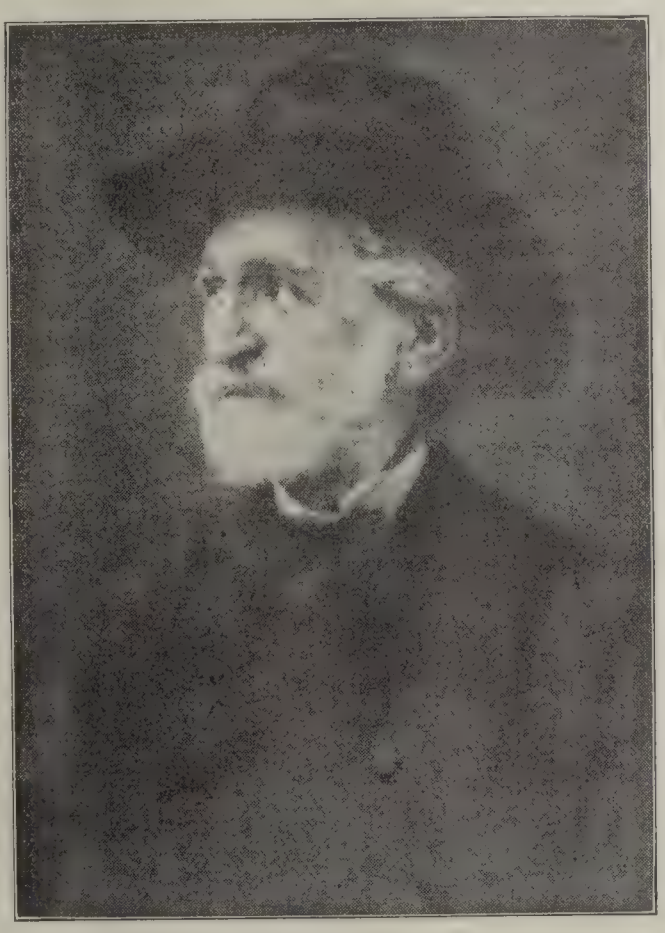
Verdi's greatest sorrow,—which bade fair to ruin his career as a composer,—was the untimely death of his young wife and two children. This bereavement came to him in 1840, five years after his marriage to the beautiful Margherita Barezzi. Without sufficient means to provide for a family, it is quite probable that the Verdis suffered many self-denials, especially during the last illness of Signora Verdi and that of her children. Within less than three months' time death had robbed the composer of his entire family, and left him alone in poverty.

In the midst of his anguish he attempted to finish the score for a comic-opera called *Un Giorno di Regno*, which he had agreed to complete within a given time. Needless to state, this opera proved a failure. Overcome with grief and disappointment, Verdi now broke all contracts and retired to a quiet apartment in Milan, declaring that his career as a composer had ended. Then followed weeks of dejection, when all former interests were forgotten.

But even sorrow like Verdi's could not long suppress his genius, and in 1842 he was persuaded,—by Signor Merelli, then manager of La Scala Theatre, Milan,—to resume his work. The score of *Nabucco* was the result of Merelli's persistent efforts. In this opera, as in many of his early compositions, it is easy to detect an underlying sadness which, during his entire life, was difficult for him to overcome.

At this time Verdi's one desire was to free his country from the hated yoke of Austria. Following *Nabucco* came *I Lombardi*. By means of these operas he gained the hearty applause of the Italian people. His fellow countrymen quickly heard a plea for liberty. It was the airs from these operas that inspired them with courage to fight for their freedom. In this way Verdi put love of country into his music, and the Italians adored him, at once, for his art and patriotism.

By strange coincidence, the word VERDI,—spelled in capital letters,—stands for "Victor Emmanuel, Re d' Italia." Under pretense of a tribute to their great composer, the people would shout the name "VERDI" into the very ears of the Austrian spies, who, while



VERDI IN OLD AGE.

they recognized the double significance of the word were yet powerless to interfere with the demonstrations.

Previous to the unification of Italy, in 1861, Verdi had intentionally written for patriotic awakening. But after this victory he turned to his art for its own sake. Thereafter, the composer's one desire was to gain a higher standard for his country's music. Then came a pronounced change for the better in the lyric-drama of Italy.

VERDI'S SECOND PERIOD.

Guided by his emotional Latin instinct, for a time he followed the traditional style of the old Italian school of opera. But his ardent temperament and fast developing geniuses were not to be checked by the forms of music where swiftness and color were the chief attributes. Verdi's judgment convinced him that, by simple rhythmical means, he could place Italian opera on the same level with German opera. Therefore, this second period work shows a determination to break away from the melodramatic days.

The trio of operas by which Verdi is best known,—*Rigoletto, Il Trovatore* and *La Traviata*,—were popular from the first. They distinctly belong to his second period work. It is by this standard that we long judged his capacity as a composer. But these operas, notwithstanding their favor with the public, were only a step by which he gained his greatest popularity. They did not, however, reach his own ideals and, strangely, this trio finally proved an actual hindrance to his progress, long obscuring, as they did, the masterful compositions of his riper years.

Frankly admitting the great number of tuneful airs in this familiar trio of operas, and dear as they were, —and still are,—to the public, the time has passed when melodies and harmonies, however pleasing to the ear, can be regarded as Italian opera in its modern sense. *Rigoletto, Il Trovatore* and *La Traviata* have long served their purpose, and will not soon be forgotten; but they do not represent Italian opera nor the composer, Verdi, at their best.

VERDI'S THIRD PERIOD.

After *La Traviata* came *Aïda*, which marks his third period work, and which seems to stand alone in its style and construction. This opera still remains one of his most popular productions. The libretto of *Aïda*, which was not Verdi's choice, called for a brilliant and spectacular setting. Had the composer been allowed to choose his own subject, the score following *La Traviata* would, undoubtedly, have been superior in form to the one given *Aïda;* for Verdi was about to make that final step which freed his music-drama from the formalism of his Italian predecessors.

It was in 1870 that the Khedive of Egypt, desiring a novelty for the opening of the Italian Theatre, at Cairo, sought to interest Verdi in the construction of a score for the book, *Aïda*, which called for a strong Egyptian setting. The theme of *Aïda* is neither strictly logical nor consistent, but it abounds with dramatic situations, which Verdi's music brings into prominence. He agreed to furnish the score for this opera in three months' time, for which he was to receive the sum of one hundred thousand francs, or about twenty thousand dollars. Because of war, then raging in Europe, the costumes and scenery,—made in Paris,—were not available until some months later. On the day of the opera's presentation nothing seemed lacking, save the presence of the maestro, who declined to make the journey to Egypt.

VERDI'S GREATEST WORKS.

Otello, which marks his fourth and last period work, appeared in 1887, and was the first evidence of his final greatness. It was presented at La Scala, Milan, the birthplace of eight Verdi operas. Previous to the appearance of *Otello*, the Lombard City was christened "Otellopolis," owing to the excitement occasioned by its delay. After the first presentation, the excited people yoked themselves into the maestro's carriage, drawing him along the boulevards. The question was,—how could this man, in the seventy-fifth year of his age, produce a masterpiece like *Otello?*

Yet once again did this venerable man take up his pen and bring forth,—at the age of fourscore years,—a lyric-comedy which has startled the civilized world with its irresistible humor and originality. This last achievement made Verdi the founder of modern Italian opera, and won a lasting glory for his country's art.

After a lifetime devoted to lyric tragedy, this octogenarian gave us *Falstaff*, that frolicsome creation of harmony and declamation which has proved to be the best lyric-comedy ever written. But until a comparatively recent date, the opera-going public has remained strangely indifferent to this last score of Verdi, believing, perchance, that the hand which wrote *Il Trovatore* could not depict joy, spontaneity and contempt. But the day is fast approaching when we must think of Verdi as the "father" of modern Italian opera, and not merely the composer of his more popular works.

When *Otello* and *Falstaff* appeared the world was looking for another *Il Trovatore* or *Rigoletto*. Disappointed and perplexed at the scores of these latter-day operas, the public,—at least outside Italy,—was not slow to show its disapproval of such a radical departure from the old Italian school. For this reason *Otello* and *Falstaff* remained unpopular until the day when Verdi's method of writing music-drama was better understood.

The music of *Falstaff* seems perfectly fitted to Shakespeare's comedy, *The Merry Wives of Windsor*, from which the libretto was adapted by the Italian poet, Arrigo Boïto. In arranging a work of this description it is always difficult to determine what shall be retained and what rejected. Even Verdi,—who possessed the true dramatic instinct,—pronounced this libretto excellent. Coming from the maestro, this was ample reward for the librettist. Verdi delighted in referring to Boïto as "His Satanic Majesty," thus playfully alluding to the opera, *Mefistofele*, for which the poet has written both words and music.



VERDI'S HOME FOR MUSICIANS IN MILAN.

Falstaff cannot be said to belong to any particular school, not even to the school of Verdi. There is hardly a recurring theme in the entire score; yet it is a splendid specimen of classical lyric-comedy, constructed on perfectly legitimate lines. One writer has declared that Verdi's *Falstaff* shows the "cunning of a Wagner and the simplicity of a Mozart."

In German opera the book, or libretto, dominates all. Quite the reverse with Italian opera. There is no subserviency of the beautiful in Italian music. In Verdi's operas the melody is ever concealing the mechanism; but,—doubt not that the right dramatic construction is there! The Italians tolerate form and intricate mechanism in music; but if there be not melody to charm, then all is rejected. In the heyday of Verdi's time there were other nations, besides his own, which refused to accept the methods prescribed by the Wagnerian cult. To such as these he seemed a liberator.

It is said that Verdi wrote *Falstaff* for his own amusement, once having remarked that the music, in some passages, was so droll that it often made him laugh while composing it. This confession, coming from the maestro, bears witness to the excellency of the score, as we are told that he seldom indulged in a smile.

VERDI THE MAN.

Verdi the composer is not more interesting than Verdi the man. It is singular that such lyric-comedy came from one whose days had been filled with tragedy,—not only in his art, but in his domestic life. It would almost seem that years but stimulated the faculties of this man, confirming the statement of the poet, Robert Browning, that

"The last of life, for which the first was made,"

often develops within a genius the mental accumulations of a lifetime.

Although a master of form, he never betrayed his craft; yet in his lyric tragedy,—even in his *Requiem Mass*,—he failed to conceal Verdi the man and his own individuality. Previous to his last work, there was an indescribable vagueness to much of his music, giving one the impression that the composer was reaching out for those unattainable ideals which the man so coveted, yet failed to reach. Perhaps this quality in his music has been one reason of his success, for he is intensely human in all his work, gaining the sympathy and understanding of the people.

It is a question whether Verdi did not,—at the age of fourscore years,—realize the limitation of his power and, for this reason alone, direct his attention to comedy, that he might reach the goal of his desire. It is also a question whether the real Verdi can be found in *Falstaff*, or in the tragedies, which speak of his early manhood and its disappointments. Which was art and which was self?

It is not impossible that the composer may have died without having attained his highest purpose, but, like Michael Angelo, with all his greatness, passed from life unsatisfied. Whatever may have been the truth, Verdi, today, stands unexcelled in Italian dramatic lyrics. He found his country's music lacking in unity, and he left it a model of form and propriety, proclaiming him to be the greatest exponent of his art. At the present day he has no possible rival, save it might be Puccini, who, in some ways, may outstrip even Verdi. But it was the creator of *Falstaff* who blazed the way for the modern Italian composer, and whose real genius towers far above his successors.

VERDI THE PHILANTHROPIST.

The world-wide popularity of Verdi's operas naturally brought him a large revenue in royalties. He was always ready to help those in need, particularly old musicians he had known in his youth. He had a deep sympathy for suffering children and left 20,000 *lire* to the children of Genoveva. Many thousands more *lire* went for the same purpose in other Italian cities.

Verdi's noblest benefactor, however, was the famous "Casa di riposo per musicisti," in Milan. This famous home for retired musicians is one of the three existing institutions of the kind. It was preceded by one at Auteuil, founded by Rossini, and was followed by one in Germantown, Philadelphia. (This home was described in THE ETUDE of last month.) Verdi had been helped by many musicians in his youth, some of whom had suffered misfortunes in their old age. The home was opened on the thirty-first of December, 1899. Someone suggested that the institution be called "Infirmary for Aged Artists." Verdi protested hotly that it was not an infirmary, nor were the musicians to be called "aged." Then Arrigo Boïto suggested "The House of Rest for Musicians," and that became the name.

The House of Rest is abundantly endowed and occupies a splendid building erected especially for it. The building cost a half a million *lire* ($100,000.00), and occupies a space 4200 square meters. There are accommodations for forty women and sixty men. Shortly after the death of the master his remains, together with those of his wife, were transferred to a crypt in the Casa di Riposo, where the great composer lies at rest under the most noble monument one can imagine.

LEARNING TO LISTEN.

BY THOMAS TAPPER.

IN his Rules for Young Musicians, Robert Schumann gives first place to this one:

"The cultivation of the ear is of great importance. Endeavor early to distinguish each tone and key. Find out the exact tones sounded by the bell, the glass, the cuckoo, etc."

The teacher who detects lessening interest in music on the part of her pupils may turn to the suggestions offered by this rule, and in applying it get comfort for herself and pleasure for her class.

As the world around us is rich in sound, and as many means, ready at hand, are available for producing tone, it is to be wondered at that so few teachers make it the basis of direct object study.

TONE-DEAF PUPILS.

In the ordinary run of teaching, the pupil becomes more or less tone-deaf; or, better, he listens less and less. This comes about from several causes; either he becomes engrossed in technical study, or he does not become engrossed in anything. The result is that he plays along, introducing tones the composer never dreamed of as suitable in the particular piece on the music rack, and feels no sense of any wrong doing, for his faculty of keen listening has never been appealed to. Hence, it is either a dead faculty or a buried one, which, after all, is the same thing, for if it remains buried long enough it surely will be dead.

A tone study class, once every little while, would not only awaken the child's sense of tone, but it would help the teacher in her work. Anyone with a faculty for arranging games of interest, intended to quicken observation, will find the task easy in this application. These suggestions made to the child will brighten the eye and sharpen the ear:

1. How many different kinds of sounds have you heard to-day?
2. Which were noises and which were tones?
3. Sing the pitch of the glass, the bell, someone's voice, the whistle, etc., and find it on the piano.
4. What is the pitch of your speaking voice?

Lead the children to distinguish between high and low tone (many cannot do this); between tones ascending and descending; between long and short tones. Ask them to describe how the piano tone differs from the bell tone; from the violin tone. No end of variations may be played on this theme. The game—if one so wishes to call it—is full of interest, and the interest it stimulates is vital. This word vital, by the way, is exactly the right word; it means being alive. Anything that encourages people to be more alive ought to be practiced every day until bedtime.

I think it was also said by Robert Schumann, that "dumb people cannot teach us to speak," a hint to the music teacher to be alive, I mean vital (see above), in the whole domain of her art. Tone is the principal asset of her subject. She should make it the principal asset of her little subjects, as well. A boy who strums the piano one hour daily, because he is smaller than the person who makes him do it, must be interested until he forgets this difference in size and strength.

Music properly set before him ought to excite his desire as much as it is aroused by the ice cream party. There is something wrong if, when we present to a boy a beautiful art in the morning and a ticket to a moving picture show in the evening, he discounts the art for the biograph. There is nothing the matter with the boy who takes this point of view. The moving picture man supplies him with a show that is vitally interesting (see vital, above); when the music teacher can do the same, the boy will have a happy morning and a happy evening.

Hence, an indispensable part of the equipment of every studio should be not only the piano and the mission bookcase in the corner, but a bell, a glass, and a nice tame cuckoo that will send out its call to the boy to listen; for the cuckoo is not a dumb bird, and it may help in teaching him to speak.

THE IMPORTANCE OF ACCENT.

BY EDGAR N. STEAD.

ONE of the worst faults of the pianist of average ability is the habit of ignoring accent. Such pianists often play correctly enough so far as the notes are concerned, and even manage to plod along four beats to the measure with considerable accuracy. Where they fail, however, is in accentuation. How great a part accent plays may easily be estimated. Ambros, in his work, *The Boundaries of Music and Poetry*, has pointed out the simple fact that if a drummer were to beat his instrument steadily but without accent, it would not be long before we should be exasperated to the point of madness. Let the drummer accent the first beat in every four, however, and the effect would be far from irritating. The steady recurrence of the accented beat would satisfy our innate craving for symmetry.



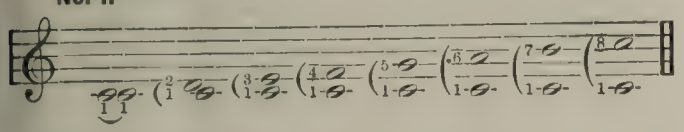
VERDI'S LAST RESTING PLACE IN THE CASA DI RIPOSO.

Why Are Consecutive Fifths Objectionable?

By DR. J. B. HERBERT

[EDITOR'S NOTE.—Those for whom the terrors of "consecutive" or forbidden fifths have the terrors of the unknown quantity may find the following explanation of the meaning of these terms of some interest. For the better convenience of students, theorists number the tones of a chord from the bottom up, counting the lowest tone as "one."

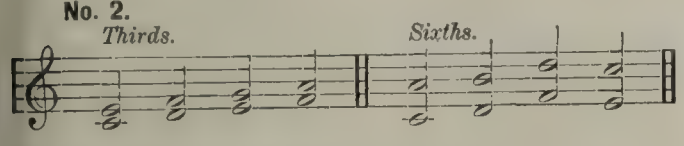
No. 1.



On playing the above chords at the keyboard, it will be found that some are sweet and pleasant, or "consonant," while others are harsh and "dissonant." Let us examine them, in order. Two voices singing the same tone (in this case C) are obviously in unison. The first and second notes sounded together are dissonant, the first and third are pleasant enough, as are all the succeeding combinations until you come to the first and seventh, which are dissonant, and the first and eighth, which are practically the same as unison.

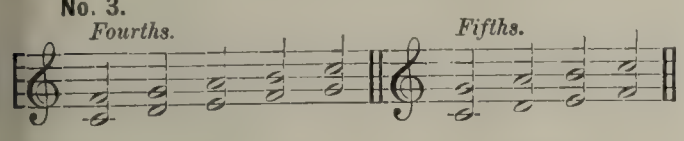
Now if a single pair of tones sounds satisfactory, then a succession of similar pairs should also sound well. That is to say, if the tones one and three sound good, then a group of "thirds" should also sound good. This is true enough of thirds and sixths:

No. 2.



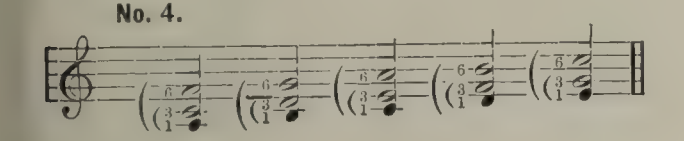
but when you try the same experiment with fourths and fifths the result is far from satisfactory:

No. 3.



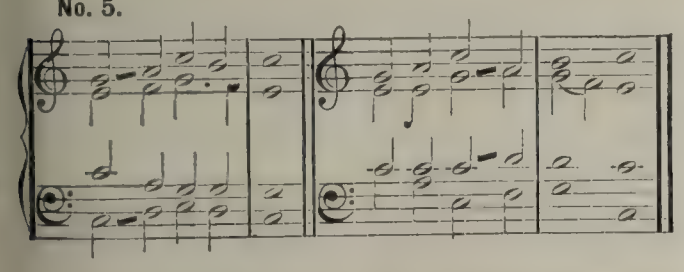
The "rough" effect of the fourths in succession can be softened by placing a series of notes a third below them, because such a series would not only be in thirds with the lower tones of the fourths, but would also be in sixths with the upper tones:

No. 4.



There is, however, no way of softening the "consecutive" fifths, which, on account of their peculiar effect, have long been forbidden by theorists, not only in two-part writing, but in writing for any number of parts, or "voices," as in the following examples:

No. 5.



In the first example, the "fifths" between the bass and treble are really thirteenths, but the effect is the same as if the bass were an octave higher. Octaves are therefore the same as unison from a harmonic standpoint, and since singing in octaves would be the same as singing in unison, theorists have also forbidden consecutive octaves. In the second of the two above examples the fifths are found between the inner parts—the tenor and alto—instead of the bass and treble, or "extreme" parts, but are equally objectionable.

Nevertheless, in spite of the theorists, examples of consecutive fifths and octaves are to be found in the works of the classic composers, and the music student naturally enquires why he should be forbidden to use progressions for which a precedent can be found in Haydn, Mozart and Beethoven. Moreover, consecutive fifths are freely used by more modern composers, who are a little weary of the sickly sweetness of thirds and sixths, and desire to produce "barbaric" or "strong" effects. In the following article, Dr. Herbert discusses the entire question with a lucidity that cannot fail to interest our readers.]

FIRST efforts at harmonic combination, centuries ago, resulted in nothing more than a succession of fifths, fourths and octaves. With the introduction of imperfect consonances, dissonances, etc., leading to modern harmony, the poverty, hollowness and harshness of fifths, fourths, and octaves led to a reaction against these progressions, resulting in their complete prohibition. In strict counterpoint consecutive fifths and octaves even in contrary motion are forbidden, as are also hidden consecutives; and the perfect fourth is of course classed as a dissonance. The laws of progression to this day forbid the use of consecutive fifths and octaves, and while some modern composers seem to think these laws more honored in the breach than the observance, they are nevertheless still binding, though not strictly enforced except for the poor student who must remember Prout's words of warning: "By beginners the prohibition of consecutive fifths must be strictly attended to." It can scarcely be said that consecutive octaves are offensive to the ear for when used as mere duplication or reinforcement of any part they are entirely satisfactory. It is not so, however, with consecutive fifths, for they seem to produce such an unpleasant effect that theorists uniformly speak out against them, and one of the first laws of progression in textbooks forbids their use.

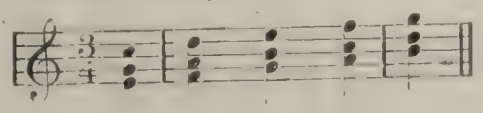
VARIOUS OPINIONS.

How do consecutive fifths sound to the cultured musician? Here are the opinions of a number of theorists:

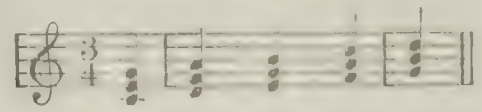
MARX:—"Hollow, obnoxious."
WEBER:—"Seldom of good effect."
RICHTER:—"Unpleasant."
PARRY (in Grove's Dictionary):—"Ugly, as everybody perceives."
CURWEN:—"Hard, staring."
LAVIGNAC:—"Harsh."
BOWMAN:—"Crude and disagreeable."
GOODRICH:—"Abrupt and unsatisfactory."
GOETSCHIUS:—"Unpleasant."
YORK:—"Sound badly."
MATHEWS:—"Disagreeable to the ear."
SARONI:—"Faulty."
BUSSLER:—"Defective."
STAINER:—"Very bad effect."
FLORIO:—"Very bad effect."
PALMER:—"Nothing more disagreeable."
ROOT:—"Offends the musical ear."
LOBE:—"They do not please us."

By CHADWICK, OAKEY, CLARK, BROEKHOVEN, and others—simply forbidden.

But hundreds of harmony students have been asking and are asking to-day, "Why are consecutive fifths disagreeable, and what is the cause of this unpleasant effect?" Richter admits that it is difficult to discover the cause. Another says, no entirely satisfactory explanation has ever been given. But many American and foreign teachers and theorists confidently claim that the "two-keys-at-once" theory offers the only explanation necessary. Such eminent English authority as Sir Hubert Parry inclines to this opinion, and some of our foremost American writers and teachers also hold to this theory. Hundreds have been teaching and preaching it, but Dr. Stainer in his *Treatise on Harmony* has thrown a bomb into the camp of these "two-key" theorists, and apparently disproved their claims. His argument briefly is something like this: An interval does not change its key by inversion. Here is a succession of sixth chords in the key of C:



and here are the same chords in direct form, with consecutive fifths suggesting two keys:



Now if inversion does not change the key how can these examples be in different keys? And yet the pleasant effect of the first example is entirely lost in the second. So Dr. Stainer concludes that the cause of the unpleasantness of consecutive fifths must be sought elsewhere.

Lack of chord relation, or deficiency in connection, is a theory advanced by Richter, Dr. Hiles, Dr. Goetschius, and others: "Two chords," says Richter, "with their boundaries fifth after fifth do not resolve themselves into each other, but if placed side by side appear without relation to each other." The same thought is brought out by Dr. Hiles: "Consecutive fifths exhibit more than any other parallelism of part motion the want of connection between adjoining chords." Also by Dr. Goetschius: "The perfect fifth . . . represents a harmonic body of such absolute completeness and distinct individuality that it cannot connect and interlink with another body of corresponding distinctness." But the average student will not be entirely satisfied with these explanations as they are not sufficiently clear and definite.

Curwen, Lavignac, and others, suggest a theory that is perhaps as reasonable as any yet offered. "When two parts coalesce in octaves," says John Curwen, "they are in danger of losing their individuality. The perfect fifth stands next to the octave in its blending power, and therefore when two parts come together with only a fifth between them there is something of the same tendency to coalescence and obliteration of parts. Added to this is a certain hardness of effect which makes it undesirable that there should be anything in the motion of the parts to attract attention to the fifth." Lavignac makes this somewhat clearer. After explaining that octaves give a feeling of harmonic poverty because the number of independent parts is thus reduced, the two voices being each other's double, he then calls attention to the fact that the octave is a harmonic of the fundamental, and that *the fifth is the next harmonic.* So that a succession of fifths is "almost as poor as a succession of octaves." The question often arises, "Why is not a succession of fourths equally objectionable?" The fourth is not a harmonic of its fundamental, hence, successive fourths are more admissible. This, in short, is the Lavignac theory, though it does not account for the "harshness" of fifths, which, he claims, is occasioned by "two parts moving in different tonalities." So here is the "two-keys" theory once more, and we are back again just where we started.

CONSECUTIVE FIFTHS FREQUENTLY USED.

But after all consecutive fifths, as Bill Nye once said of Wagner's operas, are really "not so bad as they sound." Godfrey Weber, who must have been a Progressive in his day, wrote, nearly one hundred years ago, "So much stress is laid upon the avoidance of fifths that one might be led to believe the whole doctrine of musical composition consists simply and solely in the injunction to avoid such parallelisms." Consecutive fifths are frequently used by good composers, and so used that what is ordinarily objectionable in such progression seems not to be heard. Composers sometimes introduce them intentionally to produce some harsh or striking effect. "Experience is required to understand when they may be properly introduced," says Prout. "When full independence from teacher and text-book has been achieved," says Goodrich. And yet it must be admitted that much depends upon *who* produces them. If the author's name spells G-R-I-E-G, then they are delightfully suggestive of life in the far North; but if plain S-M-I-T-H is the author they are the awkward, bungling work of a mere tyro.

You have perhaps in the course of your life had some musical culture; and can recall the stages through which you have passed. In early days a symphony was a mystery; and you were somewhat puzzled to find others applauding it. An unfolding of musical faculty that went on slowly through succeeding years brought some appreciation; and now these complex musical combinations which once gave you little or no pleasure give you more pleasure than any others. Remembering all this, you suspect that your indifference to certain still more involved musical combinations may arise from incapacity in you, and not from faults in them.—*Herbert Spencer.*

VITALIZING THE PRACTICE PERIOD.

BY WILLIAM ERHART SNYDER.
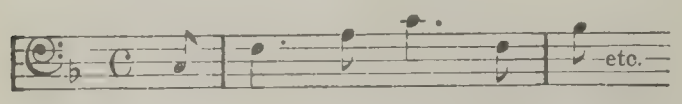
HAVE you ever watched the little film in the incandescent electric light when the current turned on from a distant point commences to pass through the thread of carbon? At first there is a slight reddish glow, and it is not until the full current passes into the light that the wonderful incandescent glow is at its best. Many people permit their minds to work with only a small portion of the mental current turned on.

Concentration, mental concentration, the focusing of thought, the power of dwelling for a time on one subject to the exclusion of all others, that intense incandescent application of all the strength, virility, vitality and wit to the subject proposed for mastery—that is the grand secret of highest attainment, not only in music-study but also in all development of any kind whatsoever.

Take, for instance, the trend of so-called "modern scientific management" in industrial labor. Let us suppose a case in which a man labors ten hours per day loading freight into a box-car. In the old method he is supposed not to cease working a moment during those long hours—unless it be at the noon hour. He spreads his energy throughout the livelong, weary day—he grows dispirited, disinterested, dull—the mental and physical powers drag and lag, and he accomplishes, it is estimated, less than one-tenth as much as the man who labors according to the principles of "scientific management." These principles require intense application during a certain nicely-determined period of time with regular intervals of rest, relaxation or change of work. Concentration is here the underlying principle.

The illustration applied to music-study proves that many consecutive hours spent at piano, violin or voice study or in the class-room will not produce one-tenth the result that a quick, live, intense, sharp, vigorous hour or half hour produces. Suppose we have a certain piece to learn. We do not attempt to play or sing it over and over five hundred times in succession, but rather bring scientific management and intelligent wit to bear upon the work. After a preliminary sight-reading, we proceed to dissect it in cold blood, motive by motive, phrase by phrase, section by section. One who has completed the studies of harmony, counterpoint, musical form and technic, applies all that knowledge to each little motive as he learns it.

Thus one cannot concentrate well without systematic marshaling of facts which bear upon the point of concentration. For instance, be the phrase:



the first point to concentrate upon would be the clef, then, in order, the key and measure. Harmony shows that the first eighth-note is the fifth note of the F major scale, and that the first five notes belong to the chord of F major. The principle of technic shows that the first four notes should be fingered as if they were all played simultaneously, *i. e.*, 5, 3, 2, 1, and that the fingers should be prepared upon that chord. The law of accent shows that the principal accent is upon F, the first beat of the measure. Musical form shows where the phrase begins and ends, etc., all of which goes to prove that one must use system in order to concentrate effectively.

"STOP, LOOK AND LISTEN!"

One sees at some railroad crossings the legend, "Stop, look, listen." The author of that was probably unconscious of the high act of concentration it implies. If that sign were hung up before every pianist, violinist and singer, we would have more real artists. We never take time in this strenuous age to "stop, look and listen." We never take time after playing or singing a passage to stop, look and listen critically to the echo, the effect of the whole thing. Why, just in that little act lies a whole world of advantage; it is, so to speak, concentration concentrated.

In application to your own or your pupil's music-study, after each phrase, stop, look and listen, or, in the words of President Eliot, of Harvard University, "Observe accurately; record correctly; compare, group and infer justly; and express cogently the results of these mental operations." To do this requires time—requires a pause after every phrase.

Prove for yourself this vital principle of mental concentration by working according to its rules even one hour only per day for a time. Do not give up at your [illegible] keep right on until you get your second and third "wind." Thus you will awaken a latent power within which lies dormant in most people, and you will energize and intensify your whole life and character. It is the secret of Leschetizky's marvelous success as a teacher. Why occupy three hours with work that can be better done in one? If a three-year course of study can through concentration and vitalization be as thoroughly accomplished in one, why not improve our methods of education in order to get such astounding results; such results as, for instance, Dr. Boris Sidis has accomplished in the education of his remarkable son, W. J. Sidis, who as a boy solved problems that baffled the graduates of universities.

WHAT THE PIANO TEACHER CAN DO FOR THE REED ORGAN PUPIL.

BY C. L. CHAMBERLIN.

MOST young piano teachers find it necessary either to locate in a smaller town or to form classes among the poorer people, those who are unable to pay the lesson rates demanded by the experienced teachers. In either case they find many people desiring instruction on the reed organ, because it is a cheaper instrument and may enter many homes with which even a moderately priced piano is as yet an impossibility. What can be done for these pupils?

By many the reed organ is regarded as a makeshift for the pipe organ, by others it is considered a poor substitute for the piano. It is both and more. The modern reed organ has been developed so that many fine musical effects are attainable. The older type of "Organ Instructor" left much to be desired. It was filled with a poorly thrown together set of elementary exercises followed by a collection of flashy productions, arranged songs, and a few simplified classical selections. Piano teachers attempted to use it, but were met after a few lessons with the inevitable complaint that the book "got hard too quick."

Reduced to plain English, the selections were not properly graded and the matter of selecting pieces was left for the teacher. Soon the easier pieces were all taken and the pupil must have a new book, usually one of the "Reed Organ Folios" of cheap, flashy compositions written or arranged by men with little real musical knowledge. It is small wonder that after these experiences many piano teachers refuse to teach the organ.

GOOD BOOKS OBTAINABLE.

Within the past decade several musicians of established worth have engaged in writing and arranging books for the use of reed organ pupils with the result that those teachers who make a little effort in acquiring the true organ touch, and in learning the possibilities of this instrument have been able to teach it with success to the pupil and satisfaction to themselves. The young teacher who neglects this preparation is throwing away one very good opportunity to round out a comfortable income as well as to advertise her ability as a skilful teacher of both piano and organ.

The reed organ demands a firm pressure touch for legato playing with nothing of the "thump" or staccato sometimes heard. The ease with which the keys may be pressed down makes it the simplest of all keyboard instruments to play. While there are many occasions when a staccato touch is desired, it is a staccato obtained by quickly raising the finger from a key with nothing whatever of the downward thump. The music is produced wholly by admitting air to a brass tongue or "reed" which is caused to vibrate. To do this requires only an easy pressure, sustained for legato playing and short of the expressed value of the note for staccato effects. The sight of the hand flying up from a reed organ keyboard by no means indicates a good performer. When the fingers are developed and trained to act properly the staccato effect is accomplished by their upward movement, a motion in which the arm as a whole does not join. Too intense a staccato is not desirable, since the keys of the instrument sometimes flutter while the sound is not perceptibly shortened.

Since the keys of the reed organ do not respond musically to an unusually quick release, the playing of music requiring fast runs or a variety of staccato should not be attempted. The kinds of music and effects to be obtained on a modern reed organ are well represented by some of the recent organ schools of which that by Charles Landon is perhaps the best. Church music is nicely adapted. Scales and scale passages when suitably written serve in developing a higher technic. Many beautiful classical selections require little arranging. While teaching the playing of simple church tunes and Sunday-school songs, an acquirement usually much desired by reed organ pupils, develop carefully the possibilities of sustaining the accompanying keys while giving full freedom, playing exactly as written the keys containing melody. The poor playing of all four voice parts with a decided staccato touch that one frequently hears in Sunday-schools, public schools and various young people's meetings is due to the teaching of a piano teacher without proper regard for the differences between the reed organ and the piano.

The best plan for the young piano teacher is to purchase a good Organ School, and after reading the minute printed directions found on every page, play over every exercise on a reed organ. The couplers and double sets of reeds permit many fine effects, and the full instructions accompanying every selection cannot fail in giving an intelligent musician a knowledge of the true power and capacity of the modern instrument.

WHY WE HAVE SO FEW GOOD "SIGHT READERS."

BY LA VERNE H. BROWN.

PEOPLE often wonder why we have so few good sight readers. Here is the reason in a nutshell:

a. Lack of sufficient work (direct application).
b. Lack of regular work (system).
c. Lack of varied material (exercises).

Certainly little tots in schools become able to read the English language fluently because the day in and day out use of different appropriately graded "readers" makes all this possible. Most students seem to think that sight reading is a kind of gift like absolute pitch or curly hair—something one does not have to work for, something the teacher may literally present to the pupil if he is a good teacher.

Don't expect results in sight reading unless you make a deliberate effort to cultivate it by giving sufficient time to it. It does not require such a great amount of time as much as it does incessant, persistent well-aimed little periods of minutes.

Five minutes once a week wisely spent will encourage a pupil to see the real enjoyment and profit to be gained by a few minutes of reading outside of the regular practice time. Can we not afford to spend time to thus stimulate our pupils while they are with us so that they can do this work *in absentia?*

This work, however, must be watched carefully, else the pupil will acquire a facility in reading rough-shod over difficult passages with an airy, satisfied disregard for the finer details. This must never be. A small portion of work can be planned regularly and at the same time zealous watching exercised for any signs of consequent demoralization.

After the first half term the pupil should have a knowledge of the principles of *playing* music sufficient to abandon any acquired, perfunctory, lazy-going way of performing, and should be shown, systematically, *how to practice.* After this point the music should be separated into the music to be *learned* and the music for *Sight Reading* only.

The teacher is urged to never give up the practice of doing a little sight playing at each lesson. For this work nothing is better than four-hand arrangements that are not too difficult. The following are recommended, supplementing with material later to lead up to the Haydn and Mozart Sonatas and Symphonies in duet form.

Enckhausen, Op. 72.
Low's *Teacher and Pupil,* Volumes 1 and 2.
Diabelli, Op. 149.
Kölling's *Teacher and Pupil* (Four-Hand Study Pieces).

MANY musical students make the mistake of their lives by commencing teaching and other professional work before their own musical studies are sufficiently completed. It is a sore temptation to a talented young musician not to break off in the middle of his studies and plunge into the maelstrom of money-making when pupils, church work and concert engagements are offered him. In the case of the doctor, lawyer or dentist, the law protects the half-fledged student and the public as well, because it will not allow him to practice until he has obtained a degree.

Success in Concert Singing

An Interview with the Distinguished English Contralto

MME. CLARA BUTT

[EDITOR'S NOTE.—The exceptional popularity of Mme. Clara Butt not only in England and America but in South Africa, Australia and on the European continent easily makes her one of the best known singers of our time. Endowed with a wonderful contralto voice, splendid stage presence and constant experience in singing since childhood she naturally has an interesting message for ETUDE readers. Mme. Butt was born at Southwich, Sussex, England, February 1, 1873. After studying with Daniel Rootham, she gained a scholarship at the Royal Academy, where she went under the tuition of Mr. J. H. Blower. Later she studied in Paris with M. Bouhy and in Berlin with Mme. E. Gerster. Her debut as a mature singer was made at Albert Hall, London, December 7, 1892, in the role of Ursala in Sullivan's *Golden Legend*. She became associated in her concert work with Mr. R. Kennerly-Rumford, whom the Grove Dictionary describes as "a baritone singer of remarkable excellence." They were married in 1900, and have since toured jointly with immense financial success.]

HEALTH AND SINGING.

"IT must be obvious to all aspiring vocal students that splendid good health is well nigh indispensable to the singer. There have been singers, of course, who have had physical afflictions that have made their public appearances extremely painful, but they have succeeded in spite of these unfortunate drawbacks. In fact, if the young singer is ambitious and has that wonderful gift of directing her efforts in the way most likely to bring fortunate results, even physical weakness may be overcome. By this I mean that the singer will work out some plan for bringing her physical condition to the standard that fine singing demands. I believe most emphatically that the right spirit will conquer obstacles that often seem impassable. One might safely say that nine-tenths of the successes in all branches of artistic work are due to the inextinguishable fire that burns in the heart and mind of the art worker and incites him to pass through any ordeal in order to deliver his message to the world.

MISDIRECTED EFFORT.

The cruel part of it all is that many aspire to become great singers who can never possibly have their hopes realized. Natural selection rather than destiny seems to govern this matter. The ugly caterpillar seems like an unpromising candidate for the brilliant career of the butterfly, and it oftentimes happens that students who seem unpromising to some have just the qualities which, with the right time, instruction and experience, will entitle them to great success. It is the little ant who hopes to grow iridescent wings, and who travels through conservatory after conservatory, hoping to find the magic chrysalis that will do this, who is to be pitied. Great success must depend upon special gifts, intellectual as well as vocal. Oh, if we only had some instinct, like that possessed by animals, that would enable us to determine accurately in advance the safest road for us to take, the road that will lead us to the best development of our real talents—not those we imagine we may have or those which the flattery of friends have grafted upon us. Mr. Rumford and I have witnessed so much very hard and very earnest work carried on by students who have no rational basis to hope for success as singers, that we have been placed in the uncomfortable position of advising young singers to seek some other life work."

WHEN TO BEGIN.

The eternal question, "At what age shall I commence to study singing?" is always more or less amusing to the experienced singer. If the singer's spirit is in the child nothing will stop his singing. He will sing from morning until night, and seems to be guided in most cases by an all-providing Nature that makes its untutored efforts the very best kind of practice. Unless the child is brought into contact with very bad music he is not likely to be injured. Children seem to be trying their best to prove the Darwinian theory by showing us that they can mimic quite as well as monkeys. The average child comes into the better part of his little store of wisdom through mimicry. Naturally if the little vocal student is taken to the vaudeville theatre where every imaginable vocal law is smashed during a three-hour performance, and if the child observes that the smashing process is followed by the enthusiastic applause of the unthinking audience, it is only reasonable to suppose that the child will discover in this what he believes to be the most approved art of singing.

It is evident then that the first thing which the parent of the musical child should consider is that of teaching him to appreciate what is looked upon as good and what is looked upon as bad. Although many singers with fine voices have appeared in vaudeville, the others must be regarded as "horrible" examples, and the child should know that they are such. On the other hand, it is quite evident that the more good singing that the child hears in the impressionable years of its



MME. CLARA BUTT.

youth the greater will be the effect upon the mind which is to direct the child's musical future. This is a branch of the vocalist's education which may begin long before the actual lessons. If it is carefully conducted the teacher should have far less difficulty in starting the child with the actual work. The only possible danger might be that the child's imitative faculty could lead it to extremes of pitch in imitating some singer. Even this is hardly more likely to injure it than the shouting and screaming which often accompanies the play of children.

The actual time of starting must depend upon the individual. It is never too early for him to start in acquiring his musical knowledge. Everything he might learn of music itself, through the study of the piano or any other instrument, would all become a part of his capital when he became a singer. Those singers are fortunate whose musical knowledge commenced with the cradle and whose first master was that greatest of all teachers, the mother. Speaking generally, it seems to be the impression of singing teachers that voice students should not commence the vocal side of their studies until they are from sixteen to seventeen years of age. In this connection, consider my own case. My first public appearance with orchestra was when I was fourteen. It was in Bristol, England, and among other things I sang *Ora Pro Nobis* from Gounod's *Workers*.

I was fortunate in having in my first teacher, D. W. Rootham, a man too thoroughly blessed with good British common sense to have any "tricks." He had no fantastic way of doing things, no proprietary methods, that none else in the world was supposed to possess. He listened for the beautiful in my voice and, as his sense of musical appreciation was highly cultivated, he could detect faults, explain them to me and show me how to overcome them by purely natural methods. The principal part of the process was to make me realize mentally just what was wrong and then show me what was the more artistic way of doing it right.

LETTING THE VOICE GROW.

After all, singing is singing, and I am convinced that my master's idea of just letting the voice grow with normal exercise and without excesses in any direction was the best way for me. It was certainly better than hours and hours of theory, interesting to the student of physiology, but often bewildering to the young vocalist. Real singing with real music is immeasurably better than ages of conjecture. It appears that some students spend years in learning how they are going to sing at some glorious day in the future, but it never seems to occur to them that in order to sing they must really use their voices. Of course, I do not mean to infer that the student must omit the necessary preparatory work. Solfeggios, for instance, and scales are extremely useful. Concone, tried and true, gives excellent material for all students. But why spend years in dreaming of theories regarding singing when everyone knows that the theory of singing has been the battleground for innumerable talented writers for centuries? Even now it is apparently impossible to reconcile all the vocal writers, except in so far as they all modestly admit that they have rediscovered the real old Italian school. Perhaps they have. But, admitting that an art teacher rediscovered the actual pigments used by Leonardo da Vinci, Rembrandt or Raphael, he would have no little task in creating a student who could duplicate *Mona Lisa, The Night Watch* or the *Sistine Madonna*.

After leaving Rootham, I won the four hundred guinea scholarship at the Royal College of Music and studied with Henry Blower. This I followed with a course with Bouhy in Paris and Etelka Gerster in Berlin. Mr. Rumford and I both concur in the opinion that it is necessary for the student who would sing in any foreign language to study in the country in which the language is spoken. In no other way can one get the real atmosphere. The preparatory work may be done in the home country, but if one fails to taste of the musical life of the country in which the songs came into being, there seems to be an indefinable absence of the right flavor. I believe in employing the native tongue for songs in recital work. It seems narrow to me to do otherwise. At the same time, I have always been a champion for songs written originally with English texts, and have sung innumerable times with programs made from English lyrics.

PREPARING A REPERTOIRE.

The idea that concert and recital work is not as difficult as operatic work has been pretty well exploded by this time. In fact, it is very much more difficult to sing a simple song well in concert than it is to sing some of the elaborate Wagnerian recitatives in which the very complexities of the music make a convenient hiding place for the artist's vocal shortcomings. In concert everything is concentrated upon the singer.

Convention has ever deprived him of the convenient gestures that give ease to the opera singer.

DON'T TRY TO LEARN EVERYTHING.

The selection of useful material for concert purposes is immensely difficult. It must have artistic merit, it must have human interest, it must suit the singer, in most cases the piano must be used for accompaniment and the song must not be dependent upon an orchestral accompaniment for its value. It must not be too old, it must not be too far in advance of popular tastes. It is a bad plan to wander indiscriminately about among countless songs, never learning any really well. The student should begin to select numbers with great care, realizing that it is futile to try to do everything. Lord Bolingbroke in his essay on the shortness of human life shows how impossible it is for a man to read more than a mere fraction of a great library though he read regularly every day of his life. It is very much the same with music. The resources are so vast, and time is so limited, that there is no opportunity to learn everything. Far better is it for the vocalist to do a little well than do much ineffectively.

Good music well executed meets with very much the same appreciation everywhere. During our present tour we shall give almost the same programs in America as those we have been giving upon the European Continent. The music-loving American public is likely to differ but very slightly from that of the great music centres of the old world. Music has truly become the universal language.

SONGS THAT COMPEL INTEREST.

In making a repertoire the student might look upon the musical public as though it were a huge circle filled with smaller circles, each little circle being a center of interest. One circle might insist upon old English songs, such as those delightful tunes of Dr. Arne, Carey and Monroe, another circle might expect the arias of the old Italian masters, Carissimi, Jomelli, Sacchini, or Scarlatti, another circle would want to hear the works of the great German lieder writers, Schumann, Schubert, Brahms, Franz and Wolf; still another circle might go away disappointed unless they heard something of some of the ultra modern writers, such as Strauss, Debussy, or even the latest freak of "musical cacophony" Schönberg. However diverse may be the individual likings of these smaller circles, all the members of your audience are united in liking music as a whole. The audience will demand variety in your repertoire, but at the same time it will demand certain musical essentials which appeal to all. There is one circle in your audience that I have purposely reserved for separate discussion with the readers of THE ETUDE. That is the great circle of the concert goers who are not skilled musicians, who are too frank, too candid to adopt any of the cant of those social frauds who revel in Reger and Schönberg just because it might stamp them as real connoisseurs, but who really can't recognize much difference between the *Liebestod, Tristan und Isolde* and *Rule Britannia*, but the music lovers who are too honest to fail to state that they like *The Lost Chord* and similar pieces. Mr. Plunkett Greene, in his recent work upon song interpretation, makes no room for the existence of songs of this kind. Indeed, he would cast them all to the waste paper basket. This seems to me a huge mistake. Surely we cannot say that music is the monopoly of the few who have schooled their ears to swallow strange dissonances with delight. Music is perhaps the most universal of all the arts, and with the gradual evolution of those who love it a natural audience is provided for music of the more complicated sort. We learn to like our musical caviar with surprising rapidity. It was only yesterday that we were objecting to the delightful piano pieces of Debussy, who can generate an atmosphere with a single chord just as Murillo could generate an emotion with the stroke of the brush. It is not safe to say that you do not like things in this way. I think that even Schönberg is striving to be true to his muse. We must remember that Haydn, Beethoven, Wagner and Brahms passed through the fire of criticism in their day.

The more breadth the singer puts into her work the more likely is she to reap success. Time only can produce the accomplished artist. The best is to find a joy in your work and think of nothing but large success. If you have the gifts it will surely come to you.

"THE study of the history of music, interspersed with occasional representations of works from the masters, is the quickest way of dispelling musical ignorance."—Rogers.

THE RHYTHMIC IMPORTANCE OF ACCENT.

BY DANIEL BATCHELLOR.

IN the previous two articles which appeared in THE ETUDE of November and December, the emotional effect of the two-pulse and three-pulse movements was shown. The two-pulse has always a straightforward effect; but there are two ways in which it can be used. In one way, the strong pulse precedes the weak; in the other the weak pulse precedes the strong, *e. g.:*

2-pulse—primary form—

Waking, rising, joyful singing

2-pulse—secondary form—

Awake, arise, rejoice and sing.

The three-pulse movement also has its primary and secondary form. Note the different wave flow in the two following lines:

3-pulse primary—

Joyfully, joyfully, onward we move—

3-pulse secondary—

Rejoicing and singing we hasten away—
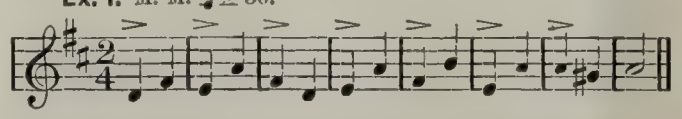
The secondary form is more frequently used than the primary, especially in the three-pulse measure.

A proper understanding of these accents is necessary to secure correct phrasing, for they are the basic element of all musical form.

All the different kinds of measure are allied either to the two-pulse or the three-pulse movement. We have now to see how these simple measures branch out into more complex forms.

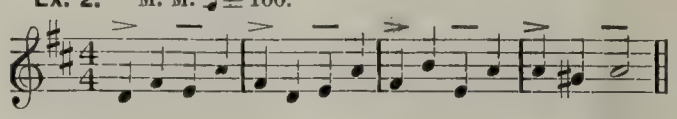
Play the subjoined movement at a slow tempo, firmly striking each strong accent:

Ex. 1. M. M. ♩ = 50.

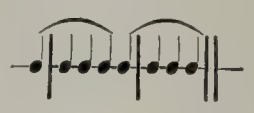


At this slow rate it has a stately, dignified effect. Now play it again at a much quicker rate, but still marking each strong pulse. It goes with a series of jolts, because the heavy strokes follow each other too rapidly. We instinctively tone down the alternate strong pulses to the medium accent and then we have this form:

Ex. 2. M. M. ♩ = 100.



The four-pulse measure has a more easy and graceful movement than the two-pulse. It is so generally used that it is known as "common measure." The usual secondary form of this measure is
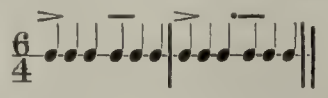


But another secondary form would often better express the idea, *e. g.:*

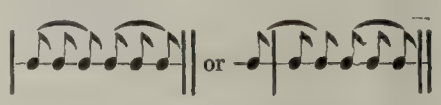


This gives prominence to the two most important words and so we get a proper phrasing.

The three-pulse measure can also be modified into six-pulse by toning down the alternate strong pulses, thus:
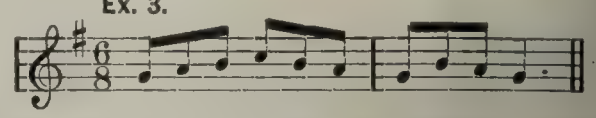


The effect of this, however, is tame, because the strong pulses are too far removed from one another. To correct this we increase the speed and so get more life and energy. This movement is generally written in six-eight time. It is a very interesting form of movement. The first thing we notice about it is that in rapid movement the pulses group themselves into threes, *e. g.:*



In this we have practically two beats to the measure. Thus we get the complex effect of twos and threes combined. Probably this is why the old musicians named it "compound time." Notice that the more slowly the time is taken the more evident becomes the curvilinear three-pulse movement, while in rapid time the direct movement of the two-pulse predominates. Test this by taking this simple motive at different rates of movement.

Ex. 3.



This form of measure is well adapted to express wild energy, such as a headlong rush in hunting or battle.

RUNS.

BY CHARLES W. LANDON.

VOLUMES have been written upon the subject of hand-shaping, yet the whole matter is not so complicated as it may seem to those who pore over intricate books which often serve to make the student's difficulties seem even more perplexing.

Any one who has ever watched a piece of modern manufacturing machinery take a given raw product and make it into some needed article, with little more direction by the man operating it than pressing the button connecting the machinery with the current which gives power to it, realizes what automatic action is. The machinery apparently goes of its own accord. Of course, no machine is more wonderful than the human machine and nothing really goes of its own accord. A machine derives its motor power from without. But in the human being even what we call automatic action is the result of intelligent conscious effort repeated so many times that finally the process seems to go on without the assistance of the brain.

This is practically what is done when automatic hand positions are formed. By thinking long and hard about the hand position, by giving great care to little details pertaining to the manner of holding the fingers and moving the fingers, after some time they seem to take care of themselves. By playing slowly for some time and with minute exactness, the student is rewarded with a freedom from the annoying burden of mechanical considerations. He is at liberty to consider expression, form, interpretative ideals, etc.

In shaping the hand for arpeggio playing the writer has found that it is highly desirable to observe the following:
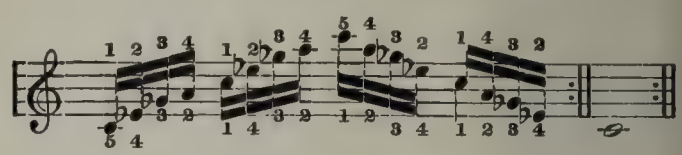
Keep the outside of the hands curved outwards from the palm, not inwards.

Hold the outside of the hand high enough to make the back of the hand level with the keyboard.

Keep the fingers well curved so that they take the keys with their tips.

Keep the thumb flexible at the joint connecting it with the body of the hand.

Play the following arpeggio, first upwards and then downwards, at first with the right hand alone.



In ascending, the moment that the second finger strikes E flat the thumb liberates C, and flies deftly and easily under the palm headed in a direct line for the next piano key it is to strike, which is the C above. In other words, when striking E two distinct motions of the fingers are performed at one and the same time. After a little careful practice this becomes habitual—automatic. The thumb of the left hand would naturally have a similar motion in playing the descending form of the same arpeggio.

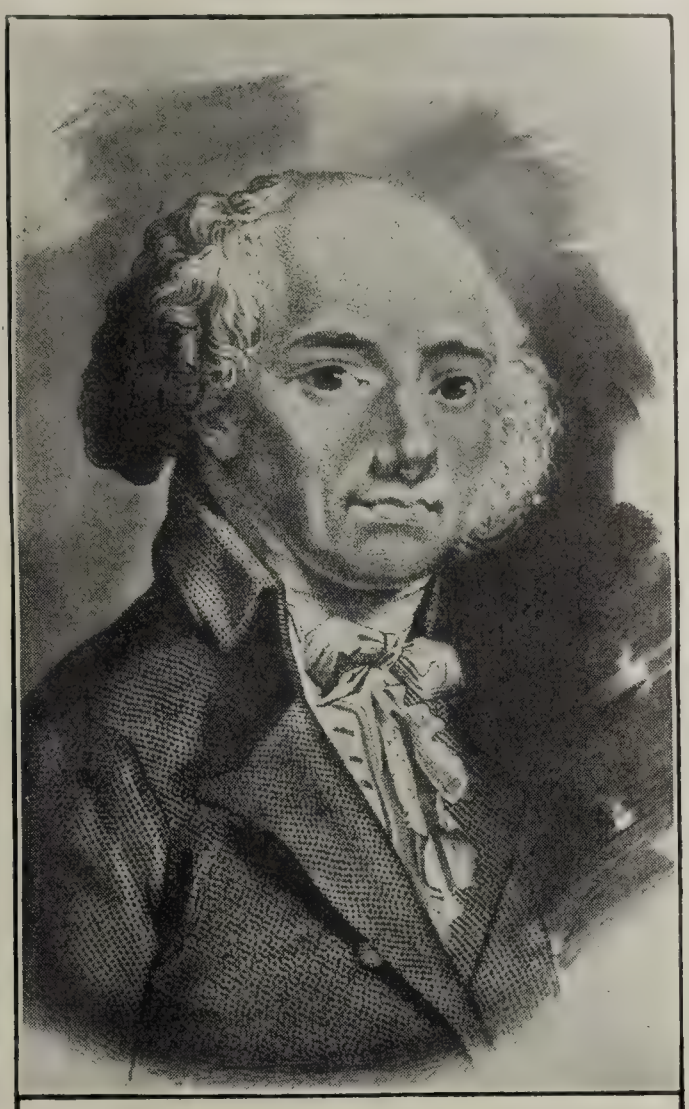
In fact, the action of preparing the direction of the thumb automatically shapes the hand for the best possible position for playing arpeggios, naturally compelling curved fingers, the right angle at the wrist and the right height of the outer side of the hands.

Form is the first element that is apparent in plastic art; perhaps the last to be comprehended in music. By taking mental account of the harmonic, melodic, and rhythmic structure of composition, we may spend our practice time to far better advantage than would otherwise be possible. There is scarcely a measure in which combined good judgment and natural taste would not dictate decided rules for crescendo and diminuendo effects. The rule of crescendo when ascending the scale and diminuendo when descending generally proves good.—*W. H. Sherwood.*

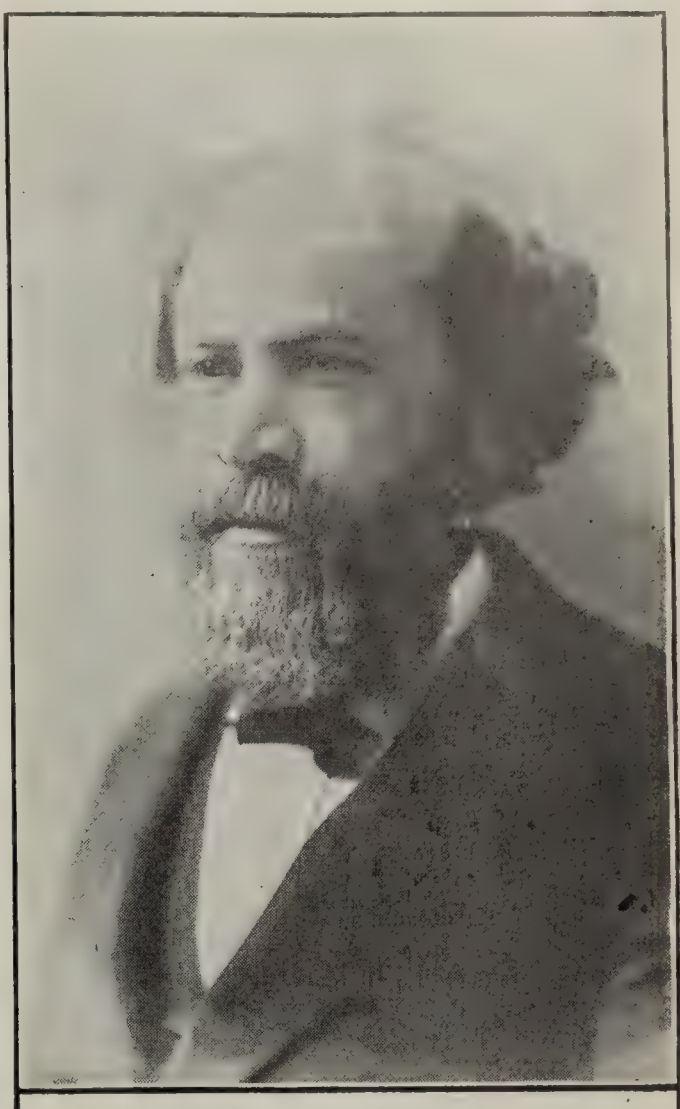
The Etude Gallery of Musical Celebrities



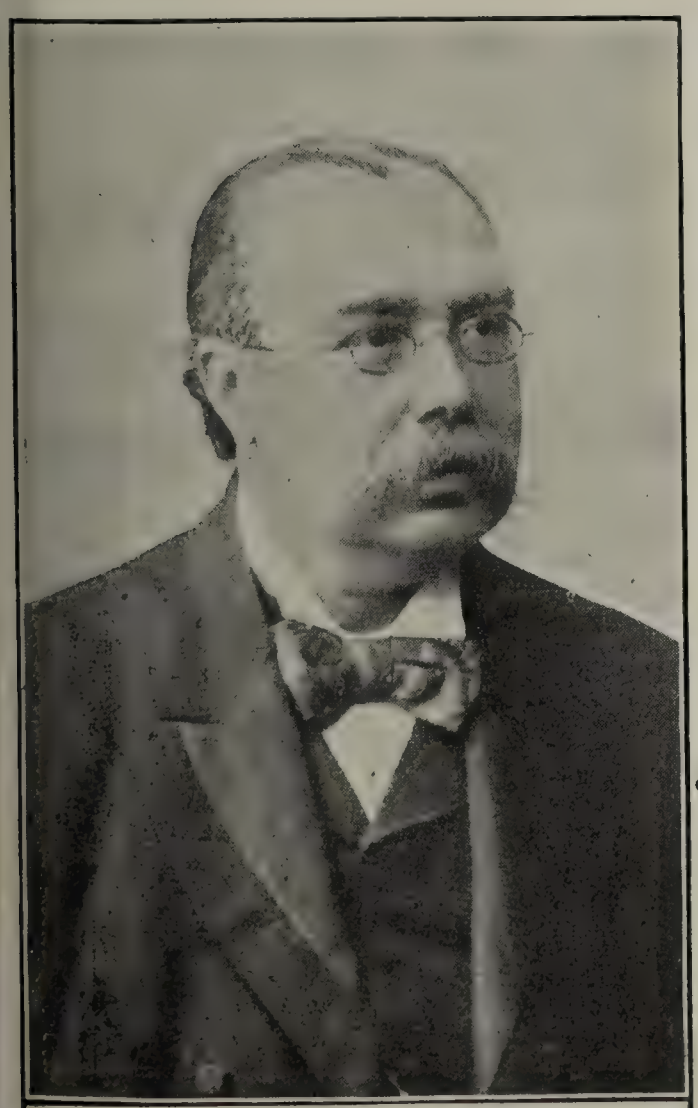
Paul Etienne Victor Wachs



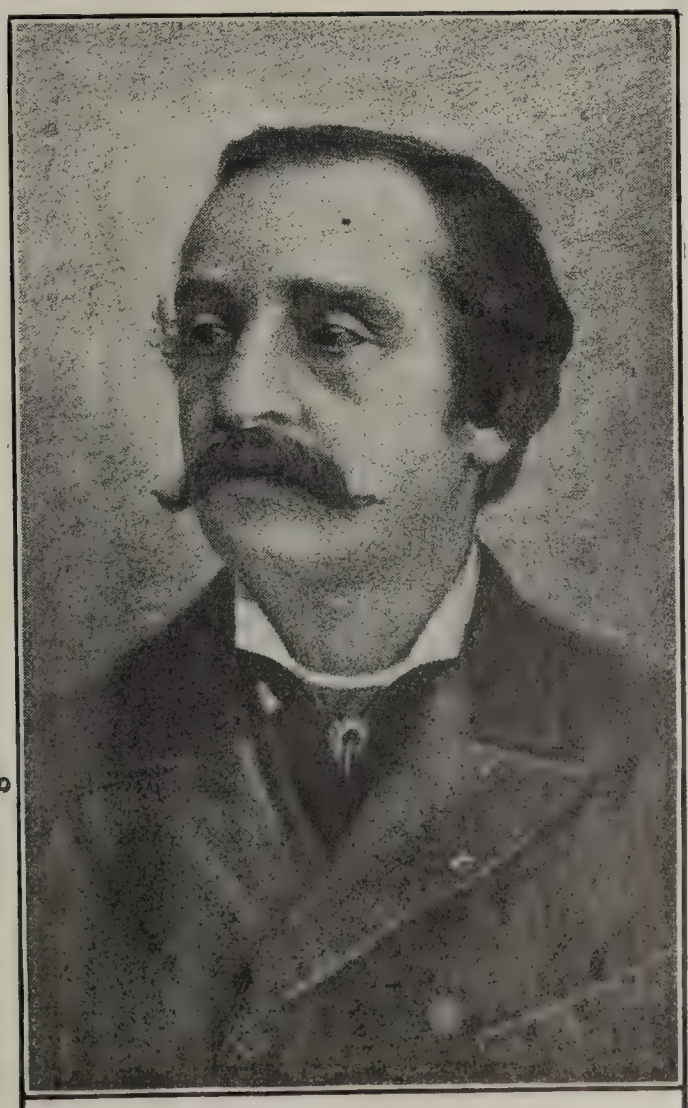
Giovanni Battista Viotti



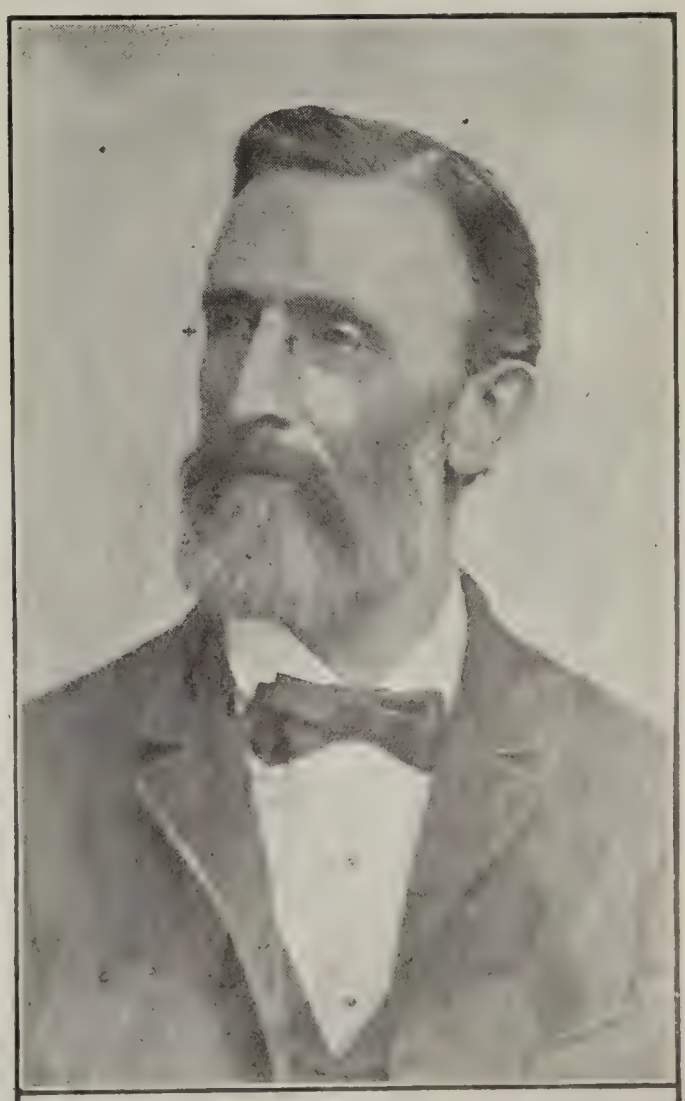
Eben Tourjee



Berthold Tours



Ciro Pinsuti



Carl Koelling

Special Notice to Etude Readers

During the past four years THE ETUDE has presented, in its original feature page, "The Gallery of Musical Celebrities," over two hundred and fifty portrait biographies of famous musicians of the past and present, making the most comprehensive collection of its kind in existence. When possible we shall present other gallery pages occasionally. The successor to the gallery is "The Master Study Page," which our readers will find in many ways even more useful than the gallery itself.

EBEN TOURJEE.

TOURGÉE was born at Warwick, R. I., June 1, 1834, and died in Boston, Apr. 12, 1891. He was the son of parents in humble circumstances and was obliged to work for his living at the age of eight. He managed to teach himself music, however, and at the age of fifteen became a clerk in a music store in Providence. Two years later he opened a store of his own in Fall River, and also taught music in public school. It was here that he first established the class system of teaching piano, voice and organ which has since become so popular in the United States. In 1859 he founded a conservatory in East Greenwich, and still further developed his ideas in class teaching. A trip to Europe in 1863 enabled him to study piano with various distinguished teachers, including August Haupt. He also made a careful study of the European conservatory system. Upon his return he founded a conservatory in Providence, and in 1867 extended his operations to Boston, where he founded the New England Conservatory. He soon drew around him a distinguished body of teachers and placed a sound musical education within reach of all. He took an active part in the great "Peace Jubilee" of 1869, and much of its musical success was due to his enterprise and energy. Ebon Tourjée must be counted among the great promoters of musical education in America. He is a startling example of how zeal and enthusiasm, and a talent for organization will overcome a lack of fundamental education.

(The Etude Gallery.)

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GIOVANNI BATTISTA VIOTTI.

VIOTTI was born at Fontaneto da Po, Vercelli, Italy, May 23, 1753, and died in London, Mar. 3, 1824. His gifts as a self-taught violinist earned him the patronage of the Prince of Cisterna, to whose residence in Turin he went in 1766. The Prince sent him to study with Pugnani, and, according to Viotti's own statement, paid for "an education that cost twenty thousand francs before it was completed." He then went on tour to Switzerland, Russia, Germany and France. He intended to remain in Paris only a few months, but remained there ten years, and was acclaimed the greatest living violinist by his many admirers. Owing, some say, to jealousy, he gave up violin playing to become manager of Italian opera. The Revolutionary troubles, however, forced him to retire to London, where he achieved further success, and gained the friendship of Mr. and Mrs. Chinnery, who befriended him through his later misfortunes. He was wrongly accused of taking part in a revolutionary correspondence, and was obliged to leave England in 1798, and took refuge on the continent. He returned to London in 1801 and established himself as a wine merchant, in which, however, he was woefully unsuccessful. Viotti settled in Paris and from 1819 to 1822 he was director of the Opera. He returned eventually to London, where he died in great poverty at the house of the Chinnerys. He was undoubtedly the greatest classical violin player of his day. His pupils included Pixis Baillot and Rode. (The Etude Gallery.)

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PAUL ETIENNE VICTOR WACHS.
(Vahks)

WACHS was born at Paris, Sept. 19, 1851. He studied at the Paris Conservatory, where he was a pupil of César Franck, Duprato, and Victor Massé. He showed particular talent as an organist, and in 1877 secured the first prize for organ playing. After his student days were over he became "organiste accompagnateur" at the famous church of St. Sulpice, and then organist of the Church of St. Méry—a post held formerly by Saint-Saëns, Chauvet and Tissot. He became an Officer of the French Academy in 1900, and was appointed an Officer of Public Instruction in 1908. He has composed works for the orchestra, organ, piano and violin, and has earned an international reputation. Wachs has also published works on Harmony, Counterpoint, Plain-Song, and Improvization. Nevertheless, he is best known by his many excellent salon pieces for the piano. These include *Necklace of Gems, Rosy Fingers, The Song of the Bathers,* and the famous *Shower of Stars.* His best known organ pieces are, perhaps, *Pastorale,* and *Hosanna.* Wachs has melodic gifts of a very high order, and his works all have clever harmonic background. These works also have the merit of being extremely "playable", and it is evident that the composer possesses a unique knowledge of the piano keyboard and its possibilities. (The Etude Gallery.)

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CARL KOELLING.

KOELLING was born in Hamburg, Feb. 28, 1831. He was the son of an excellent flute player, and took to music early in life. He became a pupil of J. Schmitt, and appeared in public at the age of eleven. He met with the favor of the reigning sovereign of Bückeburg, a blind man, who became much interested in the boy, and offered to defray the expenses of his education. The boy's mother was obliged to refuse the offer as she needed his assistance. Upon returning to Hamburg he again went to Schmitt for instruction and also to Marksen, the teacher of Brahms. He became leader of the band of the Eighth Battalion of the army, stationed at Hamburg, and also leader of many singing societies, several of which he founded. In 1878 he came to Chicago where he has remained ever since, teaching and composing. He has been one of the most prolific of writers, and his works include many well-known piano pieces. The opera, *Schmetterlinge,* was produced in Hamburg in 1891, and other works in the larger forms have also obtained a hearing. Most of his compositions, however, have been teaching pieces, in providing which he has been a "good angel" to many a student plodding along the road of technical efficiency. Among these pieces may be mentioned *Hungary, Two Flowers, Eight-Measure Studies in all Keys, Teacher and Pupil Duets, From Norway, Flying Leaves, Chasse Infernale,* and many

(The Etude Gallery.)

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CIRO PINSUTI.

PINSUTI was born at Sinalunga, Siena, Italy, May 9, 1829, and died in Florence, Mar. 10, 1888. He was given some instruction by his father, and at the age of eleven appeared in Rome with such success that he was elected an honorary member of the Accademia Filarmonica. He was taken to England by Henry Drummond, M.P., in whose house he lived while receiving instruction from Cipriani Potter (piano) and H. Blagrove (violin). He returned to Italy in 1845 and became a pupil at the Conservatory of Bologna, where he also received private instruction from Rossini. Pinsuti went back to England in 1848 and became a teacher of singing in London and Newcastle. From 1856 he was professor of singing at the Royal Academy of Music in London, and in addition to his many pupils he also gave extra instructive assistance to many eminent artists including Grisi, Bosio, Patti, and Mario. As a composer he wrote several operas that were produced with moderate success in Italy, but is best known by his many songs and part-songs. Such songs as *The Bedouin Love Song, The Arrow and the Song, Lead, Kindly Light,* and *I Will Give You Rest* have won great popularity both in England and in this country. No less popular are the part-songs, *Good Night, Beloved, The Sea Hath its Pearls,* and *Spring Song.* He had a great melodic gift and these compositions are likely to retain a strong hold on the popular musical imagination for many years to come.

(The Etude Gallery.)

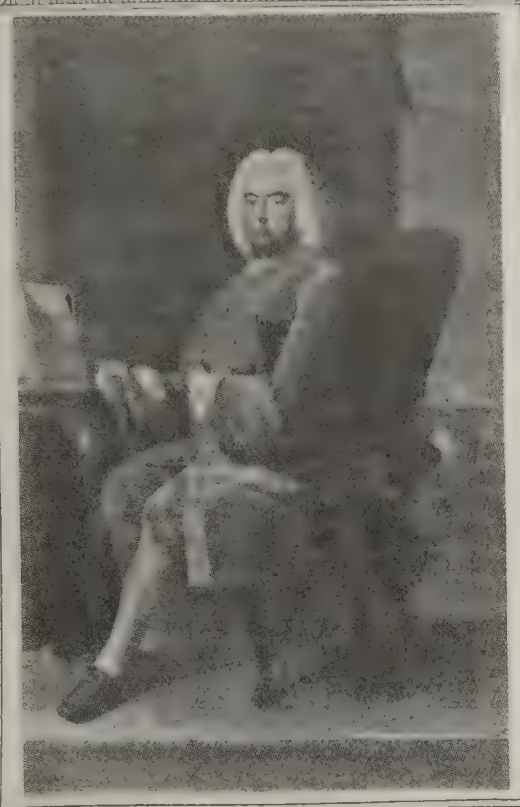
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BERTHOLD TOURS.

TOURS was born Dec. 17, 1838, at Rotterdam, and died in London, March 11, 1897. His father was an organist of some note and gave him his first instruction, which was afterwards supplemented by study with Verhulst. He afterwards studied at the conservatories of Leipzig and Brussels, and went for two years with Prince George Galitzen to Russia. He went to London in 1861, and occupied himself in writing, teaching and playing the violin in various good orchestras. He became musical adviser to the well-known music publishing firm of Novello, Ewer & Co., in 1878. This resulted in his making arrangements from many important orchestral scores such as Mendelssohn's *Elijah,* Gounod's *Redemption* and Beethoven's *Mass in C.* He also wrote a *Primer for the Violin.* Tours is best known, however, by his admirable songs, hymn tunes and Services for the Episcopal Church. Among these may be mentioned the well-known *Service in F,* the Easter anthem, *God Hath Appointed a Day,* and the popular *Pillars of the Earth are the Lord's.* His songs, *Because of Thee, The New Kingdom, Far from My Heavenly Home* and *The Gate of Heaven* have also won considerable favor. He also wrote piano pieces which have found a place in the repertoire of many piano students. Berthold Tours was a musician whose ripe scholarship found a favorable channel in his work as music editor. (The Etude Gallery.)

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The Etude Master Study Page



1685—The Real Handel—1759

HANDEL'S PERIOD.

After the close of the Thirty Years' War in 1748, a war which "tore the heart out of Europe," the different Continental countries made some attempt at peace under many regal despots. Only in England was political liberty making any notable progress. The spirit of conflict, however, was still in the air, and when Handel was born in 1685 the revocation of the Edict of Nantes was arousing a feeling of unrest in many parts of Europe. Bach and Handel, who both came into the world in the same year, in towns separated by only a few miles, are looked upon by many critics as the capital stones of the musical art that preceded them and by others as the plinths of a musical art to come. Both seemed remote to us, largely because music is a modern art. Yet Handel was still living when our own Benjamin Franklin (at the age of 41) visited London as the representative of the Colony of Pennsylvania. Indeed, the great Shakespeare had been dead nearly one hundred years before the world commenced to recognize the art of George Frederick Handel. Music was still dependent quite as much upon royal patronage as upon private support. The garish splendor of the great courts appealed to Handel, and his music is, for the most part, indicative of his love for pomp and splendor, while that of Bach represents a kind of modest sincerity, reflecting the serene industrious modest life of the great master of Eisenach.

HANDEL'S ANCESTRY.

Handel's name in the German form employed by his father is properly Händel ("a" sounds like "a" in "day"). When Handel was in Italy he used another form of his name, *Hendel*. When he went to England, however, he adopted the form Handel with the pronunciation now commonly given to it. The name is derived from a German form (Händeler) signifying a salesman or merchant. Handel's grandfather was a coppersmith. His father was a barber, who through great ability rose to the position of surgeon to Duke Augustus of Saxony. He married his second wife when he was sixty-two years of age. She was the daughter of a provincial pastor. She became the mother of two daughters and two sons, but Handel was the only surviving son.

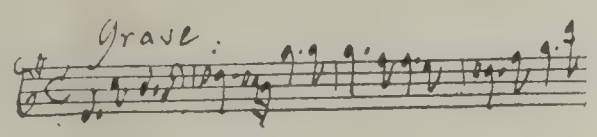
HANDEL'S BIRTHPLACE.

Halle, prior to the birth of Handel, had once been an important center of art, music and drama. With the death of the reigning Duke Augustus in 1680 and the cessation of the patronage of the arts the city gradually became little more than the conventional commercial center. Handel was born in Halle, at No. 4 Am Schlamme, on February 23d, 1685.

HANDEL'S EARLY TRAINING.

The records of Handel's youth are alive with interesting anecdotes. We know that his father desired to have him become a lawyer, and it is said that he even went to the extreme of burning up the child's musical toys, drums, trumpets, etc., when he found that the boy had a remarkable fondness for music. The pretty little juvenile romance of the talented child smuggling a clavichord into the garret so that he might practice in peace is, so far as our investigation goes, founded on fact. We also learn that the little boy ran after the chaise in which his father was making a trip to visit the Duke of Saxe-Weisenfels, and when some distance from home was picked up by his protesting parent and taken the remainder of the forty-mile journey. At the court of the Duke he won the interest first of the members of the Duke's orchestra, and then of the Duke himself, who persuaded the father to let the son take up the career of a musician.

Handel then became a pupil of Zachau, organist at the Liebfrauenkirche. Zachau was a young, able musician, who instructed the boy in counterpoint, fugue, canon, organ, harpsichord, violin and the oboe (Hautboy). Zachau was Handel's only regular teacher although be benefited much from association with other musicians of note. For a considerable length of time the boy was obliged by his master to turn out a long choral work every week.



George Frideric Handel

HANDEL'S ACTIVE YOUTH.

Whatever Handel may have missed by not becoming a lawyer he certainly did not sacrifice variety or activity. His entire life was one of constantly changing vicissitudes. Told merely as a chronology of events it would require many pages and in the present chapter of the Master Study series we have space only to mention the main events. In 1696 we find Handel in Berlin meeting Ariosti and Buononcini, who in his later life were to meet him again in London. In 1702 he received the appointment of organist at the Cathedral in Halle, at the same time entering the famous University. The next year he went to the well known German Opera House at Hamburg. In a short time he succeeded the director, Keiser. There he met as contemporaries Telemann and Mattheson. A strong friendship sprang up between the latter and Handel. At one time they went to compete for the post of organist at Lübeck. One of the conditions was that the victor should marry the none too attractive daughter of the retiring organist. The young men concluded that this requirement was slightly excessive and returned home.



THE WATER MUSIC.
Handel is seen in the foreground with King George. In the background is a barge containing a company of musicians.

One of the most exciting episodes in Handel's long and troubled life was a famous quarrel between him and Mattheson which came near having fatal results. One of Mattheson's operas was extremely popular. It had to do with the time old love of Antony and Cleopatra. Mattheson played Antony, and after his death upon the stage it was his custom to return to the orchestra and conduct the performance at the Harpsichord. Handel objected to this and a duel resulted. Mattheson's sword was broken on a button in Handel's coat, barely in time to save his life.

Handel's first opera *Almira* was produced in 1705 at Hamburg. A second, *Nero*, soon followed. These were succeeded by two more operas entitled *Daphne* and *Florinda*. 1705 found Handel in Italy. In Naples he met with great success and produced several of his works including the operas *Rodrigo* and *Agrippino*, the serenade *Acis e Galatea, Polifemo* and the religious works *Dixit Dominus, Laudete Pueri*, the oratorios *Resurrezione* and *Il Trionfo del Tempo*.

When Handel returned to Germany in 1710 he accepted the post of Capellmeister to the Elector of Hanover (who became George I of England) with the understanding that he might accept an enticing offer to visit England. This he did at the end of the same year. Early in the following year his opera *Rinaldo* was produced in London with enormous success. The spectacular side of the production given the work pleased Handel immensely, particularly one act in which live singing birds were introduced partly concealed behind the canvas foliage. This opera contains the famous air, *Lascia ch'io pianga*, which is still sung by many school children in America. In six months he was obliged to return to his post in Hanover. London, however, proved so attractive that he went back in 1712. When George became King of England he naturally felt annoyed because Handel had vacated his post in Germany. Peace was restored through the famous *Water Music* which Handel wrote for an aquatic *fête*. These pieces were performed by players seated in a boat which followed that of the King in its procession down the river Thames. This pleased George I and Handel was given a grant of two hundred pounds a year.

In 1715 Handel wrote his only German oratorio, which was a *Passion*, and bore very slight resemblance in style to his later works. In 1716 Handel became the Chapel-master to the Duke of Chandos, who lived in a most lavish manner, maintaining a chapel with a large orchestra and chorus. Here Handel produced two anthems, two *Te Deums*, his first English oratorio, *Esther*, a serenade and a book of pieces for the clavecin (written for his pupils, the daughters of the Prince of Wales).

In 1720 he undertook the direction of the Italian Opera in London. His opera *Radamisto* was so successful that jealous enemies immediately arose, among them Buononcini and Ariosti, who strongly resented the German composer's intrusion in their particular field. Some bungling musical diplomat conceived of the idea of having a composite opera written by the three composers. The first act was by Ariosti, the second by Buononcini and the third by Handel. The popular verdict seemed to be in favor of the third act. It was even said that Ariosti hired another musician to write his act. Naturally the attitude of the public added fuel to the flames and this marked the outbreak of one of the most hotly contested operatic wars in the history of music. Indeed the struggle became the thing of the hour and one of the contemporary poets (John Byrom) wrote the following memorable jingle upon it:



THE BLIND HANDEL BEING LED TO THE ORGAN.

Some say compared to Buononcini
That Mynheer Handel's but a Ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle.
Strange all this difference should be
'Twixt tweedle-dum and tweedle-dee.

When Handel entered into partnership with Heidegger in 1729 the operas at the King's Theatre came under his direction. His productivity was astonishing, and even though he occasionally repeated himself, it was only because his operas followed in such rapid succession that he could not well do otherwise. This connection, however, was made eventful through the actual production of Handel's first English oratorio, *Esther,* which was given on the stage with scenic effects but without action.

Handel's temper was quite hot enough to provide a long succession of cauldrons of hot water for him. In fact, he was in continual trouble with his partner, his singer and his patrons. In 1734 Handel withdrew from the King's Theatre and permitted his rivals to occupy the house. He then undertook to manage a theatre at Lincoln in the Fields, and later Covent Garden, resulting in failure that led the way to his bankruptcy. In the same year he suffered an attack of paralysis. In 1741 he determined to devote his declining years to the composition of sacred music. Commencing with *Saul and Israel* in 1738, Handel wrote a long series of oratorios which have done the most to preserve his name for future generations. In 1742, while on a visit to the Duke of Devonshire, Lord Lieutenant of Ireland, he produced his famous oratorio *The Messiah* in Dublin (April 13th, 1742). At the first performance in London (March 23d, 1743 the entire audience, including the King, was so impressed with the *Hallelujah Chorus* that it rose in a body, thus starting the custom which obtains to this day in many cities. In 1752 the disease which resulted in cataract commenced, and Handel's latter days were spent in darkness. He died April 14th, 1759, and was buried in Westminster Abbey. Towards the end of his life his music became much in vogue and his fortunes were bettered.



HANDEL AT THE KEYBOARD.

From a painting by Thornhill in Cambridge University. This portrait shows Handel without his wig.

HANDEL'S PERSONALITY AND APPEARANCE.

H. R. Streatfield, whose biography of Handel is probably the best published in English, gives the following pen portrait of the famous musician: "Handel was large and portly. His awkward gait, his features, somewhat severe in expression until illuminated by a sudden smile—all these are as familiar to us as they were to his contemporaries. The character of the man is more difficult to come by. Like most men of exceptional power and grandeur of mind, he was too far above his contemporaries for them to realize his greatness. They saw only the superficial aspects of his personality, and the little foibles or eccentricities of his character. Judging him by their own standard, they found him wanting in many of the minor graces that smooth the trivial round of life. He had a hasty temper, and habitually swore like a trooper. His manner was often rough and peremptory but he never bore malice. He cared little for the world of civil formality and was happier at home with a few chosen friends about him than in dancing attendance upon empty-headed aristocrats whom he could not but despise in his own heart. This independent behavior often stood in the way of his success, but he never yielded an inch where dignity and self-respect were concerned. He was said to be ignorant and dull outside the affairs of his own profession—a charge often brought against those whose tastes happen not to coincide with the fashionable follies of the hour. His education had been far more complete than was then usual in the case of musicians, and his admirable taste in art matters is mentioned by several contemporaries who were qualified to judge. His amiable biographers have unanimously attempted to persuade themselves and their readers that Handel was a pious man. Everything on the contrary goes to prove that his religion was eminently of the type which, as Disraeli observed, all sensible men profess, but no sensible man talks about."

HANDEL'S FRIENDS.

Withal, Handel was too individual to have many friends close to his heart. He knew the foremost men of his time in England. In 1726 he became naturalized as an Englishman and immediately received from the King the appointment as Composer to the Chapel Royal. Handel never saw Bach, although the latter journeyed to Halle from Eisenach especially to see him. Handel had unfortunately departed upon the day previous for England. In 1729 Bach invited Handel to visit him in Leipsic, but Handel was then at the bedside of his mother, then in her last illness, and could not leave. Charles Burney, the noted English critic, saw him many times and has left some interesting accounts of him. Lord Burlington took a great interest in Handel and frequently gave him opportunities to meet famous men at his palace. There he met John Gay, the author of the *Beggars' Opera,* who also wrote the libretto for Handel's *Acis.* Both George I and George II of England were strong supporters of Handel and valued his friendship despite his testiness and frequent indiscretions. Gluck revered Handel greatly. In 1747 he called upon him, despite the fact that Handel had said of Gluck, "He knows no more counterpoint than my cook." Handel's cook, however, was a bass singer of great proficiency, and Gluck's operas at that time were somewhat trivial. The name of Charles Jennens is closely associated with that of Handel because it was he who arranged the libretti for Handel's oratorios *Saul, Messiah* and *Belshazzar.* He was greatly dissatisfied with the musical setting that Handel gave to his work *The Messiah,* saying that there were some parts that were unworthy of Handel, but much more unworthy of the "Messiah." John Mattheson, Handel's brilliant contemporary, was at times a friend and at times an enemy. He did not hesitate to circulate calumnies about him. Alexander Pope knew Handel well and it is said by some that the libretto of *Esther* is from his pen. Handel knew both Alessandro Scarlatti and his son Domenico. In Venice, Handel attended a masked ball and played at the harpsichord. Domenico Scarlatti who was present declared that none other than the Saxon composer or the devil could play like that. Handel removed his mask and showed that he was at least not the devil. Later the younger Scarlatti and Handel met in a contest at the keyboard in the home of Cardinal Ottoboni. The decision was that while they were equal at the harpsichord, Handel was the superior at the organ. Agostino Steffani, musician, diplomat and bishop, one of the most remarkable men of his age, knew Handel and thought highly of him. In turn Handel was accused of being influenced by the style of Steffani. Among the celebrated singers who knew Handel, often to their sorrow, were Carestini, a famous male alto, and Farinelli, a male soprano who had the reputation of being the foremost singer of his time. The latter quarreled with Handel and later went to Spain, where his wonderful singing is said to have cured King Philip V of melancholy. In any event, the King retained him as his advisor at a salary of 50,000 francs a year. The episodes surrounding the rivalry of the two famous sopranos, Francesca Cuzzoni and Faustina Hasse, provided London with much amusement in their day. Upon one occasion it is reported that Handel grasped Cuzzoni around the waist and threatened to throw her out of the window if she refused to sing as he directed. The rivalry between the two factions of admirers often rose to the riot point, and many "disgraceful" disturbances were witnessed in the theatres. Senesino was a male mezzo-soprano who figured largely in Handel's career as an operatic impresario. Of all Handel's friends, Joh. Christopher Smith (Schmidt), his amanuensis, was closest to him in his latter years. To him Handel willed his scores and his harpsichord. Handel took an exceptional interest in the Foundling Hospital in London, and through him large sums of money were brought to the institution. He also donated a "fair copy" of his oratorio *The Messiah,* now one of the most valued manuscripts in the great city.



HANDEL'S BIRTHPLACE IN HALLE.

HANDEL'S WORKS.

In 1856 a society was formed in Germany for the purpose of furthering the publication of the complete works of Handel (German translations) with pianoforte accompaniment. Among those who were members of the society were Crysander (an indefatigable editor of Handel's works), Franz, Meyerbeer, Moscheles, Rietz, Hauptmann, Hiller, Liszt and others. The society received splendid financial assistance from the King of Hanover and from the Prussian government. The edition includes one hundred volumes and there have been many supplements. In this way the reader may form an idea of the immensity of Handel's musical output. He wrote forty operas and thirty oratorios. His most noted works are the oratorios: *Passion according to John* (1704), *Il trionfo del tempo e del disingano* (1707), *La Resurrezione* (1708), *Passion Oratorio* (1717), *Esther* (1720), *Deborah* (1733), *Athaliah* (1733), *Saul* (1738), *Israel in Egypt* (1738), *Messiah* (1741), *Samson* (1741), *Joseph* (1743), *Hercules* (1744), *Belshazzar* (1744), *Occasional* (1746), *Judas Maccabaeus* (1746), *Alexander Balus* (1747), *Joshua* (1747), *Solomon* (1748), *Susanna* (1748), *Theodora* (1749), *Jephtha* (1752). Among Handel's operas there are none that are given in this day except in concert form. The best known were *Almira* (1704), *Rodrigo* (1707), *Agrippina* (1708), *Rinaldo* (1710), *Radamisto* (1720), *Scipione* (1726), *Alcina* (1735), *Serse* (1738), *Deidamia* (1741). His odes, *Alexander's Feast* (1736), *St. Cecilia's Day* (1739), and *L'Allegro, Il Penseroso ed il Moderato* (1740), were extremely popular in their day, as were his five serenatas (a name employed by Handel to designate a pastoral cantata). His instrumental compositions although not so comprehensive as those of Bach form a large collection and merit much more special investigation and popular appreciation than is given to them in these days. The predominating characteristic of Handel's music is bigness, grandeur and breadth of style rather than profound intellectual depth. Many of his compositions are marked by emotional characteristics of exceptional power. Handel was particularly fond of writing music for special occasions as his *Water Music,* his *Forest Music* and his *Fireworks Music* indicate.

A HANDEL PROGRAM.

1 Duet: *Largo*: from *Xerxes*.....Grade 4
2 Piano Solo: Gavotte in B Flat.....Grade 3
3 Vocal Solo: *I know that my Redeemer Liveth* Grade 6
4 Vocal Solo (with violin obligato) *Lascia ch'io Pianga*.....Grade 4
5 Piano Solo: *Harmonious Blacksmith*.....Grade 6
6 Chorus: *O Sacred Head Now Wounded* (arranged by Bracket) Grade 4
7 Duet: *See the Conquering Hero Comes*....Grade 1
8 Piano Solo: *Corrente*.....Grade 3
9 Sarabande: *Sarabande*.....Grade 3
Prelude (Suite No. 14 in G)..Grade 3
10 Vocal Solo: *Angels Ever Bright and Fair* from *Theodora*.....Grade 4
11 Chorus: *Hallelujah* .....Grade 7

BOOKS UPON HANDEL.

Life and Works of Handel, by Mrs. Julian Marshall; *Life of Handel,* by C. F. A. Williams; *Handel,* by R. A. Streatfield; *Handel,* by William H. Cummings.



HANDEL IN THE CIRCLE OF HIS MUSICIANS.
(From a print made in Handel's lifetime.)

With the World's Great Educators

By DR. E. E. AYRES

HERBERT SPENCER.
1820-1903.

"THE SPOKESMAN OF THE MODERN SCIENTIFIC SCHOOL."



HERBERT SPENCER.

The father and grandfather of Herbert Spencer were teachers. From early youth, therefore, Herbert was surrounded by the best literary and intellectual traditions; but, owing to his delicate health, he did not receive the usual academic training. His early education was, in a general way, supervised by his father, but he was left largely to himself. Nor did he ever enter the university. He was a self-educated man. His health was always so wretched that he was forced to exercise the utmost care, to systematize his studies and physical exercises and to avoid every kind of excess. He thus managed to live to a great age and to make himself one of the most eminent of all the thinkers and writers of the nineteenth century. The quantity of work he achieved, as shown in his numerous published volumes, is nothing less than marvellous. For a few years in youth he served as a civil engineer, and then as teacher, but most of his life was devoted to literary work. He sent his remarkable contributions to many magazines and reviews. He was the first great thinker to attempt the unification of all knowledge under the concept of evolution. This principle he applied to biology, psychology, ethics, politics and sociology. His undertaking was monumental and his achievement astonishing.

SPENCER'S EDUCATIONAL PRINCIPLES.

Spencer's Treatise on Education, published in 1860, is perhaps the most lucid, practical, sensible and useful of all the books written by educational reformers. Many of the ideas found in this book had been given to the world by earlier writers, but were never so well expressed. His second chapter contains an admirable summary of the main principles of all the great educational reformers from Comenius to the present day. Spencer's book has had an enormous influence in all civilized countries. It represents the nineteenth century enthusiasm for scientific study. It has been said that the scientific spirit of the times was crystallized in Spencer.

1. The first question to be answered by the teacher has to do with the *purpose* of education. Is it mere decoration, or is it something more practical and more important? As savages decorate themselves before they think of the utility of dress, so Spencer thinks we have hitherto thought of education as a mere ornament, whereas we are now to discover a more important reason for our training. Spencer, perhaps unjustly, has been styled a "utilitarian." His own statement, however, as to the practical purpose of education is not so narrow as the word "utilitarian" would suggest. This purpose is "to prepare for complete living." Those studies are of value which tend to discharge that function. "Complete living," as he defines it, includes physical, social and æsthetic activities; and scientific training, he asserts, lies at the foundation of all these. It is remarkable how confidently he insists that scientific training is essential to the highest æsthetic activity. He tells of blunders made by great painters for the want of science, and declares that "science opens up realms of poetry where to the unscientific all is blank."

2. The second question of a correct pedagogy refers to method. Having decided that a subject is worthy of study, and that it will fit us for a larger life, it becomes necessary to ask how that subject should be taught. Here also he applies his evolutionary principles:

(a) The teacher must advance by degrees from the simple to the complex. "The mind likes what it knows," and the so-called "beginner" really knows more than he is supposed to know. To discover precisely what it is that seems simple and clear to the pupil is the first necessity in good teaching.

(b) Self-development must by all means be encouraged. The student must become a "discoverer." He will lose his power of thinking if he is forced to accept merely what the teacher brings to him. He must find out things for himself.

(c) The right method will always be productive of interest. To find just the right method for the individual pupil is always the test of the teacher. "Nature has made the healthful exercise of both body and mind pleasurable."

These are some of the most important of Spencer's teachings as to method. For the teacher of music several questions arise: Does he think of his art as something ornamental, a mere accomplishment, or is it a means to the more "complete living?" Does music supply a real human need? Does the teacher try to look at his art in that light? Another question for the teacher is that of the possibility of making his pupil a "discoverer" in music. May not the pupil be given the task of finding for himself the beautiful and interesting passages in the great masters? Should he not be encouraged to express and to defend his own ideas about these matters?

QUOTATIONS FROM SPENCER.

1. "It would be utterly contrary to the beautiful economy of nature if one kind of culture were needed for the gaining of information, and another were needed for mental gymnastic."

2. "To prepare us for complete living is the function which education has to discharge, and the only rational mode of judging of an educational course is to judge in what degree it discharges such function."

3. "Experience is daily showing with greater clearness that there is always a method to be found productive of interest—even of delight—and it ever turns out that this is the method proved by all other tests to be the right one."

4. "It has repeatedly occurred that those who have been stupefied by the ordinary school drill—by its abstract formulas, its wearisome tasks, its cramming—have suddenly had their intellects roused by thus ceasing to make them passive recipients, and inducing them to become active discoverers. The discouragement caused by bad teaching having been diminished by a little sympathy, and sufficient perseverance excited to achieve a first success, there arises a revolution of feeling affecting the whole nature. They no longer find themselves incompetent; they too can do something. And gradually, as success follows success, the incubus of despair disappears, and they attack the difficulties of their studies with a courage insuring conquest."

GIVE THE BOY A CHANCE.

BY LAURA REMICK COPP.

Music study in America is largely taken up by girls. This is all well and good, we could not do with one girl student the less, but we do need boy students also. Even if a boy does not become a professional musician, a certain amount of music study is a refining influence that is much needed to soften his brusque ways. When he becomes a man he may help out wonderfully in some village choir, bring much pleasure and profit into his own home and guard and guide his children's musical education in a much more efficient and interested way, besides standing sponsor to whatever artistic productions his community may be able to afford. As a relaxation from business cares surely nothing could be more restful than to attend a good concert of some kind, or better still, to make music in the home.

Girls usually marry, and with the many cares which generally follow there is little time for music. Sometimes small inclination is felt after the necessary duties are discharged, and often the husband does not care for music, and thus the wife soon loses interest and gets "out of practice." Comparatively few married women keep up their music, simply because the encouragement they would receive had their husbands also some knowledge of music is lacking. So while the standard of music is being borne to grand heights by the woman, the man should step up beside her and help equally in the struggle. This can only be possible if he is given a chance to study in childhood.

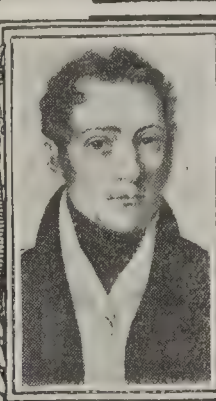
CALENDAR OF FAMOUS MUSICIANS, FEBRUARY



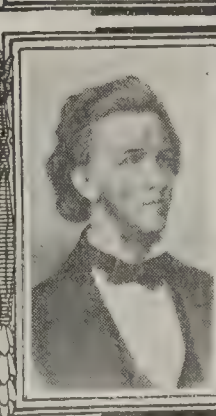
Felix Mendelssohn-Bartholdy
Born Hamburg, Feb. 3, 1809.
Died 1847.
Much Beloved Composer.
Best known works: Oratorios, *Elijah*, *St. Paul* and *Hymn of Praise*; Orchestral Music, *Mid-Summer Night's Dream Overture*, *Hebrides* and *Scotch Overtures*; *Lieder Ohne Worte* for piano, organ sonatas, songs, glees, etc.



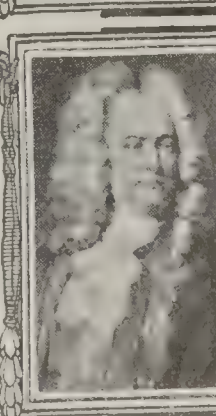
Adelina Patti
Born Madrid, Feb. 10, 1843.
World-Famous Soprano.
One of the most remarkable singers of all times. Visited America in early fifties, creating tremendous sensation. Voice of great range, flexibility, and sweetness, especially adapted for such roles as *Rosina* in *Il Barbiere*.



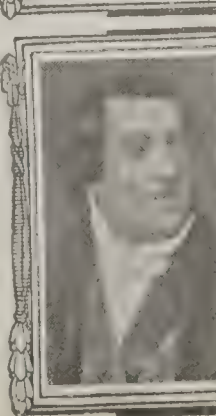
Carl Czerny
Born Vienna, Feb. 20, 1791.
Died, 1857.
Pre-eminent Piano Teacher.
His piano studies are unequaled for the development of technique. He left nearly one thousand printed compositions, besides MSS. Pupils included Jaell, Thalberg, Döhler, Theod. Kullak and Liszt.



Frédéric Francois Chopin
Born near Warsaw, Feb. 22, 1810.
(Some say Mar. 1, 1809.)
Died 1849.
Foremost Composer of Piano.
Best known works: *Nocturnes*, *Valses*, *Polonaises*, *Etudes and Impromptus* for piano which are inexhaustible treasures of musical beauty. Also wrote two concertos, pianoforte sonata, songs, etc.



George Frederick Handel
Born Halle, Feb. 23, 1685.
Died 1759.
Immortal Composer.
Best known works: Oratorios, *Saul*, *Israel in Egypt*, *Samson* and *The Messiah*. Also wrote about 40 operas, best known of which is *Rinaldo*. Composer of such familiar pieces as *The Harmonious Blacksmith*, *Largo*, etc.



Gioacchino Antonio Rossini
Born Pesaro, Feb. 29, 1792.
Died 1868.
Famous Operatic Composer.
Best known works: Operas, *Tancred*, *Barber of Seville*, and *William Tell*. Also wrote the *Stabat Mater*. Made many advances over his Italian contemporaries in development of orchestra; wrote exceptionally well for the voice.

Study Notes on Etude Music

By PRESTON WARE OREM

MARCIA FANTASTICA—W. BARGIEL.

Woldemar Bargiel (1828-1897) was a pupil of Moscheles and Gade. He has been considered one of the most prominent disciples of Robert Schumann. Many of his works, which comprise pieces in all the larger and smaller forms, are highly esteemed. *The Medley from the Classics* appearing in the December ETUDE began with a quotation from Bargiel's *Marcia Fantastica.* Many of our readers, becoming interested, desired the entire composition. It is probably the most popular of Bargiel's piano pieces and is to be found in his *Suite,* Op. 31, in which it is the third movement. It is one of the most successful examples of a march movement in triple time. The elf-like second section in 2/4 time furnishes a novel and pleasing contrast to the ponderous opening theme. This piece is a favorite recital number.

ARABESQUE—E. MEYER-HELMUND.

Erik Meyer-Helmund was born at St. Petersburg in 1861 and is still living. His works comprise operas and ballets, over sixty songs, and many piano pieces. Some of these songs and piano pieces have attained wide popularity. One of the best of the piano pieces is the *Arabesque.* The first theme of this piece is very characteristic of the composer, containing some idiomatic passages and harmonies which are also to be found in his songs. This first theme must be played in song-like fashion, with warmth and feeling. The second section, with its short descending flights of ornamental grace-notes, reminds us strongly, both in style and tonality, of Gottschalk's "Last Hope." In music the term *Arabesque* is applied to pieces of showy and brilliant type. These are frequently in *rondo*-form.

CRYSTAL SPRING—C. W. KERN.

This new composition by Mr. Kern affords an opportunity for the cultivation of light touch in running passages. The term *waltz* is applied to pieces of this type, chiefly for the reason that they follow in a general way the waltz rhythm. For dancing purposes, of course, the pace is far too rapid. This is a very tuneful and brilliant number, and, as it lies well under the fingers, it may be played with showy effect, even by players of modest technical attainments. It will make a telling recital number.

BRUNETTE—L. J. O. FONTAINE.

This is another waltz movement, differing from the preceding in many respects. It is of the capricious or *scherzo* type, with striking changes of pace and strong melodic contrasts. The first and second themes are taken very rapidly, while the third theme has the character of a slow and dreamy waltz. The second theme has a counter melody in the left hand. This should stand out well. The whole piece is interesting and original. It will repay careful study.

TO A PRIMROSE—F. SABATHIL.

This is a very dainty and melodious drawing-room piece in the Tyrolean style. It is best, in the first theme, to bring each grace note directly on the beat, following immediately with the melody note. The second theme of this piece is in the style of a German folk-song, or *maennerchor,* in four-part harmony. This will make a good third-grade teaching piece.

THE MILL—C. MOTER.

Ever since the days of Rameau and Couperin, when the titles of objects animate and inanimate began to be applied to musical compositions, the old mill has been a favorite subject for musical characterization. In this era of steam and electricity one still harks back to the older days for the romantic and the picturesque. Mill pieces without number have been written, and many have become popular. Mr. Moter's *Mill* is a lively and vigorous characterization, which suggests aptly the clack of the water-wheel.

BERCEUSE—E. BERGER.

Practically every composer, at some time or other, writes a *cradle* song. Although there is necessarily a certain degree of similarity in pieces of this type, never- rs succeed in adding a certain touch of originality. The *Berceuse* by Emil Berger is a well-written specimen, with a principal theme that is slightly Scottish in rhythm and tonality.

THE ELF'S STORY—W. D. ARMSTRONG.

An excellent characteristic piece of easy grade. The crossing of one hand over the other in piano playing is necessary at times for certain legitimate effects. Easy pieces in which this device is introduced naturally and effectively are scarce, but the *Elf's Story* is an excellent example. It could be played in no other way, and it gives the student just the necessary experience. Musically the piece is attractive, with interesting harmonies and vigorous rhythm.

THE CUCKOO—H. VAN GAEL.

This is another characteristic teaching piece by a popular Belgian writer. The familiar "call of the cuckoo" is introduced, first in the left hand, then echoed in the right hand. This must be emphasized each time it occurs, and, it will be noted, the measures in which the call is introduced in the right hand are marked *lento* (slowly). At the close of the piece the effect is intentionally comic: after the final C major chord has been sounded, full and strong, the cuckoo call is heard, slowly and softly.

ALL IS ROSY—CHAS. LINDSAY.

This is a bright and cheerful *polka* movement. As a teaching piece it contains just sufficient finger work for a well advanced second grade student, and its tunefulness renders it equally available for recreation or recital purposes.

THE CONTENTED BIRD—D. ROWE.

This is an entertaining little number, vocal or instrumental, of a type which has been used with much success in elementary piano teaching with young pupils. These pieces are also useful in kindergarten work.

CAPRICANTE (FOUR HANDS)—P. WACHS.

As a piano solo this number has proven one of the most popular compositions of Mr. Paul Wachs. The duet arrangement is well balanced and effective, bringing out strongly the beauties of the piece. It should be played in the grand march style, with breadth and sonority, and not hurried.

DANCE OF THE IMPS (VIOLIN AND PIANO)—BRUCE STEANE.

Mr. Bruce Steane, the talented English composer, who is known chiefly through his anthems and songs, has written a set of very interesting violin pieces. *Dance of the Imps* is one of these. It has the rhythm of a *Morris Dance,* and, in addition to its attractive musical qualities, it will afford excellent practice in *staccato* bowing. It must be played steadily, but not too fast.

LARGO (PIPE ORGAN)—G. F. HANDEL.

The immortal *Largo* makes one of the best of pipe organ pieces. Its dignified and expressive theme and solid diatonic harmonics are admirable for the purpose. The registration should be handled in such a manner as to increase gradually the force and volume of the instrument leading to the final climax. The arrangement by Boyton Smith is faithful to the original, and excellent in all respects.

DEAD MARCH, FROM "SAUL"—G. F. HANDEL.

One of the most famous of all funeral marches, majestic in its simplicity. It is unique among funeral marches in being written in the most familiar of keys, C major. Nevertheless, there is none more appealing or truly pathetic. It should be taken at a very slow pace, the repeated chords in the left hand suggesting the beating of muffled drums.

THE VOCAL NUMBERS.

Mr. John S. Camp's "Too Late" is a beautiful setting of the familiar text by Mrs. Mulock. This will make a splendid recital song for a contralto or mezzo-soprano.

Mr. Thurlow Lieurance, whose songs and piano pieces are well known to our readers, has recently been spending some time among several tribes of North American Indians. He has made phonograph records and transcriptions of some of their traditional songs at first hand. The two interesting songs, *The Weaver* and *Love Song,* in this issue, are fine specimens of the results of his labors.

Because I Love You, by Dr. F. C. Hamlet, is a very pretty love song which should prove just right for *encore* purposes. It will also make a valuable teaching song.

Well Known Composers of To-day



JOHN SPENCER CAMP.

MR. CAMP was born at Middletown, Conn., Jan. 30, 1858, and graduated at Wesleyan University in 1878. He studied piano and harmony with A. R. Parsons; organ and composition with Harry Rowe Shelley, Dudley Buck and S. P. Warren; and composition and orchestration with Dvořák. His first organ position was at Davenport Congregational Church, New Haven, Conn. In 1882 he went to Park Congregational Church, Hartford, Conn., where he remained for twenty-four years. In 1906 he went to the Center Church, Hartford, where he still holds the position of organist and choirmaster. For ten years he was director of the Hartford Philharmonic Orchestra of fifty-five men, and produced many standard works, both classical and modern. Owing to ill health, however, he was compelled to give up this connection in 1911.

Mr. Camp has given many organ recitals of exceptional merit, and has written a number of songs, anthems, organ pieces, and three church cantatas (including the well known *Morning Star*). His anthem, *Behold I tell You a Mystery,* is an excellent example of his musical craftsmanship, as also are the hymn anthems arranged from well-known themes, such as *Jesus, Saviour, Pilot Me; I Need Thee Every Hour,* and *Now the Day is Over.* In addition to these works he has composed a setting of the 46th Psalm for chorus, solo and orchestra, and a ballad for chorus and orchestra, entitled, *Song of the Winds.* He has also a string quartet, and has several compositions for orchestra in manuscript. Mr. Camp was also one of the founders of the American Guild of Organists.

THALBERG'S CONTEMPT OF LISZT.

IN his *Musical Memories* Dr. Spark, a well-known English organist of former days, relates the following anecdotes of Liszt and Sigismund Thalberg:

"Thalberg's immense popularity, and the unbounded enthusiasm his playing and works produced in Paris, unfortunately excited the jealousy of Liszt, who was striving for the applause of the public at the same time. On one occasion the two met, and Liszt proposed that they should play a duet in public, whereupon Thalberg sharply replied, *'Je n'aime pas d'être accompagné'* (I don't like to be accompanied), which greatly amused the Parisians. On another occasion Liszt made free to tell Thalberg that he did not admire his compositions; when the latter replied, 'Since you do not like my compositions, Liszt, I do not like yours; indeed, their style is wild and unconnected, so odd that it can scarcely be called composition at all!'"

The learned Dr. Spark is evidently, from his subsequent remarks, in full agreement with Thalberg as regards Liszt's compositions, yet if he could return to-day he would doubtless be surprised to find that Liszt's "wild and unconnected" works are on every pianist's music rack, while Thalberg's works are almost completely forgotten!

TO A PRIMROSE

SONG WITHOUT WORDS

FRED. SABATHIL

Moderato M. M. ♩ = 72

p *cresc.* *p*

1st time only *Fine only*

mf *f*

mf *f* *mf* D. C.*

TRIO *legato*

p

leggiero

mf *fz* *mp*

f *mf* D.C.

* From here go to beginning and play to Fine; then play Trio.

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ARABESQUE

Allegretto M.M. ♩ = 60

ERIK MEYER-HELMUND

pp p f ff mf

cresc. dim.

last time to Coda

r.h. l.h.

pp

⊕ CODA

rit. molto

f marcato

ppp

f

Più lento

ff

dim. e rit.

ppp

sf

p

sf

l.h.

f poco a poco allarg.

rit.

D.C. al Coda

THE CONTENTED BIRD

VOCAL OR INSTRUMENTAL

OLIVE HALL

DANIEL ROWE

Andante moderato M.M. ♩ = 108

mp

High up in a tree a lit-tle birdie sang: "Tweet, tweet, tweet! sweet, sweet, sweet!"

From his ti-ny throat the softest music rang: "Tweet, tweet, sweet, sweet, sweet!"

"Tell me birdie" said a child one day, Why is it you're always bright and gay

All the bird-ie did was clear his throat and say: "Tweet, tweet, sweet, sweet, sweet!"

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ALL IS ROSY

POLKA

Tempo di Polka M.M. ♩ = 108

CHAS. LINDSAY

mf *cresc.* *f* *mf*

f *mf* *cresc.* *f* *mf*

1 2 *Con anima*

f *p*

p

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Tempo primo

cresc.

TRIO

Scherzando

BERCEUSE

Andante cantabile M.M. ♩.=54

EMIL BERGER

Affabile

molto rit.e dim.

poco a poco rit.

molto rit.

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CAPRICANTE

MARCHE DE CONCERT

Quasi Allegro M. M. ♩ = 120 SECONDO PAUL WACHS

ff martellato *ff* *con bravura*

Tempo di marcia M. M. ♩ = 108

un poco meno vivo

dim. e rit. *mf sotto voce*

f *marcato*

ten. *ben marcato*

strepitoso

cresc. *ff* *ff con fuoco* *marcato* *sempre*

ff *ff* *marcato.* *mf* *cres - cen - do*

a tempo

ff *mf sotto voce*

f *marcato* *cresc.* *strepitoso*

ten. *ff* *Fine*

CAPRICANTE

MARCHE DE CONCERT

PRIMO

PAUL WACHS

Quasi Allegro M. M. ♩ = 120

ff martellato

ff con bravura

Tempo di marcia M. M. ♩ = 108

un poco meno vivo

dim. e rit.

mf sotto voce

ten.

f

ten.

marcato

cresc.

strepitoso

ff

ff

con fuoco

sempre ff

ff

mf

cresc.

mf

a tempo

mf sotto voce

strepitoso

ten.

ten.

marcato

cresc.

ff

Fine

SECONDO

Piu lento M. M. ♩ = 92

scherzando
poco rit.
una corda

Tempo giusto M. M. ♩ = 104

molto stringendo

M. M. ♩ = 92

scherzando
una corda

PRIMO

Piu lento M. M. ♩ = 92

p scherzando con eleganza

ten.

con delicatezza

p

leggiero

f rapido

Tempo giusto M. M. ♩ = 104

f

mf (ECHO)

molto stringendo

fff

a tempo

mf *dim. e rall.*

M. M. ♩ = 92

p scherz. con eleganza *leggiero*

con delicatezza

p

leggiero

f rapido

D. C.

To Miss Flora Piehler

CRYSTAL SPRING

VALSE-IMPROMPTU

CARL WILHELM KERN, Op. 267

Vivace

p

rit.

Tempo di Valse M.M. ♩.= 69

mf

mf

cresc.

f

p

senza pedal

last time to Coda

f

p

f

p

Vivace

CODA

ff

Meno mosso

una corda

accel.

tre corde

f

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DEAD MARCH FROM "SAUL"

G.F. HANDEL

Grave M.M. ♩ = 52

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ff *p dolce.*

p *ff* *rit.*

THE ELF'S STORY

W. D. ARMSTRONG

Allegro con spirito M.M. ♩ = 126

fp stacc. *cresc.*

f *ff*

dim. *p*

p *pp* *Fine* *mp* *Cantando* *cresc.*

l.h. *l.h.* *cresc.* *D. S.*

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BRUNETTE

SCHERZO VALSE

L.J. OSCAR FONTAINE

Allegro M.M. ♩.= 92

f l.h. l.h. *p*

cres - *cen* - *do* *rit.* *ff* *sf*

Più vivo

a Tempo

rit.

Tempo I

ff *sf*

cres - *cen* - *do* *rit.* *ff*

Tempo *ff* *f* *Fine*

Tempo di Valse lente M.M. ♩.= 58

pp *p* *cresc.* *mf*

Tempo

f *n* - *te* - *nu* - *to*

l.h. *rit.* *D.S.*

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MARCIA FANTASTICA

WALDEMAR BARGIEL, Op.31, No.3

Molto moderato M.M. ♩ = 96

p

Ped. simile

cresc.

p

dim.

f

f *f* *p*

Ped. simile

dim.

p

pp

dim.

perpendosi

ppp

Allegro M.M. ♩ = 120

Pleggiero

sempre ***p***

sempre Ped.

8

accel. e cresc.

tr

f

Tempo I.

p

Ped. simile

ff

perpendosi

pp

ppp

Tempo II.

p

leggierissimo

sempre Ped.

8

accel. e cresc.

tr

Tempo I.

f

tr

pp

f

psubito

p

dim.

pp

ppp

Tempo II.

p leggierissimo

pp

perpendosi

DANCE OF THE IMPS

MOVIMENTO PERPETUOSO

BRUCE STEANE

Con spirito M.M. ♩= 144

VIOLIN

PIANO

stacc.

f

ff

p

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poco accel.

poco accel.

f

f

ff

ff

LARGO FROM "XERXES"

Registration: { Gt: 8ft. coupled to Sw.
Sw: 8ft. & 4ft. with Reed.
Ped: 16 ft. & 8ft., coupled to Sw.

G. F. HAENDEL
Arr. by Boyton Smith

Maestoso ma non troppo lento M.M. ♩=60

MANUAL

PEDAL

mf Sw.(open)

Gt.

p Sw.(closed)

Sw.

p

by Theo. Presser.

Gt. Gt. a) *tr*

p

Sw. Gt.

rall. *a tempo* Increase Gt.

mf Gt.

Gt. to Ped.

p Sw. Gt.

p Sw. Gt. to 15th

Adagio

ff

Sw. Full (closed) Full Organ

a)

THE MILL

CARL MOTER

Allegretto M. M. ♩= 144

p stacc.

f

marc.

marc.

f

f

ff

ff

p

p legg.

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TOO LATE

Dinah M. Mulock

JOHN SPENCER CAMP

Con espress

Could ye come back to me Doug-las, Doug-las, in the old like-ness that I knew, I would

tempo molto

poco rall.

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espress rall.

be so faith-ful, so lov-ing, Doug-las, Doug-las, Doug-las, ten-der and true.

a tempo

Nev-er a scorn-ful word should grieve you, I'd smile on you sweet as the an-gels do, Sweet as your smile on

espress

rall. pp

me, shone ev-er, Doug-las, Doug-las, ten-der and true,

a tempo

I nev-er was wor-thy

pp

rall.

colla voce

of you Doug-las, Not half wor-thy the like of you, Now all men be-side seem to me like shadows, Doug-las, Doug-las,

ff passionately

molto rall.

a tempo poco piu mosso. appass.

dolce. supplic.

ten-der and true, Stretch out your hands to me, Doug-las, Doug-las, Drop for-give-ness from heav'n like dew, as I

colla voce

Tempo

f

espress e rall.

ad lib.

pp

lay my heart on your dead heart, Doug-les, Doug-las, Doug-las, ten-der and true, ten-der and true.

colla voce

colla voce

dim.

THE WEAVER
(THE BLANKET-THE ROSARY)

WM. FELTER — THURLOW LIEURANCE

The poem is after the "Rosary," only Indian in nature. The melody is a Crow tobacco dance melody. The planting of the tobacco in the spring is a religious ceremony. The melody was sung by "Felix Bear," In the Cloud," "Sitting Eagle," "Thos. Gardener" and recorded by the author in January 1912 on the Crow Reservation, near the Custer Battlefield.

Maestoso moderato

f

a tempo

Allegretto

p

rall. *e* *dim.*

1. I hold the dis-taff in my hand, And sing the while I weave, Of wood-y glades and run-ning brooks, Till I would fain be-
2. I hold the dis-taff in my hand, And weave when stars are bright, And so my blank-et hold-eth all, The se-crets of the

ff

Allegretto

rall.

a tempo

lieve, Of wood-y glades and run-ning brooks, Till I would fain be-lieve, That they are in the blank-et, wove, As
night, And so my blank-et hold-eth all. The se-crets of the night. It know-eth all the night-birds calls The

pp

p

part of web and woof And that the dyes I stain it with, Are hope and love and truth, Are hope and love and truth.
moon-lights fair-y gold, And of love's ten-der whis-per-ings, It could a tale un-fold, It could a tale un-fold.

rall. *e* *dim.*

pp

D. S.

LOVE SONG
(FROM THE RED WILLOW PUEBLOS)

EDNA DEAN PROCTOR — THURLOW LIEURANCE

The melody is one of the Red Willow ceremonial songs and the text is from an Omaha Legend. The young Indian when he feels the spring of love dawn, mounts the hill overlooking the valley where the camp is located, and calls upon his flute to his love The love songs are played upon the Indian flute, which is made of two pieces of cedar, glued together with the pitch from the pine tree, wound around with sinew. It is blown into from the end. A partition about four inches from the end, causes the air to circulate through a resonance chamber, then again into the remaining length of the flute. Some have four tones and others six. They blow so as to cause the tone to ascend to higher registers.

Andante

p

1. Fades the star of morn ing, West winds gen-tly blow; Soft the pine trees mur-mur,
3. From my tent I wan-der Seek-ing on-ly thee; As the day from dark-ness

f *p* *f* *p* *p*

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soft the wat - ers flow. Lift thine eyes, my maid-en, To the hill - top nigh. Night and day will
comes from stream and tree. Lift thine eyes, my maid-en, To the hill - top nigh. Lo! the dawn is

van - ish While the pale stars die. 2. Lift thine eyes, my maid-en, Hear thy lov-er's cry— Lift thine eyes, my
break - ing Ros - y beams the sky.

maid-en, Hear thy lov-er's cry.— Lift thine eyes, my maid-en Hear thy lov-er's cry.—

BECAUSE I LOVE YOU

S. K. BOLTON

FRANCIS P. HAMLET

Very slow

1. I can - not bring you wealth she said, I
2. When tri - als come to test you, sweet, I
3. On - ly my-self, my all, I bring, But
4. I bow be - fore no oth - er shrine, If

can - not bring you fame or place.— A-mong the not - ed of the race.— But I can love you.
can be sun-light to your feet.— My kiss your prec-ious lips shall greet— Be-cause I love you.
count it love, a prec-ious thing— To give my life an of - fer - ing— Be-cause I love you.
I go first a - cross death's line— I shall re - turn to claim you mine— Be-cause I love you.

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THE CUCKOO
LE COUCOU

HENRI VAN GAEL Op. 64

Allegro M. M. ♩ = 108

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STANDARD COURSE PRELIMINARY.

"I use the Standard Course, but find that the first book advances a little rapidly for some of my pupils. What would you recommend for such cases?"—M. A.

It is impossible to make any outline of instruction that will be adapted to the needs of every pupil. No work has ever been written to fit all cases. They differ not only in ability, but in temperament. Many teachers find that they need something in the earliest stage of the *Standard Course*, so as to lead the pupil a little more gradually into the difficulties that begin towards the middle. For this *The Piano Beginner*, by Louis G. Heinze, will be found to be most admirable. It is a newly published work, but will meet the needs of many teachers. Reviews in piano study should be much more frequent than they are. With many, however, the review idea is quite impracticable, as pupils rebel strenuously at the idea of "doing a thing over again," not being able to understand the reason.

SCALE WORK.

1. "How much scale work is required of a beginner ten years old during the first term of lessons?
2. Which minor scale should be taught first?
3. Explain the natural minor scale."—H. L.

1. No scale work need be "required" of a child during the first term. Whether or not he begins it depends on his ability and the discretion of the teacher. Most beginners, however, attack the scales in a very preliminary way during the first twenty lessons.

2. The harmonic minor scale should receive first attention.

3. There is not space to enter on a discussion of the scale question here. The original or normal minor scale may be represented by the letters *a, b, c, d, e, f, g, a*, without alteration. As harmony began to be developed it was found that this did not conform to the resulting tonality. To meet the requirements of this the seventh tone was raised a half step, or *g* sharp, in the foregoing series. The augmented second from six to seven led to more trouble, and then six was also raised for melodic purposes, and both sharps were often eliminated in the descending form as unnecessary. At the present time the augmented second is no longer considered a bugbear, and the harmonic minor scale is the most common. It is much the simplest for the student to understand, and hence may be taught first.

FREQUENCY OF LESSONS.

1. "Should a pupil in the early grades be allowed to take only an hour lesson once in two weeks?
2. Is a half hour once a week ever sufficient for a pupil in the first four grades?
3. What should be done with a lazy pupil in the second grade who will not learn her studies well?"—M. L.

1. It is especially true in the elementary grades that the pupil needs as much of the teacher's attention as possible, in order to learn correct finger motions. It would be a great boon to every one if there could be daily lessons. Children need constant watching. Hence lessons two weeks apart are altogether inadequate.

2. A half hour once a week is never sufficient. Very often, however, force of circumstances compel, that a teacher make the best of this limited time. A pupil should come twice a week if possible.

3. Constitutional reconstruction is not the function of this column, but that is what all lazy people need. Industrious people have to do their own work and that of the lazy as well. If she learns her pieces well you might let her spend more time on judiciously chosen pieces which include technical problems to be worked out and make her etude practice shorter. Try giving her a short etude and keep her at it until learned. Sometimes compelling the pupil to spend the entire lesson period for one or two lessons in practicing the etude will wake her up and cause her to realize that you mean business. Meanwhile there is also the danger of making the work so irksome that she will do nothing. You will need to stimulate her interest as much as possible. Sometimes it is productive of good results to state gently that no advance work on pieces can be added for the following week because the etude has not been learned. Students differ so in temperaments that it is hard to lay down arbitrary rules.

MUSICAL APPRECIATION.

"I should like to have your advice in regard to a problem confronting me as Music Supervisor. The one place of amusement—the five cent theatre—has a tremendous influence with rag-time and popular songs on the standard of music here. I feel that work in "Music Appreciation" could be made helpful, but I don't know just how to begin. Could you suggest a course for me?"—B. M. E.

I infer that you are music supervisor in the public schools, but you do not say whether you wish to organize work in music appreciation in the schools or in private classes. In New York and Boston much has been accomplished during the past few years by means of lectures on this very topic with illustrative examples played on the piano and sometimes other instruments and by means of singers. A certain hour is set apart for this work each week, when the students all gather in the main room and listen to the demonstrations.

For this work you would have to gain the coöperation of the school authorities, which, simple as it may seem, is not always easy. It all depends on whether the leaders are broad or narrow in their sympathies. Next, unless you are an accomplished pianist, you will need to obtain the assistance of the leading musicians of your town, both players and singers. If they are teachers they ought to be able to see the advantage of raising the standard of music in the town. An advance in taste will mean more pupils, and easier work with those whom they are already teaching.

Then have a general meeting of all those who are willing to coöperate, including the superintendent of schools, and perhaps some of the leading teachers, and talk over the situation, and lay out plans, decide how much time can be allowed in the schools, etc. Next, get together with your performers and lay out a course. This course, as you can readily see, will depend very largely upon the ability and repertoires of those who can help in the work. They may have plenty directly at hand to last for weeks.

The music you present must be simple and easily grasped. You should make brief remarks concerning the composers, and comment on the salient features of the composition. Be brief, however. Many a worker destroys his effects by tiring the minds of the listeners before given an opportunity to hear that in which they will be most interested. Play the principal themes, describing them and showing their relation to one another. If you are using a simple three-part dance form, you can teach them to recognize the themes in the first part, then in the second, and finally show how the third part is a repetition of the first. You can invent observation tests, such as a clap of the hands when the principal themes occur and recur, etc., and thereby arouse a good deal of interest. Do not use many pieces at a hearing, but they must become familiar with the few they hear. At successive lessons those already heard and analyzed should be repeated. You can gradually progress from simple to more difficult conceptions as the taste and observation of your class advances. There is a book on "Musical Appreciation," by Thomas Whitney Surette, which might afford you many hints. You will succeed best, however, with pieces with which your assisting performers are thoroughly at home. The amount of material that is usable is unlimited.

KINDERGARTEN.

1. "How many pupils should constitute a kindergarten class?
2. How often should the class meet, and how long should the study period last?"—M. R.

1. Teachers vary as to the number they can take care of in kindergarten classes. Six makes a very comfortable number, and many include as many as twelve. If increased much beyond this it is not so easy for the teacher to keep each one individually interested.

2. Just as often as you can arrange. They surely ought to meet twice a week, and with a properly diversified lesson children may be kept interested for one hour. These matters generally have to be arranged to meet given conditions.

BEATING TIME WITH FOOT.

1. "What is the objection to a pupil beating time with his foot? I have many pupils who cannot afford a metronome, but when I allow them to beat time with the foot they have no difficulty with the rhythm.
2. What does "Tempo I" mean?
3. Is *Fifty Little Studies* a late selection from Czerny? One teacher here criticizes it as 'old style.'
4. Can Mendelssohn's *Songs Without Words* take the place of studies? Some teachers here use them as such."—B. K.

1. The main objection is that it is absolutely unnecessary. The function of time beating should be performed by the tongue, which is thoroughly adapted to the purpose, and can discharge its duties in this connection much less conspicuously. Nothing more quickly amuses listeners to piano playing than to observe the performer laboriously beating time with his foot. It is a habit once acquired that is almost impossible to dispense with, even though one be playing in public. Counting should be performed by the organ provided by nature for that purpose, which can be operated silently when skill is acquired. The foot can only beat time by being directed by the brain; the latter can direct the tongue equally well. Even unaccustomed people in remote districts lose their respect for a player's ability if he cannot keep time without using his feet. Such a player is almost certain to make a noise tapping with his foot, which will naturally distract the attention of those listening. If you will teach your students to count in the usual way they will not need the foot for that purpose.

2. Contrary to a common and erroneous impression among players whose education is incomplete, the word tempo as used in music does not refer to time, but rate of movement, or speed. When there has been an interruption in the rate of movement, whether a ritard or a section involving a complete change, the term Tempo I will follow, and means resume the original rate of speed, or tempo. Written out in full it is Tempo Primo, primo meaning one or first, which is represented by I.

3. Inasmuch as Czerny has been dead for fifty-five years, it would hardly be correct to speak of his works as new style. Meanwhile his studies are universally admired because they go simply and directly to their purpose, that of developing technical proficiency. Some modern teachers have criticised them because they neglect the æsthetic side of a pupil's study, and accordingly have written etudes covering the same ground that supply the deficiency. After experimenting with such etudes many teachers maintain that the student makes better progress in technical development when he gives his attention solely to that purpose, using pieces and Heller to develop the æsthetic side of his playing. This on the principle, so valuable in education, of one thing at a time. From this standpoint Czerny is not likely ever to become "old style." His studies are too impersonal in character.

4. Any piece may be employed in place of an etude if a teacher chooses to use it in that manner. It is not wise, however, to give students to understand that Mendelssohn's *Songs Without Words* are studies, for then they are apt to look upon them as mere drudgery, and overlook their æsthetic and musical importance. The pupil should be taught to look upon them as musically beautiful.

MIXED TIME.

"I can play fifth grade music very well, but for some reason I get my time mixed in my pieces. What studies or exercises would you recommend me to take up in order that I may get my time better?"—D. G.

Until you can play your pieces in correct time I should hesitate to grant that you play very well. Without a steady and correct observance of the measure music becomes a distress. Therefore your attention should be given to overcoming the fault. So far as the ordinary run of studies is concerned, one is as good as another for this purpose. Meanwhile you should make a thorough study of *Studies in Musical Rhythm*, by Justis. Also *Exercises in Time and Rhythm*, by Heller. There is no danger of your patiently practicing too much of this kind of work. By it you will learn how to keep time. You can then apply it in *Studies in Measure and Rhythm*, by Krause. Then go on with your regular work, applying all the principles you have learned from your rhythmical study.

Which of the two powers is able to raise men to the highest spheres—love or music? . . . I think we may say that while love can give us no idea of music, music can realize the idea of love. But why separate one from the other? The soul soars on the wings of [illegible]
—*Berlioz.*

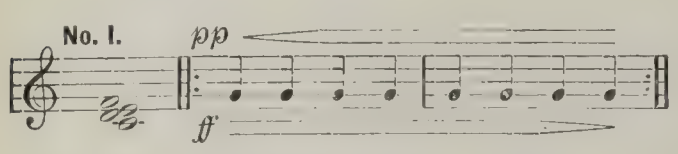
NEEDED VARIETY IN TECHNICAL EXERCISES.

BY HARRISON H. LOVEWELL.

"Variety's the very spice of life" sings Cowper in *The Task*, and we may well say that "Variety's the very life of technic." As a rule, teachers do not begin to realize how dull technical exercises may become if they are practiced in a perfunctory manner. The very essence of success in all technical work is concentration, and variety always encourages this.

Few piano teachers in training pupils in the simple five-finger exercises with supporting fingers require a careful shading of the tone from the softest to the loudest. Even fewer teachers insist upon a definite articulation of the exercises into motives and phrases.

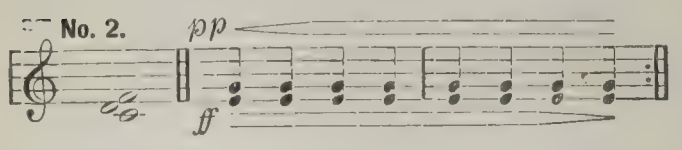
As an illustration of the best method of introducing variety in the simple five-finger exercises, the following plan may be tried by ambitious students: The fingers of one hand should rest on the keys in the shape of a bow (the usual five-finger position), the *"supporting"* fingers clinging to the surface of the keys with minimum pressure—apparently about equal to that exerted by a fly when climbing a window-pane—being careful that each finger stands on the longitudinal centre of its respective key, and also that there be no *"drowning"* of the key. Thus it happens that all the playing members are passive, and, being wholly relaxed, are ready for the first exercise:



The finger that does the playing must *"ride"* on the key, and at no time leave the same. Until proper independence has been attained, sympathetic effort will cause one or another of the *"supporting"* fingers to lift from the key, or else to *"drown;"* both these faults must be corrected.

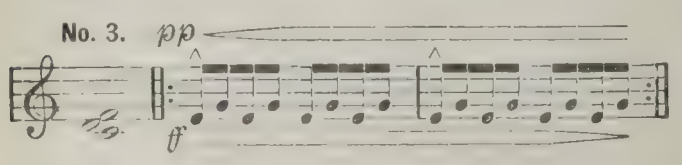
By older methods of teaching, these fingers constantly made an *active resistance* more or less strong according as more strength was exerted by the playing member. In this way activities were made use of counter to one another. Thus stiffness of the wrist was engendered, while the true independence of fingers was not attained. Such teaching, as is evident, is detrimental. It is analogous to the singer's *"tight"* throat. *Therefore, all sympathetic movements of the "supporting" fingers are wholly wrong.* Each finger in turn must continue to play until with perfect tone production it can play with all degrees of force from very soft to very loud and *vice versa. The tones should succeed one another absolutely legatissimo; but even the loudest tone must be gained without the finger leaving the key!* As one apparently finds tension easier than relaxation, it is more difficult to master a diminuendo than a crescendo. Several weeks must be spent on this first exercise.

Far more difficult is the following:



The double thirds must be played with absolute precision, and yet with a singing quality of tone. But in this also the sympathetic movements are harder to control.

Then there comes the slow trill, first in eighth notes, and afterwards in sixteenth notes or even quicker values:



This exercise will have added clearness when the accent is used as above on the first beat of each measure, letting the greater expansion come on the first measure. When this exercise has been mastered, every conceivable form of trill may be practiced without *"sympathetic"* fingers.

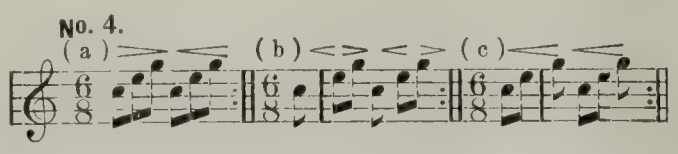
VARIETY IN TOUCH.

From the exercises which have been given, the pupil may learn several things that belong to good piano [illegible] all, there is the difference between [illegible] *passive* members. Then again, [illegible] mber executes its function properly, it is possible to trace muscular effort from the tip of the finger to the waist-line. Anyone can prove this. The touch that is most used *"draws"* the key toward the body, and few tones are produced by *"thrusting"* the key. Every ounce of a person's muscular and nervous energy is directed toward the point to be gained.

The pupil may vary his work by the use of different kinds of touch and by a more careful auto-analysis of the muscular conditions obtaining during the execution of the different touches he already employs.

Another important element in overcoming of technical difficulties is the wrist, and much variety may be introduced by the proper manipulation of the wrist.

Hitherto it has been assumed that in playing the exercises most persons would have held the wrist in very nearly the same plane as the back of the third finger, and that it has been passive throughout the playing. The new exercises now will make use of the wrist as an aid in interpreting simple motives and phrases. In the following the fingers will play close to the keys and the wrist will rise and fall in curved lines (the lines of beauty!):



The wrist will rise more especially during the diminuendo and thus give an artistic finish to the close of the motive. The above exercises are given as being typical.

A PAGE FROM A MUSIC-LOVER'S NOTE-BOOK.

The most remote ancestor of the violin yet discovered is the Ravanastron, said to have been invented in Ceylon about 5000 B. C., and still in use in India and China. Later developments of the Ravanastron were the Rebab of the Arabs and Persians (which became the European Rebeck of the Middle Ages), the Breton Crwth (Crout, Rota, Lyra, etc.), and the various forms of the lute and viol.

At what age should one begin to study singing? As a rule voice teachers do not recommend students to begin until well advanced in their teens. Nevertheless, the voices of the greatest sopranos and contraltos all gave evidence of early development. Alboni's voice had already formed at the age of eight; Catalani could reach G in altissimo at the age of twelve; Colbran had a highly promising voice at twelve. Pauline Lucca and Christine Nilssen both sang in public when mere children; Malibran sang in public at the age of five, and we are told that Jenny Lind "showed signs of an exceptional voice at the age of three."

Those students who are confused by the different varieties of scales, major and minor, whole tone, etc., employed by modern composers may be thankful they do not have to study the music of the Chinese. We are told that musicians of the Celestial Kingdom (or is it now the Celestial Republic?) employ eighty-four scales, each "with a special philosophical significance."

Our history books have long told us that the famous canon, *Sumer is icumen in*, is of English origin. Dr. Grattan Flood, a well-known authority on Irish history, claims, however, that the work is an ancient Irish melody, and that John of Fornsete, the reputed composer of the piece, merely transcribed it.

Formerly it was the custom to tune church bells by chipping off pieces with a chisel, but this was a crude and unsatisfactory method. At the present time a specially constructed machine, on the order of a lathe, is employed. The bell is inverted and gripped at different points by powerful vices. The steel cutter revolves—or the cutter is fixed and the bell revolves—paring out the metal from the inside of the bell for flattening, and paring off the edge of the bell for sharpening. Bells may be flattened an eighth of a tone, or even more, but any sharpening is to be deprecated.

The highest voice on record is that of Lucrezia Agujari. Mozart heard her in 1770, when she sang passages extending in range from Middle C to three octaves above.

When I visited Schumann at Dresden in 1848 he came quite early in the morning to the Hotel de Saxe, where I had arrived, to take me walking, and brought me at the same time the score of the C Major Symphony. As we walked he said, in regard to it: "When I began to write the Symphony I was sick, but when I reached the finale I had written myself well."—Reinecke.

WHAT PRACTICE WILL DO.

BY MERRITT E. WALSH.

Perhaps we have preached too much about practice. The reason why many people have turned away from the church is that they have been preached to, preached at, preached upon until they have become sick of it. Teachers repeatedly tell pupils to practice and even threaten them with awful consequences if they do not practice, but it never seems to occur to them that it would be a good plan to show them what practice will really do.

Recently a test of the effects of practice in the case of several typewriters and several telegraphers was held. Here are the results as given in Thorndike's *Education*.

TELEGRAPHER'S (number of letters sent over wire per minute):

End of 8th week 50 letters; end of 16th week 110 letters; end of 28th week 130 letters; end of 40th week 140 letters.

TYPEWRITERS (number of strokes per minute):

End of ten hours practice, 90 strokes; end of 25 hours practice, 130 strokes; end of 45 hours practice, 150 strokes.

Similar benefits from regular practice in music would not be difficult to tabulate. With digital quickness musical perception is also likely to increase in well ordered work.

Such carefully tested results as these show how efficacious practice really is. Thorndike goes on to say, "We stay far below our possibilities in almost everything that we do. We stay where we do not because proper practice would not improve us further, but because we do not take the training or because we take it with too little zeal. We remain as incompetent as we are because we do not care enough about improvements."

Let the pupil see by example just how practice along the right lines, practice filled with the explosive enthusiasm of youth but guided by the mature judgment of the teacher, almost invariably will produce gratifying results and he will not be as troublesome a proposition as he seemed before.

SOME SECRETS OF INTERPRETATION.

The secret of music is rhythm. Not only the rhythm of the measure, but the rhythm of the musical phrase, the section, the whole composition.

The secret of interest lies in the dynamics. Nothing palls more rapidly than music played with a uniform loudness or softness.

The secret of clean-cut playing is in phrasing. Let the first note be heard distinctly, but without overemphasis when it is on a weak beat, and let the last note of each phrase have its full time value—and no more.

The secret of emphasis is often silence. Playing in which the rests are ignored sounds slipshod and uninteresting. Not long ago the writer heard a young lady playing the *Barcarolle* from *The Tales of Hoffmann* in such a way that the guitar-like effect of the accompaniment was completely spoilt because she ignored the rests which occur on the second and fifth beats.

The secret of variety is touch. All good piano music calls for different kinds of touch, *legato, staccato, leggiero*, and modern editors are careful to mark passages which call for special notice. Lack of variety in touch will prove monotonous almost at once.

The secret of clearness is good pedalling. Bad pedal work makes blurred music. It is just as if a picture had been smeared before the paint had dried.

The secret of making music grip the audience lies in building up an effective climax. There is always some point in a piece of music, when the emotional contents of the piece are brought to a head. The audience should be conscious of a steady "growth" during the time the climax is being developed.

The secret of intelligent playing is in bringing out the little subsidiary themes and passages which composers employ to add interest to their music. It may be only a passing note, or it may be a regular counter theme, but it should not be ignored.

The secret of beauty in music is good tone. Treat your piano as if it were a friend you loved and trusted, not as if it were an acquaintance of no special worth.

The secret of genius is fire. Not a fitful, flickering flame, but the steady heat of the sun itself, tempered by self-knowledge and self-control, just as the heat of the sun is tempered by the cool winds and rains which itself creates.



Department for Singers

Edited for February by

EDMUND J. MYER

[Mr. Edmund J. Myer is one of the best-known writers upon vocal subjects, and his books have a large sale. Years ago he discovered that the movements which occur during the art of singing must be induced and never compelled. This he found could be done only through free, flexible bodily movement which he places under the head of "The Singer's Position and Action." He had thirty years' experience in teaching voice in New York City, but owing to overwork he was compelled to make a change and moved to the Pacific coast. He was the founder of the National Summer School of Music, Lake Chatauqua and Round Lake, New York. His latest work is a "Practical Vocal Instructor," giving definite ideas upon vocal instruction. This work is now in press.—EDITOR OF THE ETUDE.]

TO THE STUDENT OF THE SINGING VOICE.

IT has been said that many vocal topics have been talked threadbare. This may be so in a certain sense, but the truth is always new, and is always interesting. A plain talk to the student of the singing voice, whether pupil, teacher or singer. The most difficult thing for the vocal pupil is to learn to produce correctly one single tone; and yet it is the experience of most students or pupils that the first thing they are taught to do is to try to sing correctly one single tone.

First study is the most important; it is necessary to lay well the foundation; first study should be a study of technique, not of tone. Of course, tone must be used to a certain extent to study correct technique, but to ask the pupil to correct the tone without first giving him something to do it with is a great mistake. All correct first teaching is based upon the proposition of a correct study of technique. The way of doing is at first many, many times more important than the tone. All effect is the result of cause, therefore the important first study is the study of the cause. In fact, first study should be a study of self. The pupil must not only know why he should do a certain thing, but how; and when the way of doing is right, the tone is always right. The pupil must know himself and the forces which Nature has given him to sing with. Unless this is so, all first study will be artificial, and therefore unnatural; will be the result of direct local effort, will be the result of an effort directly to compel the movements which must occur during the act of tone production.

By direct effort or localized effort we mean the effort locally to adjust all the parts, especially the tongue, lips, larynx, etc., to control, directly and locally, the breathing muscles, and to influence form locally. This is the great mistake so often made in first study and is the result of attempting to improve the tone without correct technique.

This kind of first study induces conscious local effort, which means artificiality, and under these conditions real singing is impossible. Let us now see what is the result of this kind of first study. It can be expressed in two words: relaxation and depression. Relaxation, mental and physical; relaxation of the parts that should have tonicity, and undue tension or effort of the parts that should act freely and spontaneously. Depression, physical, mental and emotional; and when depression prevails singing is purely mechanical. Of course, there are exceptions to all things, and we know that many teachers understand this first study as it should be understood, and yet we feel that in this article we are talking to many who attempt the study of tone without correct technique.

THE GREATEST TEACHER IN THE WORLD.

The greatest teacher the world has ever produced is Nature. In order to sing correctly, Nature demands certain conditions. As you study Nature and Nature's laws, you will find that Nature demands the conditions that allow the voice to reveal itself, the things which allow you to express yourself freely, not the things which compel form and action, which compel the voice. Nature demands that all movements should be automatic and spontaneous; when you stop to think that the first great consideration in the use of the singing voice is freedom, absolute freedom, no restraint whatever in the use of the voice, then it is easy to see that direct local effort must mean rigidity and restraint, and restraint makes freedom, or a free expression of the voice not only vocally but mentally impossible. The pupil must study the conditions which allow or which induce automatic form, adjustment and spontaneous expression. The best teachers of the day are now working away from conscious local effort. They now know that all correct tone is the result of certain conditions, conditions that are demanded by Nature and that these conditions cannot be compelled. It has been the study of the best teachers for years to learn how to induce these conditions, and we find that the consensus of opinion is that it can be done in one way only, and that is through the training of the body; and there is but one way to train the body, and that is through free, flexible, vitalized movement. The conscious taking of the breath, and the conscious holding of the breath make flexible, vitalized movement impossible. All conscious, direct effort induces rigidity, which means the very opposite of freedom of voice, and freedom of form and expression. All true conditions of voice are gotten through correct form and adjustment; the adjustment of the parts, and the form of the resonance cavities. We will find a little later on what some of these conditions are, perhaps in some other article, as it is impossible to give them in one short article.

NEVER USE FORCE.

In singing there are constantly two forces in action. It is impossible to sing without these two forces. There must be the driving force, and, to counteract that, the controlling force or power. We do not like to use the word force, for as correct singing is a form of self-expression, there should not be force, in fact force should never be used in singing. Singing should be the result of energy and vitality aroused, and never of force, for force means local effort and rigidity; vitality means spontaneity or free movement. Here we use the word force in the sense of power and not of effort. The driving power of the voice lies in the combined muscles of the diaphragm, the abdominal muscles, the intercostal muscles, and the dorsal muscles. These muscles are the driving power of the voice, and they must always be brought into action in such a way that they act as a unit. The controlling power lies in the chest muscles, and the muscles of the back; these must be trained to act as a unit. There is then beyond that the controlling influence of the breath bands under proper adjustment or position of the larynx, which is Nature's great breath controlling power, but which we cannot consider in this article. The important thing in the training of these two powers, the motor power and the controlling force, is so to train them that they both come into action freely and spontaneously, the one balancing the other.

All singers are stronger naturally in the driving force than in the controlling power. These two forces, however, must be equalized, which means a special development of the controlling power. It is easy to see then that much depends upon the way the student uses these forces. When the controlling force does not balance the driving force, then Nature compels the student in some way to restore a balance, with the result that the throat muscles are always used in the effort to equalize the two powers. This accounts for the many throaty voices and for the many hard, muscular voices we hear; it would depend upon the throat muscles used. This we call singing with the throat and when you stop to think that the throat was made to sing, and not to sing with, you can easily see the violation of Nature's laws. In the use of the singing voice there must therefore be coordination between the two forces, and this at once brings us to a consideration of one of the most important questions for the beginner.

We now ask the reader to keep constantly in mind this very truthful saying, "There is no strength properly applied except through movement." Movement, then, is the important question we want to consider. As we said before, correct tone is the result of certain conditions that are in Nature, and that these conditions are gotten, or are induced, only through correct form and adjustment. Form and adjustment, we have found, to be right, must be automatic and must never be compelled by direct local effort. This is a truth that cannot be successfully denied. The teacher who compels his pupil to hold down the tongue, to shape the lips locally, to pull down the larynx, to pull up the soft palate, to grip the diaphragm and many other unnatural things, may attempt to deny the above statement, but that in no wise alters the fact.

How then are we to induce correct form and adjustment or the movements of the parts that must take place in correct singing? There is only one way and that is through a correct training of the body. We might say that the body is the keyboard upon which the singer plays; not a part of the body, not a local thought and effort of any part of the body, but a movement which brings into action, in a free, flexible way, all the forces that Nature has given the singer, which means the entire body. A movement which is practically a free gesture of the body; a movement which arouses the singer physically, mentally and emotionally, which arouses the sensation of real singing, which creates a desire for self-expression; a movement which overcomes the most prevalent condition in the modern singing world, the condition of depression to which we have referred heretofore.

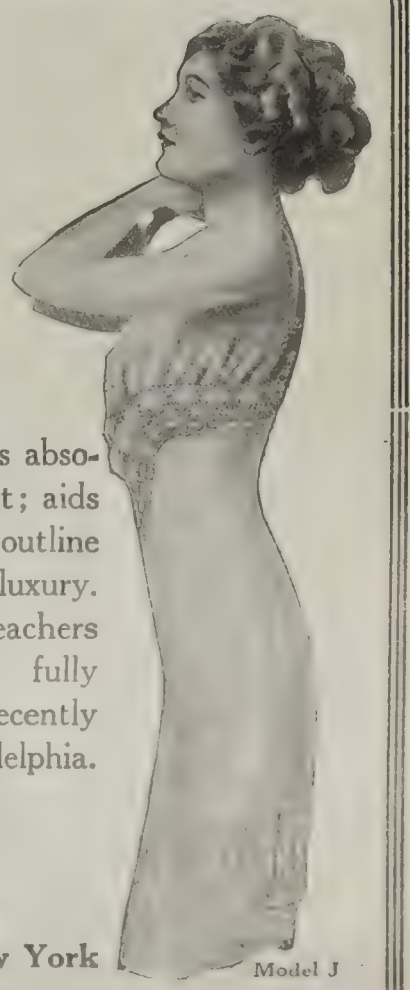
On the other hand, if in ascending from the level or station tone the voice is sung forward and open beyond a certain point, then the plane of the chords takes exactly the opposite direction from the above; then the larynx slowly rises and the back part of the chords gradually rise higher than the front. In this way beyond a certain point, when the tone is sung open, or that which is called open, it is forced out of the mouth and becomes white where it should color, and at the transition point as above described, it often becomes a yell. This is particularly so in the tenor voice and the upper chest tones of the baritone and contralto. It is impossible to sing an open tone, a tone that is not covered or colored beyond a certain point, without undue strain and often ruin. It is certainly a strain to the hearer.

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A PRACTICAL WORKING POINT.

We should like to give to the reader and student some idea of how these movements are studied and developed, but it is impossible in this short article. However, we are going to give one practical working point, which is experimental, not regular, but which will give some little idea of how the movements overcome relaxation and depression, and how they arouse energy and vitality and equalize the two singing forces.

Stand in an easy, natural position, weight on one foot; in this position, the knee of the other leg would be slightly bent. Place the hands on the body midway between the hip-bone and the upper part of the thigh bone, or as we would say, place the hands on the hips, not above them. When in repose, the singer is always physically below the demands of the tone, below Nature's demands. If the attempt is made to sing in this position, a conscious local breath is always taken, must be taken, with the result that when the tone is started either one of two things must happen. The thing that happens usually is a depression of the chest. This means, of course, relaxation. Or the pupil will grip the muscles of the throat in order to control the breath, which means hard muscular tone. When standing in a natural position with the hands on the hips, feel for the time being that you are physically below the position that you should take when singing. Having this position, without stopping consciously to take a breath, move quickly and spontaneously up and out right at the hips, more out than up. Do it in a free, flexible manner, moving out and straightening the bent knee. The instant the movement is made sing, spontaneously, a tone about the middle of the voice. Try it over and over until the movement is free and flexible. Try the movement at first without tone. The psychic moment to start the tone is just after the movement is made, not before the movement. Move and sing. Do not sing before you move, do not hesitate after you move. If when you attempt to sing in this way, you push the chin up and out, you will defeat the whole process. The pushing of the chin up and out is the result of thinking tone up and out, thinking it locally. As we said before, all singers are stronger in the driving force than in the controlling force. To equalize more nearly these two forces when you move and sing, think down, down into the body, or down on the body. Sing from the lower part of the body through the throat freely and spontaneously. In moving do not rigidly grip or harden any muscle, for all muscles of the body will be brought into action and the movement must be free and flexible. By this movement, you assert the position of the body, you give it, as it were, authority to sing for you. If you manage to do this movement somewhat nearly right, you will arouse a sensation of vitality and energy, a sensation which will create within you the desire for more, for a more definite idea of what these movements really are, which we hope in the near future to give you.

There are practically three kinds of singers; first, the physical singer—the singer who consciously and locally uses and controls muscle, the singer who attempts to sing without correct technique. This class of singers, and, of course, we speak only of those who have been trained, or who have studied, embraces the great majority of all singers. The second is the mental singer—the singer who may have good technique, musical knowledge and voice, but whose use of voice and whose interpretation is purely mental. Such singers sometimes, in their way, are a great success. The third class of singers are the singers, who, having correct technique, musical knowledge and voice, have developed their inner, their higher nature, their emotional powers. This is the class of singers from which come the great singers of the world; but this class of singers is not possible without free, flexible, vitalizing movement. Later we hope to tell you something of the greatest problem that confronts the student, the threadbare subject of breathing—automatic breathing or breathing through movement and controlling from position.

OPEN OR COVERED TONE.

BY E. J. MYER.

THE question as to the use of open or covered tone is very much in dispute at this day and age among teachers and singers. There are those who claim that open tone only is correct; others that there must be covered tone. We are quite sure that if the disputants could get together and settle the question in a calm, rational way there would be no longer any difference of opinion. In the first place the advocates of the open tone do not understand just what the other side means by covered tone. On the other hand, those who stand up for covered tone do not always understand what is meant by open tone. We will give both sides of the question and let the reader decide for himself. The whole question is settled scientifically by a physical fact; and, as we have said before, a physical fact is a stubborn thing.

It is a well-known fact among those who know the voice scientifically that there is a constant change in the plane or level of the vocal chords as the voice ascends or descends. About the middle of the natural compass of the voice the plane of the chords is practically horizontal or level. As the voice ascends or descends from this point, which we call the level or station note, the plane of the chords constantly changes. Let the reader bear in mind that we are now describing the movements of the correctly trained voice, a voice that is used according to the demands of Nature, according to Nature's laws, not a voice that has been warped by someone's preconceived or arbitrary ideas.

As the voice ascends above the middle or station note, the larynx gradually lowers a little and the back part of the larynx slowly becomes a little lower than the front part. The plane of the chords then, of course, dips back a little. At a certain point in ascending the tones begin to color; owing to the position of the larynx and the plane of the chords the tone is reinforced more by low resonance, hence more color. At the transition points where the tone changes from the chest to the medium, or from the medium to the head tones, it will depend upon whether the voice is a male or female voice; there is a complete change—a change not only of form and adjustment, but also a change of mechanism. When the larynx thus lowers in ascending and the plane of the chords dips backward, the air current is thrown farther back under the roof of the mouth and follows along under the roof of the mouth to the front. Of course, the tone must always come to the front, forward and up. In the properly trained voice, when all movement is automatic and unrestrained, when the larynx lowers, the soft palate rises; thus the form of the tone which is called covered tone is larger than the form of the so-called open tone. The tone is just as free and just as brilliant, though of a different quality from the open tone. The tone is not black, nor is it somber, as many suppose. This full, large form which is called covered tone, owing to the fact that the tone follows along under the roof of the mouth and is not sung straight out, is the most beautiful tone of the voice.

When the voice descends from the middle or station note in the properly trained singer, the plane of the chords is directly the opposite of that which takes place when ascending; the front part of the chords gradually becomes a little lower than the back part and the tone more open. The very low or the lowest tones in all voices are the only ones that should be sung out or almost out of the mouth. When the plane of the chords is not allowed, through local effort or wrong influence, to dip forward in descending, then the low tones are invariably back, somber and often throaty.

The important question then is how to influence the plane of the chords in ascending and descending. It cannot be correctly done locally. It must, therefore, be done indirectly. The plane of the chords, as we have found, is due to the adjustment or movement and position of the larynx. This adjustment, to be right and natural, must be automatic; hence it resolves itself into a question of bodily movement and position, of bodily influence. As we have said before, there is no strength properly applied except through movement, but it must be free, flexible movement. There is no such thing as correct, direct, local influence in adjusting the parts in artistic singing. In fact, the pupil need know nothing of the change in the plane of the chords if he is rightly directed as to placing color and quality.

In order to reconcile the advocates of open and the covered tone, we will say that correct, open tone does not mean out of the mouth or white tone. All tone must be forward and up. All tone must be open and free so far as form is concerned. All tone must be placed forward and up and reflected into the low cavities in order to have fullness and beauty. On the other hand, covered tone does not mean back pitched and somber tone. The covered tone must come to the front, must be up and forward; in fact, the tone that is artistically covered is placed higher than that which is called the open tone. It is colored by reflection and the resonance of the low cavities and chest resonance; whereas the tone that is sung open, not covered beyond a certain point, loses all the reinforcing influence of the low cavities.

All great singers use covered tone according to the above standard. They would not be great if they did not. Large voice and extended compass do not always mean a great singer. Many advocates of the open tone cover naturally and do not know it. They think the tone is open because it is not pinched and somber. We could cite many individual cases. The mistake of many is that they try locally to force the change from open to covered tone; hence they pinch and contract and the tone becomes small and somber. On the other hand, the mistake of others is that they attempt to force the high tones open or out in accordance with their own theory; hence hard, white tone and absolute strain. The fact is that such advocates of both theories do not understand that form and adjustment, to be right, must be automatic, must be in accordance with Nature's laws or demands.

THE reason why many young pianists are heard of only to disappear at the time when their full development should have arrived is that they are told they are great when they are not. I have experienced development and I know what I am talking about. In those cases where pianists appear only to disappear, precocity has been mistaken for talent. Precocity has its value, but it does not make an artist—JOSEF HOFMANN.

WITH THE CRITICS.

There are critics and critics. Some have great ability. Some are honest and cannot be influenced, others are otherwise, as we all know. There are critics who like to air their learning, and thus often lose sight of the main facts in the case, and at times almost lose sight of the performer. A critic is really not a critic who cannot and does not give both sides of the question. Opera and concert singers are sometimes criticized severely for some little slip they may have made when otherwise their work may have been unusually good. When singers are more than fifty per cent. good, they begin to attract attention; and when seventy to eighty per cent. good, they are making a public record. There is not a singer to-day in the world who is a hundred per cent. good. Perfection is impossible in the human voice. The voice is influenced continually by the physical condition of the singer.

SOME VOCAL TRUTHS.

As an example of unfair criticism, we want to call to mind a book which appeared about fifteen years ago, a book called "Voxometric Revelation," by Alfred Augustus North, printed in London. This book was certainly erratic and contained some things that no one could or would accept as the truth. On the other hand it gave in a very definite way many great truths that all vocalists should know, but which seldom or never appear in books on the vocal art. In the many criticisms on the book, not one line of credit, so far as we know, was given the author for those great truths. We give below a few extracts from the book:

"Singing, when properly understood, is a spontaneous and natural act."

"There is really only one resonator, which is the chest and head together."

"The initial step to take, therefore, in overcoming the voice is to acquire the right position or pose of the body, as the latter is to become the sound-board of the former."

"On no account must the student of singing sing right out of the mouth, as it were. The pure and natural voice must be associated with sympathy and reflection, which singing straight out of the mouth cannot give."

"People in these days do not want so much to be taught what they should not do, but rather what they should do."

"To produce perfect results, man must make use of all his organs and all his intellect in the manner prescribed and assigned to him by Nature. By Nature the expression of man is his voice, and nothing short of the whole body can express this voice perfectly, either in man or women."

"When Nature is obeyed, all the mythical obstacles vanish, and the student can understand everything that he requires to know, both how to do it, and why it should be done, for the voice is not born of anything which we can see, but springs from an invisible influence, never yet acknowledged."

"A true theory, based on true science recognizing causes, not effects, admits of no necessity to study and discover faults."

"The higher in pitch the tone, the lower in the chest it must be directed, because the higher the tone, the more vibrations it contains. Consequently the heavier it is, and therefore the more sound-board it requires; and accordingly it follows that it is impossible to properly support any tone high or low in the throat, the larynx being merely the doorway for the passage of the voice."

"The voice is your inner or higher self expressed not at or by, but through the vocal organs, aided by the whole body as a sound-board."

A STARTLING FACT.

For many, many years, aye for centuries, singing has been classed under the name of an art. The higher or cultured form of singing has been called the "art of singing." It has been considered as one of the fine arts, in fact, it is often called the "divine art." For many years the training and development of the singing voice has been known as the "science of voice." The science of voice and the art of singing is as familiar as a household word to all vocal teachers. Right here, however, we are confronted with a most startling fact.

In all the many years of the existence of the science of voice and the art of singing, there has never been given to the vocal world a comprehensive, definite, logical system for the scientific development and training of the singing voice; a system founded upon Nature's laws and demands, a system founded upon "The Truth, for science is definite knowledge, science is The Truth." No doubt many of the world's greatest vocal teachers, through conscientious study, research, and years of experience, have from time to time worked out systems or methods that were the result of Nature's demands as they saw them, that were very near to the truth, or perhaps the whole truth. But unfortunately the successful teachers of the past have failed to reduce their systems to print, have failed to logically and scientifically formulate their systems or methods and give them to the vocal world with definite instructions as to their use or practical application. Their knowledge acquired, often the result of unusual talent and long experience, is thus lost to the vocal world.

THE SCIENCE OF VOCAL DEVELOPMENT.

It is true that many exercises, studies and vocalises have been written from time to time: many of them of great worth and value to the vocal profession—but exercises or studies alone do not make a system or a method, it matters not how well graded they are or how comprehensive they may be. Then, too, the best of the written studies are a help only on the artistic side, are of little or no help in the scientific production and development of the voice; also many books have been written on the art of singing, some of which are of great value; some have stated here and there great and lasting truths, but the definite scientific and logically formulated system has yet to appear. The art of singing is one thing, the science of voice development is quite another thing.

A definite, logical and scientific system or method for the training and development of the voice must be based upon three things. First—A Fundamental Principle of Voice. Second—A True Theory founded upon the fundamental principle. Third—The Devices for the study and understanding of the theory and the development of the principle. Perhaps we had better say four things: having found the principle, the theory and the devices, the fourth thing, the important thing from the practical side, is the definite instruction for the scientific use and application of the devices.

Many times a very serious mistake is made in classing a device as a principle: or in classing a condition as a principle. A system or method for the training and development of the voice can be scientific and correct only when one principle follows another in logical sequence. Of course The Theory founded upon each principle must be correct, and the devices must be logically formulated or graded, backed by definite instruction.

REGULATING THE DIAPHRAGM.

A True Story.

In a village in New York State there was a choral society of about forty voices. The man who conducted or drilled this chorus taught music in the public schools in a nearby small city. Occasionally some one in this small city wanted a few private lessons in voice culture and singing. Of course, the man who teaches sight singing in the public schools is always equal to the occasion. In the village choral society also some one would now and then want a few private lessons. A prominent gentleman in the village who was very fond of music and who was a financial supporter of the chorus would occasionally stroll in to hear the rehearsals. One evening as he walked in he found the leading tenor of the village sitting in the back part of the hall. You know there is always a leading tenor in every village. This tenor was also the leading tenor of the chorus and almost the only tenor. This gentleman said to the tenor:

"Why, Joe, what are you doing back here? Are you ill?"

"No," replied the tenor, "I am not singing to-night."

"Why not? They surely need you up there."

"Yes, I suppose they do," replied the tenor; "but—well, you see I am taking private instruction now from the professor and he does not want me to sing in the chorus for a couple of weeks."

"Why not?" asked the gentleman.

"Well, you see," replied the tenor, "the professor is just now regulating my diaphragm, and he does not want me to sing for a couple of weeks until he has it thoroughly regulated."

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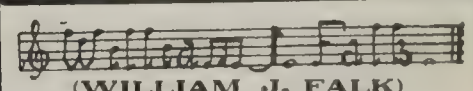
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Editor for February, J. Cuthbert Hadden

The Department for March will be Edited by Mr. Frederick Maxson

*[Mr. J. Cuthbert Hadden is one of the best-known British writers upon musical subjects. For many years he was a successful organist and choirmaster. Many of his books have met with wide favor. The following department is thoroughly practical and, like everything Mr. Hadden writes, very readable.—*EDITOR OF THE ETUDE.*]*

SOME COMMON FAULTS IN SERVICE PLAYING.

"EVIL is wrought by want of thought," said Tom Hood. The saying is peculiarly applicable to many of the little faults one often finds in church service playing. The organist may be technically competent, but either from indifference or from want of "thinking" enough about the details of his duties, he may fail in securing the most satisfactory results in the work to which he has been appointed.

THE OPENING VOLUNTARY.

Let us be practical and take the ordinary church service in its usual order. That means beginning with the opening voluntary. Now, what should our opening voluntary be like? Obviously, it should be of such a nature as to prepare the minds of worshippers for the service which is to follow. It is perfectly true (and pity 'tis 'tis true) that the bulk of the congregation generally arrive after the voluntary has begun (some even after it has ended); that too often it becomes merely a cover for all the noise and distraction of people settling into their seats. But there are always the others to be considered—those who like music and come to church in a devout and worshipping spirit, looking to the organist to put them "in the right key," to give them in his voluntary something that will harmonize with their mood, something that will strike a responsive chord in their breasts.

Now many organists completely fail in this particular. They will ramble through a formless, insipid, tuneless extemporization; they will give out something of an utterly inappropriate nature, with perhaps secular associations of the concert hall, or even the opera; or they will assertively fill up the organ tone until the whole power of the instrument is expended. In all such cases a mistake is clearly being made. An opening voluntary should be quiet, dignified, gradually increasing in breadth of tone, full of rich harmonic progressions, beginning and ending softly and with no attempt at display or ear-tickling ornamentation. A service-prelude of that kind can hardly fail of its purpose with those to whom the voluntary is a matter of interest and a devotional incentive. If it does, it will not be the organist's fault.

STIMULATING GOOD CONGREGATIONAL SINGING.

Consider now the question of playing over the tune or chant before choir and congregation rise to sing. This would seem to be, for any competent organist, a very simple matter. Nevertheless, it is astonishing what errors are committed here, even by organists of some distinction. A tune will be "given out" with such a soft organ tone that the congregation is quite unable to distinguish it, because the sound does not penetrate any distance into [illegible] W. T. Best satirized this as the "I-hope-I-don't-intrude" style.

It is quite a wrong style. The chief object of playing over a tune is to let the congregation hear it clearly and distinctly, and they should hear it clearly and distinctly as well when the hymn to follow is, say, *Jesus the Very Thought of Thee*, as when it is a rousing thing like Luther's *A Mighty Fortress is Our God*. Moreover, in addition to a clear enunciation, there should be some correspondence between the "giving out" and the general character of the hymn. That is to say, *Jesus, the Very Thought of Thee*, while being played over clearly and distinctly, should be played over softly, while *A Mighty Fortress* might very well work up all the resources of the organ. In this way you inspire a congregation to join with "heart and voice" in the hymn you are preluding.

There is another important point. Many organists "give out" the tune without any regard for strict tempo. They will adopt any speed but that in which the hymn is to be sung; with the natural result of a bad start, which sometimes does not adjust itself to the right time before the second or third verse is reached. It is essential that the tempo and rhythm of the tune be impressed on the congregation before rising; and to this end it is more than ever necessary that the tone be audible and distinct. Of course, it is not necessary to adopt a noisy style for this end: a clear solo stop, a soft open diapason or flute will be sufficient for general purposes. But a good effect may often be gained in preluding a grand jubilant hymn by using a loud and striking combination which will arouse listless hearers, and awaken some enthusiasm in choir and congregation. Of course, anything extravagant or in bad taste must be avoided.

In this connection something should be said as to the speed at which hymns ought to be taken. In many churches the speed is stereotyped, whatever be the nature of the hymn. Thus, one hears it remarked that at such and such a church the hymns are sung "slow," while at such and such another church they are sung "fast." To anyone who thinks at all this must appear as absurd uncommon sense.

APPROPRIATE HYMN PLAYING.

The occasions for which hymns are provided range from the deepest sorrow to the highest jubilation, and the time of the music should correspond. A fine, stately tune like the *Old Hundred* should not be made to go at the rate of *Onward, Christian Soldiers;* and surely *Come, Holy Ghost, Our Souls Inspire* is not to be rushed through like a processional. Even in the same hymn the tempo may be varied with the character of the words. Thus, in *Nearer, My God, to Thee* a very effective *accelerando* can be introduced at the fourth verse, beginning *Then, with my waking thoughts.* Here, however, one wants the backing of a good choir, and perhaps (at first) a little staccato from the organ to mark the new rate.

I have spoken of a bad start after the tune has been played over. Sometimes this is due to the organist having no settled method of leading off after choir and congregation are on their feet. One time he will put down the full chord at once; another time he will sound the melody note a little in advance; yet again he will choose the bass note and sound it on the pedals. Personally, I prefer the last method as being least obtrusive, especially if the pedals are for the moment left uncoupled to the manuals. Sounding the melody note in advance always strikes me as vulgar, and the full-chord-at-once plan seldom gives a clean start, unless one has a very fine choir. The point is that the organist should adopt one or the other method and *stick to it.*

One would like to enlarge on this important subject of expression, for here more faults are committed than in any other direction. It is not only that organists fail to bring out, by the amount of accompanying tones, the ever-changing points in the text of hymn or psalm, but that they too often attempt a sort of tonal "word-painting," which is *bizarre* and distracting and wholly opposed to devotion. Never a bird must be mentioned, but they are tempted to twitter on the higher ranges of the manuals; and thunder cannot be hinted at without a "realistic" use of the lower notes of pedal and manual. No worshipper really likes this sort of "expression." Now, let organists be assured, no worshippers like the persistent use of a loud accompaniment to the singing, which is only too prevalent. The organ should never be made the chief factor in the musical service. It is there to *support,* not to drown, the voices; and the best effects are always produced where the player keeps his instrument well in reserve.

THE CLOSING VOLUNTARY.

In that case may the organist not "let himself out" in the closing voluntary? It depends! There are organists who always, as a matter of course, indulge in "fireworks" at the end of the service, whatever the nature of the service may have been, or whatever may be the ecclesiastical "season"—Lent or Christmas. To catch the proper inspiration for the concluding voluntary, it might be suggested that the organist should listen to the sermon. It is very bad taste, after an expressive and emotional discourse, to hurry the people out of church with a trivial march or show piece. Something of a quiet, dignified character would be far more appropriate. There are times when such music as fugues, oratorio choruses, joyful postludes and stately marches would be very effective and in harmony with the preceding service. But the organist must note such occasions intelligently and with sympathy, and have his repertoire always ready to his hand to choose from as may be dictated by circumstances. In a word, to go back upon Tom Hood, he must "think" from beginning to end, so that evil may not be wrought.

O MUSIC, thou who bringest the receding waves of eternity nearer to the weary heart of man, as he stands upon the shore and longs to cross over, art thou the evening breeze of this life, or the morning air of the future?—JEAN PAUL RICHTER.

MUSIC is well said to be the speech of angels; in fact, nothing among the utterances allowed to man is felt to be so divine. It brings us near to the Infinite; we look for moments, across the cloudy elements, into the Eternal Sea of Sight, when song leads and inspires us. Serious nations that can still listen to the mandate of nature, have praised song and music as the highest, as a vehicle for worship, for prophecy, and for whatsoever in them was divine.—THOMAS CARLYLE.

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SIR HUBERT PARRY ON ORGAN MUSIC.

People are often surprised at the limited quantity of really first-rate organ music there is, compared with music for other instruments. In a lecture delivered some years ago, Sir Hubert Parry showed how inevitable this is. The organ is too grand an instrument to be tractable. There is a good deal of romance about it, and long association with religion and religious art has cast a sort of glamor over its sounds, which enables people, up to a certain point, to make great effects with very simple means. It seems easy to produce attractive results by extemporizing; and in a theatre an organ has almost always a very telling effect in a church scene of any kind.

But when music comes to be written down, or taken away from the illusive conditions of a theatre, it is judged by everybody, consciously or unconsciously, in a very different way. Then nothing but what is worthy of the instrument will stand. So that it must rise to the highest pitch of grandeur, dignity and power. "Tuniness" for the organ may take people in for a little, but it cannot stand the test of time; while the average show piece, such as modern marches, offertories, fantasias, and the like, made to display the misdirected abilities of organists at the expense of a noble instrument, are nothing less than ignoble and repulsive to the refined taste.

The organ seems to be essentially the instrument for the accompaniment or performance of religious music of a pure kind. Not the kind of religion that is fostered by trumpery kickshaws and tinsel, and dressed-up dolls, and every kind of theatrical trickery, which is only an external tickling of the senses, and has its part in the outer man; but that religion which lives in the innermost soul of man, and holds its place and exercises its influence in its deepest emotions.

Such, in effect, is Sir Hubert Parry's explanation of the dearth of first-rate original organ music. The reader will readily infer that Sir Hubert is one of the puritans who declaim against arrangements for the instrument. There, of course, Sir Hubert is somewhat illogical, for if there is such a dearth of original organ music as he admits, why not draw on other sources?

SHOULD ORGANISTS EXTEMPORIZE?

THE question as to whether an organist should extemporize is a very practical one which, judging by recurring correspondence in musical and other papers, seems to excite a perennial interest. The answer would seem to be: "Why not, if they can do it?" We all know that Mendelssohn's improvizations were enchanting. Guilmant was a master of the difficult art. Alfred Hollins, the blind organist, is a perfect genius in that direction. And there are other capital improvizers whose names will at once occur to the initiated.

So, then, in answering the question whether organists should improvize, one would say, "By all means—*if they can do it.*" The reservation is crucial. Few organists *can* do it. And there are fewer people, let it be added, who know whether they can or not! The improvization which delights an ignorant audience is one that makes plenty of noise, introduces an abundance of crashing chromatic chords, runs, arpeggios, shakes, Vox Humana and Voix Celeste effects, pedal rumbles for thunder, shricks on the full Swell for lightning, and so on.

Not long ago the writer heard an organist extemporizing an introduction to an anthem. He began with a phrase or two of the anthem, but then deserted his theme, and dashed up and down the keys—from manual to manual—with excellent agility and great exuberance of tone-color, but with no relation whatever to the anthem which was to follow, and, indeed, in a way singularly inappropriate. Of course, the majority of his hearers received an impression of the immense cleverness of the executant, while only the few better-informed detected the tricks of the trade, and set the right value on them.

An orderly, well-built improvization is a pleasure to listen to, but a pleasure of rare occurrence indeed. The art should be more freely cultivated by organists, but it must be cultivated in a systematic and intelligent manner. Improvization has to be "worked for" like other things: it will not come by itself. "Those persons," says a French musician, "who suppose that the improvizator advances himself uncontrolled to the chances of inspiration, that he rushes headlong into the unknown, have the falsest notion of his art that it is possible to hold, and the most unworthy, also. The great improvizator is, on the contrary, the most sagacious, well-balanced, level-headed of musicians. These qualities are indispensable." They are, and it is because they are so generally lacking that improvization is more often a pain than a pleasure to the listener. A word to the wise should be sufficient.

ABOUT ORGAN "ARRANGEMENTS."

THERE are "back-number" purists who continue to insist that the organist should play nothing, either in church or concert hall, but music originally written for his instrument. It is a very absurd contention, not for a moment to be taken seriously. Certainly there is plenty and to spare of "original" organ music, but, apart from the classic composers for the instrument, the bulk of it is very dull stuff.

Beside Bach, Handel and Mendelssohn, which of the great composers have written specially for the organ? Not one. Even Brahms, whose sombre and serious style would have exactly suited the organ, gave the instrument practically no attention.

As a matter of fact, organ arrangements are necessary if only because there is not enough interesting and inspired original organ music to go round. Without arrangements there could be no *Pastoral Symphony* from the *Messiah* from the organ at Christmas; no *Dead March* at funeral services; no *Wedding March* at weddings; and the average person would fail to hear a vast amount of the best music. The puritans tell us that there is no excuse for organ arrangements now, when everybody can hear a composition played or sung as the composer intended. This, of course, is very far from being the case. In large towns you may hear most things in their original form if you have patience and pence. But in small towns and in the country districts generally it is very different. Orchestras are not yet, and never will be, as common as organs, and there are thousands of genuine music-lovers who are entirely dependent—and gratefully dependent—on organists for a hearing of transcriptions from orchestral scores.

Besides that, it is often a pleasure to those who have heard a good orchestral or piano piece to refresh their memory by listening to it on the organ. And, further, though the greater amount of adapted music is better heard in its original form, some things are intrinsically better suited to the organ than to the instrument for which they were composed. Mendelssohn's so-called *Funeral March* in E minor, from the *Lieder ohne Wörte*, comes out with more effect on the organ than on the piano. The same may be said of some of Handel's oratorio overtures and choruses, as compared with his concertos written expressly for the organ.

After all, what *is* organ music? Look at the last movement of Mendelssohn's first Organ Sonata. This is one of the finest organ pieces ever written, but it is absolutely the only thing of its kind. One has even heard it denied the title of organ music! But surely here is an answer to the question, "What is organ music?" Is it not, stated in a word, music that can be *made effective* on the organ? Let the thing you select to play be good in itself and suitable for performance on the organ, and whether it is original organ music or an arrangement from voice, violin, piano or orchestra, you may be sure that, if you are a capable executant and have an adequate organ, your work will be appreciated.

THREE IN ONE.

BY FRANK G. ROBERTS.

THE student who takes up the serious study of the pipe organ finds that the great difficulty is to get both hands and the feet working successfully at the same time. The student sees three parts—right hand, left hand and pedals—but the psychologist sees four parts—right hand, left hand, right foot and left foot.

This suggested to me the idea of exercising the right hand with the right foot, the right hand with the left foot, the left hand with the left foot, the left hand with the right foot, both hands with the right foot, both hands with the left foot, both feet with the right hand, both feet with the left hand and then finally both hands with both feet. There were practically no exercises which covered this point, but I succeed in making up some from a hymn book—some indeed were only a measure long. Just then I was working upon the exercises in Stainer's Instruction Book and having great difficulty with them. By the specialized practice indicated above I found that it was possible to play the Stainer exercises with much less floundering. It is simply good pedagogy applied to organ playing going from the known to the unknown—not jumping into the deep sea of organ complexities without any knowledge of how to swim a few strokes. I found some of the exercises in Mr. James H. Roger's instruction book very helpful and interesting.

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through their noses—but it requires an immense amount of training to make them mellow enough to blend with others. And it frequently happens that after a painstaking choirmaster has removed the rough edge from a boy's voice, the little chorister shows his gratitude by going off to some other church where the pay is perhaps a shilling a week more. Of course you may legally bind him down, but he may turn nasty, and a sulky boy is intolerable.

"It is also important to bear in mind that it is impossible to put old heads on young shoulders. A boy's singing—with rare exceptions—is mechanical and soulless compared with a person of mature years. You cannot expect to get a proper appreciation of and feeling in the words by boys under 14; and even if you could, there remain the difficulties attendant on their training and behavior. Some churches may be so favored as to secure good boys from cultured families, but the ordinary Sunday-school boy's manners, for instance, apart from his vocal training, require a deal of polish and cultivation before he can be pronounced fit and proper. Choir boys are a source of endless anxiety and trouble to most choirmasters, and far greater results in every way can be more easily secured when they do *not* take the place of women in church choirs.

"Boys are sometimes enlisted in mixed choirs, but their voices do not always blend with those of women. In Wales especially they are frequently used in the alto part, but the effect is often spoilt by a forcing of the voices. Speaking generally, it is better to have either boys and men, or women and men in church choirs, the latter being the most satisfactory in every way."

CONCERNING THE ECHO ORGAN.

BY HARVEY B. GAUL.

THE use of the Echo organ often seems unjustifiable. It is often abused as a trick instead of being used as a legitimate means to gain an effect. For instance, a favorite "stunt" (and the word "stunt" is really the word for it) is to use the Echo organ in the middle of a melodramatic piece, say *The Storm* by Lefebure-Wely or Lemmens. The performer's idea may be to portray that "Holy Peace" or pervading quiet, that is supposed by the musical nature faker to come in the middle of all storms. You take a good healthy "storm" and let it rage chromatically up and down the great manual, and even have the thunder and lightning growling upon your 32-foot Bourdon. Presto! The turmoil and tumult stops and away off somewhere the tremulo and trill of some bird-like stop on the Echo organ is heard.

The contrast is certainly marked, but the effect is somewhat absurd. The "heavenly strain of far-off bells" is in truth a rather crude form of creating picture music. In this way it is laughable when in storm pieces the Echo organ is used. One feels inclined to turn and look for the music and most people do. It is just like watching fireworks and saying, "Ah-h-h" at the sky-rockets.

There is a way in which the Echo organ may be legitimatized (not that the organ is not legitimate, but that the organist's playing of it often is not), and that is to play a few introductory chords on it preparatory to a recital. The old school of pianists were wont to improvize for a minute or two very quietly ere they opened a recital. Suppose an organ recital opens with a heavy *Fugue* or a *Toccata* of Bach's. The effect of the opening passage is a crash for the audience. The opening smash of tone is as startling as the sudden blast of a steamboat whistle. Would it not, then, be a good idea, presuming that the recital opens with a fortissimo passage, to prepare the audience by playing a short hymn or a few chords as a sort of prologue to the recital proper? The pianists use such a scheme and it sounds very well. The prelude need not be lengthy, on the contrary, it is better short. The influence on the audience, providing it is revelant to the program, would be very gratifying.

TALKING DURING THE VOLUNTARY.

In church playing, it is the function of the voluntary to create the proper atmosphere for the service. The conscientious organist is greatly annoyed, therefore when members of the congregation talk throughout the voluntary. Of course, they think they are disturbing no one, as the organ drowns them out. Nevertheless, under such conditions, even the genius of a Handel or a Bach could never create an atmosphere. With malicious pleasure I have at times cured such disturbers by ending a loud passage with a sudden pause—a complete stop in the music. Of course this leaves the disturbers in the midst of a sentence, talking rather loudly, and the consequent confusion has effectually cured them of their habit. These are vigorous measures and this method should be used only as a last resort.

Naturally, effective use of the pause depends entirely upon the selection being rendered. Some works present ample opportunity for effective pause, while others do not.

THE QUALITY OF GOOD MUSIC.

ANY student of the best contemporary musical journals in Europe and America cannot fail at times to wonder what becomes of all the new music that is written—not the cheap music of commerce, but music designed to reach the hearts, or at least the heads, of cultivated musicians. Operas, symphonies, cantatas, tone poems innumerable, are launched almost daily on the sea of life. For the most part they make their little splash and then sink gracefully to the bottom. Now and then one of them manages to keep afloat, and thoughtful people wonder why this one frail barque should sail safely where many apparently stouter built vessels have sunk. Why is it that one composer can so use the twelve notes in the chromatic scale as to produce a living work, while another fails utterly?

"As the same block of marble," says Eduard Hanslick in his work, *The Beautiful in Music,* "is converted by one sculptor into the most exquisite forms, by another into a clumsy blotch, so the musical scale, by different manipulation, becomes now an overture by Beethoven and now one by Verdi. In what respect do they differ? Is it that one of them expresses more exalted feelings or the same feelings more accurately? No, but simply because its musical structure is more beautiful. One piece of music is good, another bad, because one composer invents a theme full of life, another a commonplace one; because the former elaborates his music with ingenious originality, whereas with the latter it becomes if anything worse and worse; because the harmony in one case is varied and novel, whereas in the other it drags on miserably in its poverty; because in one the rhythm is like a pulse, full of strength and vitality, whereas in the other it is not unlike a tattoo."



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THE UNCHANGING VIOLIN.

EDITED BY ROBERT BRAINE.

It has often been said that the violin, of all musical instruments, has not been improved or changed in form for the past two hundred years. About the year 1700, Antonius Stradivarius, the immortal master of violin making, was entering on his "golden period," in which he made many of his most glorious masterpieces, some of which are, at the present day, delighting multitudes on the concert platform. Now, two centuries after, our best violin makers are devoting their best efforts to make violins which are, to a hair's breadth, exact copies of these marvelous instruments.

Think of the improvements which have been made in other instruments during that time. Compare the wonders of a modern grand piano, with its magnificent sonority and singing tone, to the tinkling harpsichord of that day; contrast the great organs of to-day with their wilderness of pipes and vast resources of tone, to the simple organs of the day of Bach; think of the inventions which have made modern wind instruments marvels of tone, the invention of the Boehm system flute, the development of the modern French horn and other brass instruments. In the face of all of this the violin has remained the same in every respect as when it left the hands of Stradivarius, Guarnerius, Maggini and the other masters of violin making.

Gladstone, the late prime minister of England, said that it had taken fully as much ingenuity and genius to perfect the violin as it has to produce that marvel of mechanical invention, the locomotive, but he neglected to say that while the violin seems incapable of radical improvement, the locomotive has been constantly improved and changed since its first invention, and is still in process of evolution.

While no improvements have been made in the violin for two hundred years, which have come into really general use, with the exception of the lengthening of the neck and increasing the size of the bass bar, which are mere details, it is not because violin makers have not tried to improve it. Thousands have experimented, and countless theories have been tested, but all to no avail. A few changes and alleged improvements have come into very limited use for a brief period, only to sink into oblivion in a short time.

BAKING VIOLINS.

A large volume could be filled with interesting accounts of these efforts to improve the violin. Every kind of material has been experimented with. Wood of every conceivable kind has been used, as well as other materials. I have seen "freak" violins made of iron, tin, aluminium, glass, porcelain, and even one made entirely of glue. It goes without saying that this "glue" fiddle failed to develop a very brilliant tone. After all the countless experiments, however, it has been found that nothing gives so good a tone as tops made of pine and backs of maple. Then a vast amount of experimenting has been done in treating the wood by different processes. Many years ago some genius suggested the plan of baking the wood from which the violin was to be made, and this method had quite a vogue for a time, only to be discarded as worthless. Some valuable old violins, made by the great masters, were put in the oven and baked in the hope of "improving them." It is needless to say that they were practically ruined in the process. Another theory which has been often tried is that the tone can be improved by filling the pores of the wood with some kind of oil or other material, before the violin is made. All sorts of "fillers" have been used, including many different chemical substances, but no great results have been achieved.

Violin makers have done much experimenting with changing the shape of the violin, and altering the thickness of the top and back, only to find that nothing gives such good results as the dimensions laid down by Stradivarius. Savart, an eminent French scientist, made a violin the shape of an oblong box, with square corners, in the hope of proving that the shape of the violin had nothing to do with the tone. This "box fiddle" is celebrated in the history of the violin, and although many interesting facts were developed during the experiments of Savart with his "box fiddle," there has never been any danger of its supplanting the creation of Stradivarius, with its artistic shape and beautiful lines.

TUNING THE PLATES.

Probably more experimenting has been done along the lines of tuning the plates of the violin—the top and back—to various notes than any other. If, before the violin is put together, the top or back is suspended by a catgut string and struck with the knuckle, it gives a musical note of definite pitch, just as when one of the bars of a xylophone is struck. It has been the favorite theory of many violin makers that if the thickness of the top and back of the violin is gauged so as to give forth certain relative tones when struck, the violin when completed will possess an exceedingly fine tone. Many believe that the system of tuning the plates is the secret of the tone of the old Cremona violins. As might be supposed, there is much controversy as to the interval of the notes to which the plates should be tuned. A few years ago a firm of violin makers in Berlin announced that their experts had solved the Cremona secret, by the development of a secret system of tuning the top and back to certain notes. Many violins were made and submitted to all the leading violinists of the day, many of whom gave testimonials to the firm, alleging that the violins were the equal of genuine old Cremonas.

SOUND POST AND BASS-BAR.

As might be supposed, the sound post and bass-bar, the proper placing of which has so much to do with the tone of the violin, have come in for their full share of improvements. Sound posts have been made of every size, shape, and thickness, and of every kind of material. I have seen sound posts made of ivory, glass, bone, metal, vulcanized rubber tubing, and glass tubing, and of a hollow pipe of wood. Not long ago a violin maker showed me a sound post which flared out to three quarters of an inch in the middle, forming a circular disk, in which was bored a hole a quarter of an inch in diameter. The inventor claimed wonderful things for his invention (?). Then experiments have been made by increasing the number of sound posts to two, three, or even four posts set around at certain points in the violin, the bass-bar being removed sometimes, and one or more sound posts substituted.

Experiments have been made of making the bass-bar of various sizes and different kinds of material, of using a bass-bar under the E string, instead of a sound post, and using as high as four bass-bars. An experimenter in New York made a violin with four bass-bars, one under each of the four strings, and another violin with four sound posts, one under each string. He varied his experiments by trying two sound posts, and two bass-bars. While interesting as experiments, none of these changes from the established order has come into general use, and the best violinists will not have their violins fitted with anything but a sound post and bass-bar of pine, of normal size, placed in the same positions as in the days of Stradivarius.

Violin players are the most conservative of all instrumentalists, when it comes to supposed improvements, and want their violins fitted up exactly as in the time of Stradivarius. The chin rest is about the only invention which has come into really general use since that time. The patent offices of the United States and the European countries are full of inventions supposed to improve the violin, but their inventors have made nothing from them because violin players will have nothing to do with them. Considerable money has been made, however, by inventors of various forms of chin rests, and shoulder rests.

There are a few inventions of a minor character which deserve to come into general use. One of these is the vulcanized rubber tail-piece, which has an elbow, bending down at the back, over the ribs of the violin, and fastening on the pin which holds the tail-cord. This does away with the tail-cord altogether, as the tail-piece fits directly on the pin. The liability of the tail-cord to break, letting all the strings go, and causing the bridge to fly off, is one of the weak points of the violin, since it takes a good while to put on a new tail-cord, and get the violin back in tune. The new tail-piece does away with all this danger.

FIVE IMPROVEMENTS.

An Ohio violin maker claims to have made five distinct improvements over the ordinary violin, mostly in minor points, however. He makes the pin which holds the tail-cord at the back hollow, with another removable pin inside it. By pulling out the middle pin it is possible to look inside the violin, to see if the feet of the sound post fit, or for any other purpose, without taking off the tail-piece, letting down the strings, taking off the bridge, etc. This is an undoubted advantage. Every violinist suffers the inconvenience caused by the wearing of the notches in the bridge by the strings, with the constant tuning. The Ohio maker inlays the top of the bridge with four small pieces of ebony, where the notches for the strings come. As ebony is an extremely hard wood, the notches wear much less than if they were cut in the soft maple of the bridge. These notches, cut in the inlaid pieces of ebony, do not seem to alter the tone of the violin unfavorably. Another improvement of this maker is the hollowing of the string box somewhat further into the head of the violin than is ordinarily done, thus making it possible to push the A string further through the peg, when a new one is put on. In an ordinary violin, when

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a new A string is pushed through the peg, it strikes the end of the string box, which will not let it go through the peg far enough to admit of its being grasped by the fingers. Violin players often carry pinchers to use in grasping the end of the string when putting on a new A string. The maker's other improvements consist of making the ribs of the violin concave, and in making the top and back of several pieces glued together, which he claims gives greater elasticity, and consequently better tone.

Every little while some inventor thinks of some change in the violin which he believes is bound to revolutionize the art of violin making, or of some little improvement which will work wonders in the tone. One day a man came into my studio and said he wanted to sell me the patent rights for the country, under a patent for improving the tone of violins, which had just been granted to him. All the invention consisted of was the lacing of a little silver wire between the short lengths of string between the bridge and the tail-piece. He said that he had discovered that these short lengths of string vibrate when the violin is played, and produce discords with the notes being played on the other side of the bridge with the bow. The silver wire was to check these vibrations, and he claimed that the tone of the violin was wonderfully improved thereby. He demonstrated his invention for me, but unfortunately I could not see the slightest difference, whether his improvement was on or off, and did not invest.

THE BRIDGE.

It may readily be imagined that so important a feature of the violin as the bridge has not escaped attempts to improve it. Bridges have been made of various substances other than wood, such as ivory, bone, aluminium, etc. Every possible kind of wood has also been experimented with, as well as wood which has been soaked in various kinds of oil and chemical substances. Bridges have also been made with an extra foot in the middle and also with four feet, one under each string. The four-footed bridge had quite a vogue in England among amateur violinists seeking for novelties. After all these experiments and changes, however, the best violinists prefer the bridge made of maple with two feet, and with the same shape as originally designed by Stradivarius.

Possibly at some future time some genius will discover some really radical improvement for the violin, but although thousands of bright minds all over the world have been working on the problem for the past two hundred years, there have not yet been any results.

THE SOUND-REPRODUCING MACHINE AS AN AID TO VIOLIN STUDY.

One of the great disadvantages under which the violin student who lives in the country or in a small city or town labors is the difficulty of hearing good violinists, or good music of any kind. To such students the various sound-producing machines and the player piano offer great assistance. Records of the playing of leading violin compositions by the world's greatest violinists can now be procured, which, while they are very far from being as effective as the original, are still of immense educational value to the struggling violin student living in a place where good violin playing is never to be heard. Moreover, the student can have the record repeated as often as he likes, which would be impossible if he were hearing the original on the concert platform. Being the owner of a sound-reproducing machine, he can make himself familiar to a great extent with the great compositions of violin literature, as performed by great violinists. This cannot fail but to be of the greatest assistance in his violin studies.

The player piano can also be made of value to the violin student living at a distance from a musical center. In the first place, accompaniments to all the leading violin solos, for the player piano, are now available, and the student can make himself familiar with the accompaniments of the works he is studying. Many of the leading works for the violin are also arranged as solos for the piano, and can be secured for the player piano. If he possesses these the violin student can learn much of the general musical effect of the compositions.

Schumann in his rules for young musicians says that no one can become musical by "shutting himself up in his room like a hermit, and practising scales for several hours a day, but by a many-sided musical intercourse."

Of course, no mechanical invention can ever take the place of the actual human performance, both as regards singing, violin, piano, or in fact any musical instrument; but just as pictures, maps, photographs, and designs of all kinds are of the greatest advantage to students in other branches, so sound-reproducing records and the work of the player piano can be made of immense assistance to the student of music whose opportunities of hearing actual concert work are limited, if intelligently used.

I know of many leading teachers of singing who advise their pupils to get records of the leading grand opera singers and other great vocal artists, for use in their studies, and there is no reason why the violin student should not also avail himself of these wonderful inventions. Music is like a language, and, just as the student of French or German makes double progress if he hears the language constantly spoken, so the progress of the student of music is enormously expedited who is constantly listening to the best music. The next best thing to actually seeing an object is to see a photograph of it, so the next best thing to hearing a great violinist is to hear a sound-reproducing record of his playing. While much of the tone and shading of the performance of a human violinist are lost in the record of his playing, yet the phrasing, the brilliant passage work, and the general conception of the work are preserved, and the violin student can learn much from them.

ANSWERS TO VIOLIN QUERIES.

A. M. R.—It would be as difficult to advise you at long range what size violin your pupil would take, as it would be to say what size suit will fit him. What governs the choice of a properly sized violin is the length of arm and fingers more than age or height. Your best plan would be to have the pupil try different sizes. If his fingers are long enough to stretch the intervals on a full sized violin, in tune, by all means let him use it. If his fingers are short and stumpy, and he plays the tones too flat with the fourth finger when playing on a violin of full size, he had better continue the use of the three-quarters size. You will make no mistake in confining him to the use of the smaller size until his fingers can easily stretch the intervals of a full sized instrument, since it is very injurious to the ear to be continually playing out of tune, due to the fingers falling short, which often occurs from the use of a violin which is too large.

J. G.—It is impossible to say what is wrong with the tone of your violin without seeing it. Possibly there are ridges worn in the fingerboard under the E string from long continued playing, or maybe the nut is too low. The hair of your bow may not be fresh, or may not be properly rosined. Then again you may not have succeeded in getting first class strings. The best violin cannot give forth a good tone with poor or false strings. You live in a large city. Why do you not take your violin to a good violin maker, who makes a specialty of repairing high class old violins?

A. VAN H. M.—The Dancla Method, Hohmann Violin School, Hermann Violin School, and the Kayser Etudes, Op. 20, contain much excellent material for the beginning and would probably suit your purpose.

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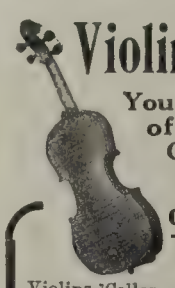
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PRESERVE YOUR BEST IDEAS.

BY THE EDITOR OF "THE ETUDE."

Sometimes our friends ask us how it is possible to find new subjects, new ideas, new material in the musical educational field. Let us all admit that there is nothing new under the sun. That thought must have been a platitude when Solomon first wrote it into Ecclesiastes. Yet, it is not wholly true. Electricity is as old as lightning. There doubtless was electricity long before there was amber to give it its name. Yet electricity comes to us now in a thousand guises that are really very new. Wireless telegraphy is still an infant in the scientific world. The marvels of radium have not yet done staggering our imaginations and toppling over the iron-clad theories of the old-time thinkers, who fail to realize that the things which seem the most substantial are after all the most fluid.

Again every writer has his own different way of presenting new facts, or old truths disguised in new verbal frocks. Each writer catches the rhythm of the hour and throws it into his lines in such a way that the reader of the musical journal feels the beat and is animated by it. Some teacher working quietly in a remote village discovers a better method of developing some one of the thousands of little details that come up in the daily work of the pupil. She puts this in simple words and we are always glad to pass it on to The Etude thousands who with unprejudiced minds seek the best, no matter whence it comes.

Some of the world's greatest advances have come from the impulses first sent out from tiny hamlets. From the very start The Etude has been splendidly democratic. Side by side with some article written by a musician whose name will be immortal you will find paragraphs by some writer delivering her first message to the musical world. We want it that way. Merit, suitability for our needs, timeliness, and pulsating vital interest determine the availability of all articles sent in. Influence, prestige, advertising have nothing whatever to do with it. We are glad to read anything that has some new and refreshing thought,—anything that shows that the writer has the rare ability to consider old educational ideas from a new angle or the gift to invent practical methods.

Successful writing, whether in music, geology, navigation, plumbing or in any other field, depends upon richness of thought. It is the expression of that wisdom which comes from a sound, alert, sympathetic mind, housed in an active body which has traveled through the halls of learning, those wonderful edifices which nature has erected round about all of us. Sometimes we think that if many of the writers who submit articles to The Etude had taken the pains to make a closer study of the delightful art of writing,—had, for instance, read such books as Arlo Bates' *Talks on Writing English,* or Barrett Wendell's *English Composition,* they could express themselves far more successfully. Having a message and having the ability to express a message are two quite different things. At this moment there are doubtless many teachers just upon the edge of a splendid idea that deserves to be preserved,—an idea that must be wasted because these teachers do not understand the preserving process.

The gift of writing can not be cultivated merely by reading books. As in the case of the composer, the message is always more important than the delivery.

Sir Hubert Parry in *Style in Musical Art* expresses the thought in its relation to Music in the following way:
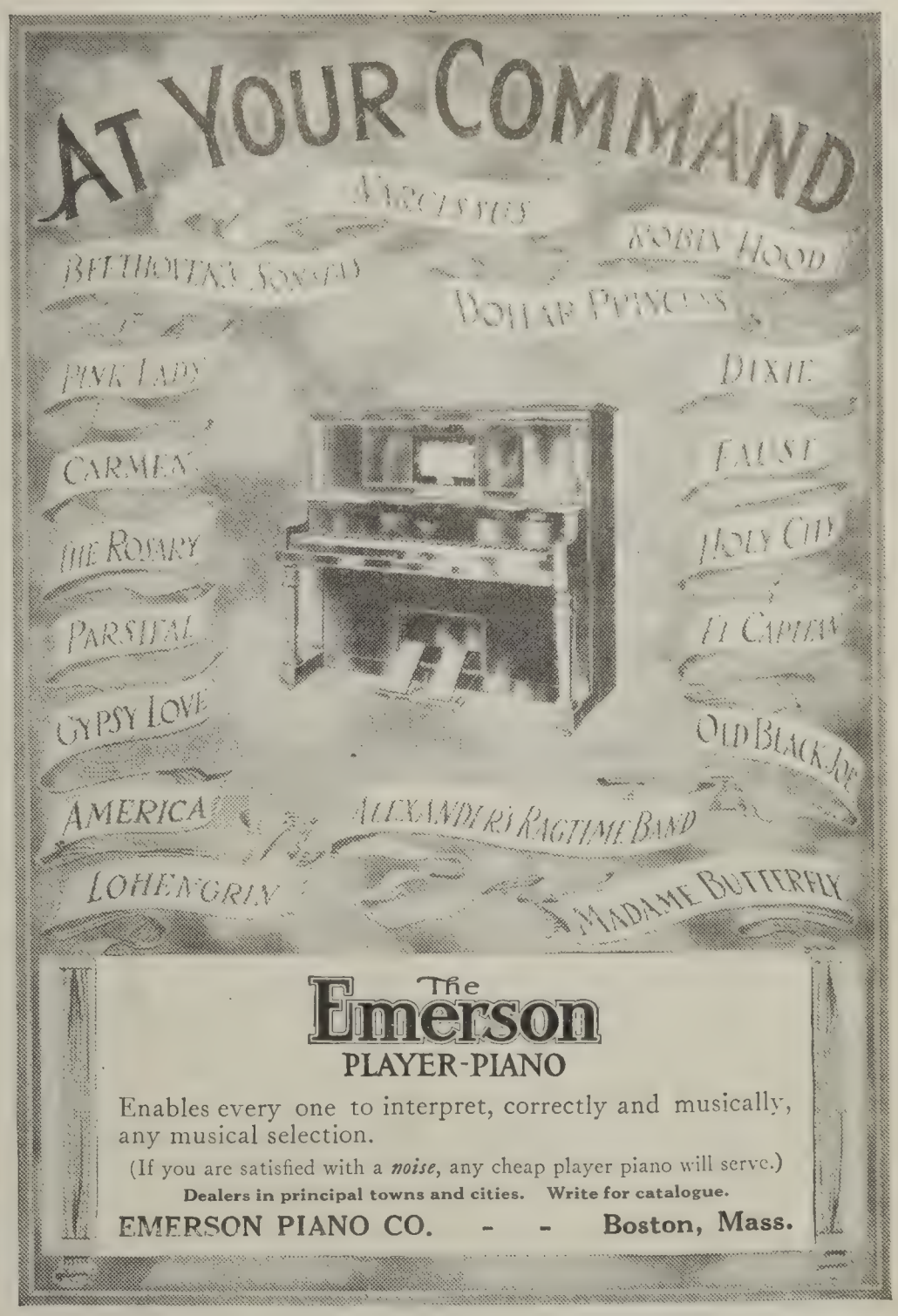
"The unsophisticated justly realize by instinct that the musical work of art does not establish its value by the manner in which it is put together, nor by the mere skill in management of machinery or deftness in organization that it displays. These latter may be intensely valuable and interesting in a secondary sense, but the real ultimate value of works of art depends on what they have to present, upon what the composer actually has to say."

When the delivery becomes technically excellent and the message is great the composer becomes a master. So, in the case of the writer, many have a real message and yet have not the skill to present it effectively. A short time ago we met an elderly physician who late in life acquired the writer's skill. He published his first book himself and it met with great success and made way for the immediate acceptance of three other books by another publisher. He had the wonderful knack of employing words that lifted the thought right up from the printed page and transferred it to the reader's mind in a manner that kindled the imagination like a flame. To take a technical subject and infuse it with so much interest that it becomes genuinely "absorbing" is a far higher test of literary skill than the production of transient fiction. Maeterlinck has done it with the Bee, Henry Ward Beecher did it with Religion, Ruskin did it with Painting, Dr. Woods Hutchinson does it with Hygiene, Kent did it with the History of Education, Tyndall did it with Physics, Agassiz did it in Nature Study, Serviss has done it in Astronomy, Oliver Wendell Holmes did it with Anatomy, Dickens did it when he wrote on Education and Frederick Corder has done it with Instrumentation and Composition.

USEFUL ARTICLES.

Every day we receive articles that resemble paragraphs filched from some text book, or some dictionary. They are cold, destitute of charm and devoid of that stimulating interest that should mark all manuscripts intended for The Etude. The fact that we have been fortunate in discovering material that has freshness, vigor, character and novelty in treatment enables us to make each issue of The Etude have the stamp of newness, that makes our readers write us that "each issue seems better than the last." It is a splendid practice for the teacher to write down his thoughts, if only to get his ideas straightened out in his own mind. If he writes a long article upon some special proprietary method, or upon some high-brow subject of interest only to one in one hundred readers he may expect to have his manuscript back very promptly. However, if he writes a short, clear, crisp, article of a few hundred words, bringing out some idea that will make the average student want to rush to the keyboard to test its usefulness, his article stands a splendid chance of being accepted. There is always far more chance for a short article (300 to 500 words) than for a long article, and there is always more chance for an article that appeals to the student than one that appeals to the teacher, since the latter articles are written by known specialists. An appropriate anecdote is like a window letting light in a technical article. The Etude is always glad to read articles from writers who really have something to say, and who are able to say it in a taking manner without a waste of words. Henry Ward Beecher used to say: "When you want to make a switch tingle, take off the leaves."

We demand that every issue of The Etude shall have an atmosphere of newness, freshness, soundness set off by brilliance. Perhaps you can help us. We shall be glad to help you if we can.



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Department for Children

Edited by Miss Jo-Shipley Watson

"FELIX, THE FORTUNATE."

THERE was a moist, springy smell in the air. It was Friday, the third of February. Ben and Mary were trudging down the street, silently, hand in hand. They were on their way to Marsh's studio.

"I wouldn't be a pianist, if I were you, Mary—I'd go in for typewriting."

It was Ben who broke in upon Mary's dream of robins and crocuses; only the day before Mary had confided to him that she was going to be a "pianiste" when she "got big."

"What's the use when there's not a thing in sight but notes and keys and keys and notes?"

"Better unstopper your ears, then!" and Mary bounded up the studio steps two at a time.

As they were taking off their coats Ben mumbled something about having "a bum lesson" and he hoped Mary would have to play first. Mary was just about to open the door into the studio when Miss Marsh stepped out all smiles and mystery.

A BIRTHDAY SURPRISE.

"I've a surprise," she said, "It's somebody's birthday, and in place of a regular lesson we're going on a journey down one of those glorious sunshiny paths that lead to Musicland." She laid aside the music rolls and took each child by the hand.

"You know, my dears, there is so much music that is merely key hitting, so many black notes on the page, and so little joy in getting them onto the keyboard, so much measuring time by clocks and so much pretense about practicing."

"Whose birthday is it?" demanded Ben, who hated sermons when they seemed to aim his way and somehow Miss Marsh had become a mind reader lately. He wondered how music teachers could know so much when their ears seemed made for tone, their eyes for fingering and their minds for new methods.

"We'll see," answered Miss Marsh. "We are going to follow the life of a little boy who was born this day in the bustling old city of Hamburg."

"Oh I know," said Mary, "It's Felix Mendelssohn!"

"Yes, Felix, the fortunate, the happy, like a young robin, found himself tucked into the home nest on lucky Friday, in 1809. His real name is Jakob Ludwig Felix Mendelssohn-Bartholdy, almost too long for a modern calling card, isn't it?" and Miss Marsh led the way into the studio.

"We'll commence in this corner," she said, but the two children were looking around the walls in amazement. There were large pictures, small pictures and colored pictures of towns, of cities, of men and women; near the piano there was a large picture of Mendelssohn on an easel hung with evergreens and a German flag. There was a bowl of crocuses on the piano and *The Songs Without Words* on the rack. The studio was fragrant with that same springy perfume they had noticed out-

"Why I like this," and Ben beamed his approval.

"Our first stopping place is right here in front of the birthhouse at Hamburg, it is three stories high and stands on a corner as you see; there is a memorial tablet over the door. Felix left Hamburg when he was two.

"When people travel in Europe they carry itinerary books, like this." Miss Marsh gave them bright covered little note books with a pencil and eraser attached. "As we journey around the



MENDELSSOHN AS A CHILD.

walls you are to note the things that impress you most, then we'll compare notes next lesson."

"Let's carry the map of Musical Europe (September ETUDE, 1910) it's so convenient. We'll consult it as to the best route to Berlin. It was to that city that the Mendelssohn family had to flee in disguise, with their three small children. Life in Hamburg was impossible after the French arrived."

"Trouble vanished in Berlin, and the Mendelssohns became prominent bankers and lived in a large house."

"Who's this lady in the fine bonnet?" Ben asked, pointing to a tinted picture.

"That's Felix's mother, wise and loving; a little strict, too, but never severe. She gave her time to educating her children. Fanny, who was four years older than Felix, had 'Bach fugue fingers' it is said. It is quite true that she played the twenty-four Bach *Preludes and Fugues* by heart with great skill!

"The children never practiced without the mother sitting near and keeping watch. I think her plan of five minute daily lessons was a good one. I wish we might have daily lessons"

Whereupon Ben jotted down in his book "I don't, two's nuff." But Miss Marsh didn't see him, she and Mary had passed on to the third group of pictures.

"This is Paris, beautiful and clean, with glorious parks and drives. Here Felix, aged seven, and Fanny, aged eleven, went with their father, who made the trip on business. He must have been a kind and thoughtful man, for he took the entire family, his wife and four children. In Paris the two children had their first lessons from a professional teacher, Mme. Bigot. After their return to Berlin, lessons began in earnest; piano, counterpoint and thorough bass, violin, drawing and Greek. Though he was the son of a rich man there were no idle moments for little Felix.

"I want you to see Goethe, the great poet. He and the gifted boy were the warmest friends. Goethe invited him to his house for a fortnight and every afternoon the old poet would open the piano saying, 'Felix, I have not heard you at all to-day, so you must make me a little noise.' The boy would sit and play Haydn, Mozart, Bach and Beethoven while in the shadow sat Goethe his 'old eyes flashing fire.'

FAMOUS MUSICAL PARTIES.

"This is von Weber, for whom Felix had a romantic attachment, and here we are in front of the palatial Mendelssohn house, with rooms that seemed to be especially fitted for concerts and parties. It was the meeting place for all the distinguished men and women in Berlin, and Sunday mornings found them assembled there. Felix, handsome and talented, improvising with amazing skill, was the center of this charming circle of friends. At these musical parties his compositions were performed almost before the ink was dry. This gave him the opportunity of hearing the things he had written, an opportunity that Schubert sighed for in vain.

"Felix did the conducting even when he had to stand on a stool to be seen. Sunday was memorable for another reason. It was the only morning that the children were not forced to get up at five A. M. to work."

"Oh my!" sighed Ben, as he noted this information in his book. "Industry has its reward, Ben." Miss Marsh held up the picture of a boy in tight fitting jacket cut low in the neck. "At twelve Felix began to compose seriously; he never could have done it without hard work first. Felix was thoroughly happy. The joyousness was never crushed out of him as with little Beethoven. After long hours of work at the piano, he would dash into the garden, clearing hedges with a leap, running, singing and climbing trees like a squirrel.

"Now comes the time when Felix was no longer a child. Papa Mendelssohn took him to Paris once more and there Felix was plunged into musical society. He met all the celebrities of the day—Hummel, Herz, Rossini, Kalkbrenner and Meyerbeer. His father took him to Cherubini for advice. Mendelssohn describes the old Florentine maestro as 'an extinct volcano, now and then blazing up, but all covered with ashes and stones.'

"Back to Berlin they go, the father thinking home the best place for his boy. Here is a picture of the garden that surrounded the new house in the Leipsigerstrasse and this is the Gartenhaus where the *Midsummer Night's Dream* was first played, Felix, then seventeen, doing the conducting. Here Fanny and Felix studied and worked. The garden was filled with fine big trees, with lilac bushes and flowers, with walks and paths leading to summer houses and shady nooks. It was a place made for fairies, nightingales and gifted children.

"Now I want you to double star our next point of interest. If Mendelssohn had done nothing beside unearthing Bach's music he would still be famous, and I believe we owe it all to his Grandmother Mendelssohn, who put a copy of Bach's *St. Matthew's Passion* under the Christmas tree in 1823. From that time Bach was an absorbing theme with Felix. Six years later he conducted the first performance of this great choral work since Bach's death. A curious thing happened at the concert. Another score had been placed upon the conductor's desk by mistake, and Mendelssohn directed this intricate work by heart, turning the pages one by one in order not to create a feeling of uneasiness or fear on the part of the singers and musicians. Remember it is to Mendelssohn that we are indebted for our present day knowledge of Bach's music."

Ben and Mary scribbled frantically in their impression books, and Miss Marsh took out her watch and sighed.

"Why is it," she said, "that we always have to hurry so. Here we are at the most interesting place and just look at the pictures to do! We'll have to rush madly like real tourists and flit from point to point, just touching the high peaks of prominence.

"Try to remember London. His reception there was balm to his spirit, and he met the young Queen Victoria. With the exception of Handel, no foreign musician has been so beloved by the English as Mendelssohn.

"Here is Leipsic, where he became conductor of the Gewandhaus orchestra. This is a picture of Jenny Lind, the singer so much admired by Mendelssohn, for whom he wrote his oratorio, *Elijah*, the most popular oratorio in the world with the exception of the *Messiah*.

HOW THE END CAME.

"We must consult our maps again as we journey down to Frankfort-am-Main, where Mendelssohn met Cecilie Jeaurenaud, who became his wife. Fanny had married the painter, Hensel. The shock of her death in 1847 prostrated Mendelssohn, who was greatly overworked at the time. He died in Leipsic, Thursday, November 4, 1847. A student writing from there that day, says, 'It is lovely weather here, but an awful stillness prevails. We feel as though the king were dead.' Mendelssohn was buried in Berlin near his sister and parents, and this is a sprig of ivy I took from the grave one cold blustering day in December; but the ivy was as fresh as summer green, and even the snowflakes danced across the grave like white fairies and some way I could not feel really sad."

"Can't we have some music?" Mary asked.

"I have only time for a few pieces. These *Songs Without Words* have been the people's classics for seventy-five years and we should know all of them. Numbers two, three and twelve in Opus eight, and Numbers seven, ten and twelve in Opus nine, were composed by Fanny. She never published anything under her own name as it was not the fashion then for women to compose and Felix did not approve.

"Here's the *Venetian Boat Song* that we shall study soon; it's only two pages long, but hear how effective; just

feel the rhythm in the six measure introduction and see how it sinks to rest at the end, running down to silence. The *Spring Song* is too advanced for us. The melody is as subtle and delicate as these crocuses."

Miss Marsh pulled out two of the flowers and gave them to the children.

"There is a plaintive, almost melancholy, touch to that melody.

"Here's that delightful run-away *Spinning Song.* I almost wept tears of joy when Paderewski played it. This *Duetto* is a fine thing, too. It is supposed to be a conversation between Mendelssohn and his *fiancé.* The *Funeral March* is wonderfully solemn and dignified, it's a whole drama worked out in forty-eight measures. Moscheles orchestrated it and they played it at Mendelssohn's funeral. How somber and mysterious it must have sounded as they wound down those narrow streets in Leipsic.

"Hans von Bülow said, '*A Song Without Words,* by Mendelssohn, is to me as classic as a poem by Goethe.' We'll understand that more thoroughly after we begin the study of these well-proportioned tone poems.

"Please try to remember this—the thing that made it possible for Mendelssohn to accomplish so much was the practical business habit of doing one thing at a time and doing it well. His watch-word was 'Order and Concentration.'

"Try to remember February third, 1809. It gave us Mendelssohn, whose music is the gateway that leads into that rich and storied land of old masters and the classics; and as for key-hitting, Ben, it is said that when Mendelssohn played he would lean far over the keyboard as if watching the strains which came out of his finger tips. Try to listen that way and bring the results to me."

THE MONTH OF PLANS.

FEBRUARY is the planning month, the time when gardeners scan seed catalogs and housewives ponder spring styles. It is the awakening month; the month when music students should be thinking a bit about spring recitals and summer work.

Perhaps the hardest thing to do in our study work is to plan for the future, for "Future" always seems such a long, long way off to young people.

It is easy, after the final recital in spring, to lay books and music aside and to forget all about the recent ordeal of public performance, practice and memorizing; but this is precisely what we should not do. After we have pulled ourselves up to the splendid height of a recital let's stay there, so here is where some of our February plans may come in.

Plan I. Let's keep a musical memory book. Like the gardener, we can plant unforgettable beauties there, and then the fun there is in watching a thing grow!

A memory book, besides being a stimulating idea, will serve as a gauge by which to measure our progress. If last month we have memorized only a two-page Scherzo, perhaps this month we can do a four-paged Adagio, and by next month it may be a whole movement from some sonata. It is only by adding a line at a time that we arrive at the door of great things.

Take a small notebook and divide off the pages into convenient sized columns. In the first one write the title of the composition; in the following space put the key, opus and number; in the last column write the composer's name.

Try this if only for one summer, and see how fast or how slowly the memory book grows. You know, either way will show your progress and purpose, one of two things—endeavor or indifference.

Plan II. I knew a little music student who never could learn her piece until she knew what the composer of it looked like. Her sheet music was like a scrapbook, covered with pictures of the composer and stories of his work. Poems that were appropriate for any particular composition were always cut out and pasted on the music. I can assure you she had a most valuable collection of pictures. The idea was catching, and several girls of the class began collecting pictures, poems and all sorts of information.

With so many pictures at hand, I am certain this would be an easy task for any of us. The things we have to hunt out for ourselves are seldom forgotten, and every search we make is so much gained forever.

THE NEED FOR SYSTEM.

Plan III. System is a good word to have before us. Business men use it every instant in our big, busy country, so why should we be dilatory about accepting a good thing? There can be no mistake in system, in practicing it and following its path. Try it first on an easy part of your work. For instance, keeping one's music in order seems a trifle, and if we begin in time, before the pages are torn and scattered, it would be a trifling matter; but few of us give a thought to the appearance of our sheet music and books. How indignant we would be if, on a shopping tour, we were compelled to wait for clerks to sort out material from untidy drawers; but, when we are asked to play, how much time have we wasted rummaging through hopelessly disordered music cabinets, pulling out stray pages from several compositions? If you have been observing you will have noticed that music dealers keep sheet music in manila paper wrappers, with the name of the piece written on the outer fold of the wrapper.

This system can be put into practice by any music student, and to advantage, for who likes to play from tottering pages that threaten to fall if a sigh escapes? Sheet music will last years, even a lifetime, if properly cared for; then there are always pleasant associations with a piece that has been marked and studied by others.

System, orderliness, neatness, all these go with the collection of a musical library.

Plan IV. To begin even as early as February to arrange the summer's work; to make up one's mind now not to take a three months' complete vacation. It has always seemed to me that summer time was especially planned for music students. It is warm, there are no frigid parlors and frosty piano keys to complain of, no stiff muscles and cold fingers. If one's muscles are ever supple and flexible it is in warm weather.

Then, again, there is no school to take time from one's complete concentration upon music; there are fewer social interruptions; so, all in all, summer is the time in which to fulfill the plans made now. If we wish to take a lesson from more experienced musicians let us scan the list of industrious artists, opera stars and instrumentalists who devote their summer's lull in concert routine to the preparation of the following season's programs.

Few of us are ever ready to play at the opening recital in the fall, and sometimes our teachers must wait ever so long for us to get back into working order.

So let's set before us an "ideal." Let's pretend that we, too, must work like the Melbas, the Paderewskis and the Ysayes of the music world, that we, too, have ambitions and must work for the year beyond, preparing new material, practicing and looking ahead.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

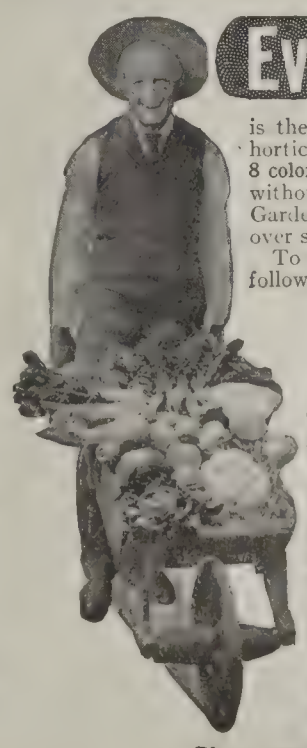
Business. The New Year has begun with every indication that those connected with educational work are exceptionally busy. Music schools and teachers report renewed activity, and the interest that slackened during the holiday season seems to have revived with unusual activity. One of the best evidences of this is the number of mail orders of all kinds daily received by this house, the January orders being quite remarkable for their size and variety. It is a source of great pleasure to us to handle these orders and to be in touch with so many teachers, and we take some pride in the fact that we are equipped in every way to do justice to the wants of all.

An Important Purchase. This firm has purchased the entire business of the John F. Ellis Co., of Washington, D. C., which firm has been in existence 46 years and has a catalog containing many popular numbers. The stock of sheet music and books filled an entire freight car. The plates and copyrights and the stock of sheet music and books, and the good will of the concern are now merged with the Theodore Presser Co., and all orders for the music of the John F. Ellis Co., both from the trade and the profession, should be sent to this house in the future.

The Parcels Post. Although the new system of mailing parcels at a lower rate than formerly will be of immense service to all the people, and in certain regards will save money for our patrons, we regret to announce that in one important particular the new service is not available, *all printed matter* being excluded from this class of mail; consequently, the printed matter rates hitherto in force are not affected by the change, and music and books are still available only at the rate of two ounces for one cent—not a high rate in reality and on small parcels actually lower than that of the parcels post, which latter recognizes no fraction of a pound and requires the payment of postage for a full pound, or, if ever so little over one pound, the charge is for two pounds and so on up to the maximum weight—eleven pounds. However, we shall be able to save money for our patrons on the carriage of many necessities, such as metronomes, music rolls, satchels, music stands and other merchandise formerly mailable only at ounce rates. The new service is giving excellent satisfaction and without doubt will remain as a permanent institution.

New Music. Before the close of the present teaching season we shall send out several lots of NEW MUSIC (on sale) and it is not too late for any teacher to subscribe for the remainder of the season; no one is required to purchase any of the music unless it is found useful and returns need not be made until June. The parcels are small and contain the newest teaching pieces or songs. In placing an order for novelties it is only necessary to say whether one wishes piano music or vocal music (or both). Orders may be cancelled at any time.

Music on Sale. Perhaps the best and most gratifying part of the teaching season is that which follows the holidays and ends in May or June; by this time teachers will have been able to acquaint themselves with each pupil's possibilities and to gauge proficiency and progress, seeing in many cases much more that is satisfactory and promising than might have been possible in the earlier part of the season; the advancing pupil should be encouraged with fresh and interesting work, but the teacher may be in doubt as to what to assign; this is the point at which a good supply of teaching and recreation pieces, studies and exercises is of much assistance to the teacher; to obtain such a supply it is only necessary to give us a fairly definite idea of what is needed, and a generous supply is immediately sent ON SALE subject to the return of the unused and unsold portion when the teach-



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ing season closes, before which time no settlement is required. Teachers not acquainted with our "ON SALE PLAN" should write for information; those who have already tested its value are invited to renew business relations with us; those who still have portions of ON SALE packages received in the fall are invited to send in a supplementary order to replenish supplies now lacking in any particular. All orders will receive prompt and careful attention.

Indian Music. There is an ever-increasing interest in Indian Music. The Zuni Indian Music is growing in popularity from day to day. We are now putting through the press a lecture by Mr. Troyer on Indian Folk Lore. This lecture is intended to throw light on his Zuni Indian music. The lecture will contain about 50 pages, and it will be full of the most interesting things about Indians. This lecture is intended to be read either in full or extracts therefrom when the music is performed in public. We will send anyone this lecture for 15 cents when it comes from the press.

In this month appear two more Indian Melodies by Thurlow Lieurance, who has spent much of his time among the Indians of the Northwest, and is at the present time arranging for another extended tour. He has assisted the Government in procuring Indian melodies. The Government has also published a volume on Indian Music, which is extremely valuable to any one who is interested in the subject. For a novelty at a concert there is nothing we can suggest that would be more acceptable than some of the Indian Music of Mr. Troyer or Mr. Lieurance.

Vocal Instructor, by E. J. Myer. If the vocal profession were to take a vote as to the most suitable vocal teacher in America to write a work for the voice, we think the choice would fall without hesitation on Mr. E. J. Myer. He has had a more varied experience along this line than any other teacher and is the best equipped to produce a practical work. He has written a number of works on the voice which are the most popular works of the kind that have been written. Among these are the following: "Truths of Importance to Vocalists," "The Voice from a Practical Standpoint," "The Resonance of Vocal Art."

The "Vocal Instructor" has a number of original diagrams. It also comes the nearest to being a self-instructor in the vocal line of any work that we have ever examined. We predict for the work a very useful career.

Our advance price until the work is published is but 50 cents, postpaid.

Mastering the Scales and Arpeggios, by James Francis Cooke. This work is still in the hands of the proofreaders. It is highly essential that it be right in all details before published, and for that reason parts have been sent half way around the globe for the opinion and advice of experts. The following gives a fair idea of the contents. Sec. I. Preparatory Section, giving a full idea of the formation of the scales, numerous notation exercises to help fix the key plan in the mind before the complex scale fingering is even discussed. This section is composed of four complete chapters discussing every technical and theoretical phase of the preparatory work in language all can understand. Nothing quite like this has ever appeared before, and it should make the w[illegible] of the pupil and the [illegible]er. Scale fingerings clearly explained. Hand shaping exercises. Sec. II. The Scales in *One Octave Form* complete with chord exercises in each key. Sec. III. The Scales in Two Octave Form, major and minor, in thirds, sixths and tenths, in contrary motion and parallel motion. Each key is preceded by special "rotating exercises," an important innovation in scale study original with the author. Sec. IV. The Chromatic Scale. Sec. V. The Octave Scales. Sec. VI. The Scale in Accented Forms. Sec. VII. Special method for developing great velocity in scale playing along well tested lines original with the author. Sec. VIII. Arpeggios Explained. Sec. IX. Exercises for stretching the hand without injury and preparatory exercises for arpeggios. Sec. X. Complete arpeggio exercises including all triads, dominant seventh chords, and diminished seventh chords, as well as numerous additional exercises. Sec. XI. The Story of the Scale. A comprehensive chapter giving the history of the development of the modern scale from the most ancient times. The whole plan has been to produce the most practical, most useful, most comprehensive work of its kind, designed for year in and year out daily use with the average pupil. The price until publication is thirty cents, but cash must accompany all orders.

Old Fogy, Introduced by Mr. James Huneker. When Mr. Huneker took it upon himself to introduce the venerable musical philosopher in the forthcoming book, to be entitled "Old Fogy," it was reasonable to suppose that the musical public would take a great interest in the work, since that might expect just the same kind of philosophy that flows through the works of Mr. Huneker. Indeed, some have suggested that "Old Fogy" is none other than Mr. Huneker himself. This, the readers of the book must determine for themselves, as we are not privileged to say just who the wise old philosopher really is. It is sufficient to know that the volume is filled with strong, witty, stimulating musical opinions—just the kind of a book, in fact, to stir one up when the musical current is a little sluggish. There is many an entertaining hour in the work, and it will pay you well to secure it. The advance of publication price is 40 cents, postpaid.

Operatic Selections for Violin and Piano, by F. A. Franklin. The violin is essentially a melody instrument, hence the many beautiful melodies to be found in the standard operas are especially suitable for violin transcriptions. Mr. Franklin has selected some of the immortal melodies of the great composers and arranged them in a manner both attractive and playable. All are within the range of the ordinary violin student. The piano parts also are easy to play but effective throughout, giving good support to the melody instrument. This volume is nearly ready, but the special offer will be continued for one month longer.

The special price for introductory purposes is 20 cents.

Musical Zoo, by D. D. Wood. These clever little four hand pieces were written by the celebrated organist, D. D. Wood, for his own little daughter. The work is now nearly ready, but we will continue the special offer during the current month. In some of these duets the pupil has the primo part and in others the secundo part, while the teacher's part is very musical and interesting. They may be used as the very first duets to give a pupil. All the pieces are characteristic, bearing such titles as "Whippoorwill," "Little Birdie in the Tree," "March of the Elephants," etc. The duets will be gotten out in attractive form.

The special advance price will be 15 cents, postpaid.

The March Issue of THE ETUDE will be devoted to "The Music and Musicians of Russia"



"Russia is old, Russia is vast, Russia is mighty, yet her musical art is in many ways younger than that of any of the great musical countries of the world."

Thus the famous Russian pianist, Josef Lhevinne, commences an interview upon "Piano Study in Russia," which is one of the leading features of THE ETUDE's **Russian Issue** (March, 1913).

You can have no idea what a wealth of information and interest this issue will contain until you read it. All manner of curious and fascinating things are to be found in the articles and interviews by well known authorities. In fact, this is the kind of a number that is especially worthy of being preserved by all who are interested in music. There is very little printed upon music in the land of the Czar, and our Russian number will contain data and facts which can not be secured in any one book. Among the special features will be:

THE MUSIC OF THE PEOPLE IN RUSSIA.—An interview with Modest Altschuler, conductor of the **Russian Symphony Orchestra.** No one has done more for Russian music in America, and no one is better informed upon this subject.

PIANO STUDY IN RUSSIA.—An interview with the famous Russian Virtuoso, **Josef Lhevinne.** Mr. Lhevinne tells some of the secrets that have brought many of the great Russian pianists to the forefront.

PIANOFORTE MUSIC BY MODERN RUSSIAN COMPOSERS. — By **Jaroslaw de Zielinski.**

MUSIC IN RUSSIA TO-DAY,—By **Ellen von Tideböhl.**

THOUGHTS ON PIANO PLAYING BY RUSSIAN PIANO MASTERS.—**Rubinstein, de Pachmann, Gabrillowitsch, Rachmaninoff, Hambourg, etc.**

Special Russian Music Selected for This Issue

Don't Miss THE ETUDE Russian Issue

Double Note Velocity, by Jas. H. Rogers. James H. Rogers is one of the best contemporary American composers. He is especially happy in his various pianoforte studies. They are always musical and technical and very much to the point. The new book "Double Note Velocity" is one of his best, and at the same time one of the most useful. Double Note passages play a very important part in modern technic. Any third grade student, well advanced, may take up this book to advantage. The volume is nearly ready.

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The Organist, by Geo. E. Whiting. This work will contain some of the most attractive concert numbers by this celebrated organist of Boston. The volume will be full of gems and at the same time be within the reach of the ordinary church organist. Mr. Whiting has had this work in mind for many years and he has it about ready for the engravers. Our subscribers can look for something unusual in this work, and we would advise any one who has anything to do with a church organ to procure at least one copy while the work may be had at a low rate.

Our advance price for the volume is 60 cents, postpaid. The volume will be of the same order as those sold for $2.50.

Wieck's Piano Studies. There are certain studies that survive the test of time, and in some cases even grow more popular. The studies written by Frederic Wieck, the father-in-law of Schumann and father of the celebrated Clara Schumann, are among these. These studies were prepared in the first place for Wieck's own children. Any pupils having completed the first year's work may take these studies up to advantage.

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Vogt's 24 Octave Studies, Op. 145. This work is now nearly ready, but the special offer for introductory purposes will be continued during the current month. For pupils of intermediate grade Vogt's Octave Studies are possibly the best to use. They are attractive musically, and they possess all the necessary technical work required for third and fourth grade playing. Practically all modern music requires an efficient octave technic, consequently considerable attention should be devoted to this branch.

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New Gradus ad Parnassum, Right Hand Technic, by I. Philipp. This work is one of a series that we are publishing under the direction of I. Philipp, the celebrated Parisian technician. The previous volumes of this series are as follows: "Left Hand Technic," "Hands Together," "The Trill," "Arpeggios," "Double Notes," "Octaves and Chords." The present volume deals entirely with right hand technic, and is without doubt the most useful one in the whole series.

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Sacred Trios and Quartets for Women's Voices. This volume is nearly ready, but the special offer will be continued during the current month. The contents of this work will be found to be exceedingly attractive. A number of well-known numbers have been especially arranged and a large amount of new material has been especially composed for the work, all by well-known and successful writers. It will prove one of the most useful col-

lections for women's voices, especially in view of the fact that good sacred music for women's voices in three and four parts is scarce.

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New Recital or Drawing Room Album for the Pianoforte. In this new collection now in the course of preparation will be found pieces a trifle more advanced than those in the Popular Home Album recently published. The new volume is similar in style and make-up to the one last mentioned. In this book will be found many fourth grade pieces of real musical merit. The pieces are all new and original and there will be a generous number of them.

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Children's Exercises and Melodies, Op. 218, by Louis Köhler. This little volume is a recent addition to the Presser Collection, and for a short time, for introductory purposes, we are offering copies at a special low price. This is a genuine first grade study book, beginning with eight measure studies in which both hands are in the treble clef playing an octave apart; then gradually developing independence of the hands and finally introducing the bass clef, more extended pieces, etc. Only the keys of C, F and G are employed, chiefly the key of C. It is a standard teaching work.

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Melodic Pianoforte Studies, by Herman Vetter, Op. 8. This is one of the best study books for second grade work that we have seen. It is planned in a logical manner and will prove attractive to both teacher and pupil. An equal amount of material is given for either hand, and a special technical figure is worked out in each exercise. The practice of these exercises cannot fail to prove advantageous.

The special price of 15 cents per copy, postpaid, will be continued during this current month.

SHALL WE PLAY FOR OUR PUPILS.

BY E. D. RENDALL.

I THINK that the teacher if he be wise will not spend much time in playing for his pupils. Both like it, pupil and master; but, except in the case of advanced pupils, it can do little good. Still less when the teacher plays a phrase or passage over, will he rattle it through to show his own power and ease of finger. This is a great mistake, for remember, the pupil will copy it, and play all his detailed work too fast just in order to get the effect he has just heard. On the contrary, the master should play over very slowly such points of fingering and phrasing as he wishes to make clear, commenting on the way to make the movements as he makes them.

Above all, be sure that the pupil makes sense of his passages by phrasing them correctly. There is no better way of clearing up such difficulties when they arise than inventing sentences which go in similar rhythm. An ingenious application of some conversational phrase will often give life to a dull rendering in a way that no explanation can impart it.—*Hints on Pianoforte Teaching.*

No great deed is done by falterers who ask for certainty.—*George Eliot.*

COMMON FAULTS IN INTERPRETATION AND THEIR REMEDIES.

Performing pathetic and slow movements too fast. If you have developed the habit of hurrying test yourself from time to time with the metronome. The fault is often due to a nervous fear of being "dull." When this is the case, experience is the only means of correction.

Ignoring marks of expression, and indications regarding the tempo, such as rallentando, accelerando, etc. Study the music away from the keyboard. Very often people play the same piece time after time without ever having any conception of how the piece is built. A careful study of the expression marks will often bring about an entirely new conception of a piece.

Playing notes of even value unevenly. This is usually due to insufficient practice and attempting to play music beyond one's ability. Slow methodical practice is the only cure.

Failure to secure sufficient variety in touch. In most modern editions the different methods of fingering are marked so clearly that this fault can only be due to lack of observation. Do not let your mind sink into a state of apathy while playing; fingers can only do their work properly when there is a brain to direct them.

Ignoring rests and pauses. Nothing is more effective in music than silence. The sudden cessation of sound is often quite as important as its commencement. A break in the rhythm as indicated by the pause, is also very dramatic at times. If you have formed the habit of ignoring rests or pauses get a piece which contains many such signs, and endeavor to get the most out of them.

Bad phrasing caused by a lack of intelligent understanding of the piece and a proper sense of rhythm. Learn how music is divided into sentences, phrases, etc., and cultivate a sense of the rhythmic value not only of the measure, but of the entire musical phrase.

Blurred effects owing to incorrect use of the pedal. Some knowledge of harmony is the only effective way of getting over the pedal difficulty. If you have contracted the "pedal habit" and use the pedal continuously throughout every piece, play a few pieces without any pedal at all. Too little pedal is far better than too much.

Failure to bring out the "inner voices." Music seldom consists of a melody and accompaniment only. As a rule the accompaniment contains little countermelodies either in the bass, tenor, or alto. Look for such "points of imitation" as they are called as they add interest to the music.

Lack of reserve in developing a climax. Nothing is more effective in music than to give the audience a sense of reserve force, to produce the feeling that the artist is holding himself back, as it were, waiting for the supreme moment when the piece reaches its highest degree of intensity.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly* at *Philadelphia, Pa.*, required by the Act of August 24, 1912.

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Sworn to and subscribed before me this *14th* day of *December, 1912.*

[SEAL] WILLIAM J. DICKSON, *Notary Public.*
My commission expires February 21, 1915.)

BALANCE OF TONE IN PIANO PLAYING.

BY J. FULLER MAITLAND.

PIANISTS are more especially apt to lean towards contrasts rather than just balance of tone, and it is curious to notice how few, even among the most eminent, acquire absolute control over all the degrees of force that can be obtained from the instrument. The greater number of virtuosi appear to be contented with a mighty *fortissimo*—usually produced in so unscientific a way as to startle rather than to delight—separated from a whispering *pianissimo* by a dull and monotonous waste of unbroken *mezzo-forte* tone. With the greatest artists, not only is the quality of both extremes finer, but, even if they are not so far apart, the intervening space is more accurately and minutely sub-divided, and each sub-division is at the player's command at every moment. It is unquestionably the number of these sub-divisions, rather than the distance between the extremes, that impresses a cultivated audience with the variety of the player's powers. Mme. Schumann's *fortissimo* could not compare with Rubinstein's for power and volume, nor were her softest tones as ethereal as those which Liszt could produce; but within the two extremes there were gradations of tone unapproachably subtle and quite innumerable by the ordinary hearer. To these the incomparable charm of her interpretation was mainly due, and they provided the most perfect vehicle for the manifestation of her exquisitely poetical temperament.

A man without a heart has no right to be a schoolmaster.—*Thomas R. Morgan.*

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HEAR PADEREWSKI PLAY A LISZT ETUDE. One of the new Victor records is the Etude in F Minor by Franz Liszt played by Paderewski. Schumann is said to have once claimed that only ten pianists in the world were able to play the *Etudes d' execution transcendante.* Now even conservatory students essay a performance of them. It is extremely interesting to have the Paderewski interpretation. The new booklet of the Victor Talking Machine may be secured by any reader sending a postal request to the Camden, N. J., office of the company. This booklet is illustrated with many thumbnail portraits of the leading performers of the day and accompanied by interesting notes. It also tells of the fine new Caruso, Ruffo, Maud Powell, Sembrich and Schumann-Heink records.

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The World of Music

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At Home.

IT is with regret we announce the death of E. S. Bonelli, head of the San Francisco Conservatory of Music.

HERBERT L. CLARKE, declared by John Philip Sousa to be the finest cornetist in the world, has retired from active band work.

MR. LOUIS ARTHUR RUSSELL gave a performance of *The Messiah* in Newark. The soloists and most of the choir were his own pupils.

AN exceedingly resplendent performance of Mozart's *Magic Flute* marked the opening of the Metropolitan opera season in New York.

VICTOR MAUREL, the famous baritone, who was formerly a member of the Metropolitan Opera Company, will appear in the rôle of Napoleon in a Viennese light opera.

THE St. Louis Orchestra Club, under the direction of Mr. Frank Gecks, has eighty-five members. Practically all of the orchestral instruments are represented.

THE Riverside Symphony Orchestra of Riverside, California, played an *Adagio Caprice* for strings by the conductor, B. Roscoe Shryock, at the first concert of this season.

T. TERTIUS NOBLE, the organist of York Minster, England, who is now touring America with success, has made over 1,000 appearances in organ recitals in Europe.

GEORGE E. SHEA, the American singer, has received the distinguished honor known as "Palms Academiques," entitling him to become "Officer d'Academie" of France.

IN March the Chicago Madrigal Club will perform Mr. Louis Victor Saar's new choral work under the direction of Mr. D. A. Clippinger. The composition won the recent prize offered by the Madrigal Club.

REPORTS received regularly from Miss Elsie Rulon, Press Secretary of the National Federation of Musical Clubs, indicate a surprising activity in this rapidly developing work.

THE Mu Phi Epsilon Sorority of Combs Broad Street Conservatory in Philadelphia, has recently started a musical paper to be called *The Leading Note*. Although confined mostly to Conservatory news items, papers of this sort have an interesting field and may do much good.

THE Motet Choral Society of Washington, gave a very successful concert in December, under the direction of Otto Terney Simon. Choral compositions of Glinka, Liszt, Bantock and Elgar were given.

FRITZ KREISLER'S appearance with the Boston Symphony at Carnegie Hall, New York, resulted, according to one critic, in an "Ideally perfect rendering" of the Beethoven concerto. There are few violinists now on the concert stage to equal Kreisler.

THE Liberty Bell petition is now on view in San Francisco. It is now nearly a mile long, and it is hoped that when the petition is sent to the Mayor of Philadelphia it will contain a million signatures. However, there is little chance of a petition being granted as it is said that a new crack has been discovered in the bell, and the experts do not advise that the bell should be moved from its present resting place.

IN spite of the fact that the Metropolitan Opera Company of New York has refused to sanction Oscar Hammerstein's efforts to produce opera in English in that city, the enterprising impresario declares his intention of going ahead. It will be remembered that Hammerstein is under contract to give the Metropolitan a clear field in the production of opera in New York for some years.

SCOTTI created some comment at a recent performance of *Pagliacci* in New York by singing the prolog in evening dress instead of in the costume of the clown, whose part he takes when the curtain goes up. He believes that he was justified in this by the fact that Victor Maurel, at whose suggestion the prolog was added, recommends it, and also by the fact that the words of the prolog are philosophical in character, and not at all in keeping with the rôle of the poor ignorant clown of the opera. He has decided, however, not to repeat the experiment in future performances of *I Pagliacci*.

MUSICIANS of Cincinnati are mourning the loss of Clara Baur, the founder of the Cincinnati Conservatory of Music. Miss Baur was born in Würtemburg, Germany, about seventy years ago. Her musical studies commenced at the Stuttgart Conservatory, and were continued later in Paris under Professor Feisst. The Conservatory in Cincinnati was begun in a very modest way, but gradually the force of Miss Baur's remarkable personality made itself felt, and the institution grew under her care to be one of the foremost in the country. Commenced in 1867, it is the second oldest music school in America, the first being the New England Conservatory in Boston. Miss Baur took a very active part in the musical life of Cincinnati, and her place can never be filled. Moreover, the work done at the Conservatory has borne fruit all over the country as a large number of those who are carrying on the sterling work of musical education in America have received their instruction under Miss Baur's guidance, and have given ample proof of the fact that she not only taught music, but filled her students with the high ideals and lofty spirit that inspired her own work. It is satisfactory to know that the work commenced by her will be carried on by her sister, Miss Bertha Baur.

Abroad.

IT is reported that Mme. Cosima Wagner is seriously ill in Bayreuth.

EUGEN D'ALBERT'S new opera, *Chains of Love*, has been successfully produced in Vienna.

MARIANO PEROSI, a brother of the famous composer of church music, has just completed an opera entitled *Jenny*.

ALBERT SPALDING, the American violinist, has met with large success in a recent tour of Southern France.

THE opera *Konig Harlekin*, by the Australian composer, G. H. Clutsam, has met with a cordial reception in Berlin.

THE London *Chronicle* reports that the Sultan of Turkey sent his private orchestra to play in the hospitals and other buildings where the wounded are being treated.

A NEW symphony by Sir Hubert Parry, principal of the Royal College of Music, London, has been successfully produced in London.

AN effort is being made in Waterford, Ireland, to raise enough money to erect a monument to Vincent Wallace, the composer of *Maritana* and *Lurline*, who was born there.

PROFESSOR AUGUST REINHARD, well known for his compositions for reed organ (harmonium), died upon his eighty-first birthday, Nov. 27th, 1912.

A NEW opera house has been opened in Berlin, located in the part of the city known as Charlottenburg. It is to be used for the presentation of opera for the people at popular prices.

THE widow of Joachim Raff, the composer of the famous *Cavatina*, etc., has just died in Munich at the age of eighty-six

ARNOLD SCHONBERG, who enjoys the distinction of being the most discordant of all modern composers, says that he found his inspiration in the works of Gustav Mahler.

THE fee received by the publishers of Elgar's Violin Concerto for each performance, according to their own statement, amounts to about $37.50. At least two-thirds of this are handed over to the composer.

Parsifal is to be given at La Scala, Milan, in February. It is interesting to note that the work has been translated into Italian. We shall probably have to wait a long time before the Metropolitan Opera Co. presents *Parsifal* in English in New York.

IN the latter part of December two notable personages gave a concert in Berlin. They were Ferrucio Busoni and Max Reger. Busoni played compositions by Reger, and Reger conducted compositions of Busoni.

THE death at Brussels is announced of Joseph Wieniawski at the age of seventy-five. He was a brother of the celebrated violinist of that name, and was a pianist and composer of distinction.

A WELL-DRESSED thief, posing as an artist, stole jewelry and money to the value of about $6000 at a fashionable hotel in Ems, Germany, while a confederate held the guests in the drawing-room enthralled with his playing. The London *Musical Observer* heads the paragraph recording this information, "Orpheus with his Loot."

MR. LEMARE, father of the celebrated organist, Edwin H. Lemare, has just completed fifty years continuous service as organist at Holy Trinity Church. In order to mark their appreciation, the members of the congregation presented him with a purse of fifty sovereigns ($250), on his seventy-second birthday.

DR. LEOPOLD DAMROSCH, father of Walter Damrosch and Frank Damrosch, in addition to his splendid work for music in America, left a reputation behind him in Germany. The Orchestra Society of Bres au, founded by Dr. Damrosch, has just been celebrating its fiftieth anniversary.

A UNIQUE festival performance was recently given at the Royal Opera in Vienna in honor of Thomas Koschat, the composer of *Verlassen* (Forsaken), who has completed a term of forty-five years as a member of the chorus of the Royal Opera. The festival was attended by the Archduke Franz Ferdinand, heir to the throne of Austria-Hungary.

CESAR THOMPSON, the famous Belgian violinist, has declared in an interview that he would like to have an international law against the exploitation of infant "prodigies." He believes that the custom of exploiting children in this way is a menace to the child and an obstacle in the pathway of the art of music.

SIR HUBERT PARRY, the distinguished English composer, is said to be contemplating the formation of a chamber music club "at which members will be assured of finding the ingredients of a trio or a quartet, much as a golfer is assured of a game if on putting in an appearance at his club without a partner he may play a round with a professional."

AMONG the effects of the late Mme. Lina Ramann, who died recently at Munich, have been found a number of hitherto unpublished letters and documents relative to Franz Liszt. Lina Ramann intended to write a biography of Liszt in which these papers were to be included. They have been willed to Arthur Seidl of Dessau, who will complete the work Mme. Ramann began.

THE GRAND DUCAL CONSERVATORY of Weimar, an institution in which Franz Liszt was very much interested, and one which boasts of many distinguished pupils, is just now celebrating its fortieth anniversary by giving a series of chamber music concerts tracing the history of its development from Melchior Franck to Franck and Reger.

IF the Europeean critics are to be believed, a new star is to arise in the operatic firmment in the person of Carlisle Kawbawgun, a full-blooded Chippewa Indian. He is the son and heir of the late chief of the tribe, and is a graduate of the Carlisle Indian School, and Yale School of Medicine. At the present time he is appearing in vaudeville, but he is going to renounce it to study opera in Berlin.

AN American resident in Berlin has invented a piano with fifty-three notes to the octave. It is said to be as playable as the piano we are accustomed to, and the advantage gained is that the well-tempered scale is done away with. It is said that Busoni, Strauss, Debussy and other musicians are much interested in the experiment, but there seems to be reason to doubt whether the instrument will ever become practicable.

AN impressive memorial service was held in Westminster Abbey in honor of the late Whitelaw Reid, United States Ambassador to Great Britain. The special music for the occasion was under the direction of Sir Frederick Bridge, organist at the Abbey, who was assisted by the full choir of the Chapel Royal. The organ was supplemented by trumpets and drums. The anthem was Wesley's *He Will Swallow Up Death in Victory*, and the hymn was *Let Saints on Earth in Concert Sing*. Before the service Beethoven's *Funeral March* from the Sonata in A flat and a march composed by Purcell for the funeral of Queen Mary in 1694 was played, and at the conclusion of the ceremony the dead march from *Saul* and Chopin's *Marche Funebré* were rendered. There was accommodation at the Abbey for twenty-two hundred people, but there were not enough seats for all who applied.

THE famous "Crystal Palace" in London, according to a French authority, is to be torn down at last. It has seen some notable gatherings in its day, and has been one of the principal "playgrounds" of London—in fact of all England. Its musical associations are very numerous. The great Handel festivals have been given there for many years. Sir Arthur Sullivan gave orchestral concerts there, and his work was carried on for a long time by Sir August Manns—that genial, helpful friend of young British composers. Sir George Grove, the compiler of the famous dictionary, was for many years its musical director. The Crystal Palace was built for the Universal Industrial Exhibition of 1851. It is a huge edifice of glass and contains what was at one time the largest organ in the world. It is rather remote from the centre of things in London, and for some years has been struggling manfully against its fate.

Improvization is the gymnastic ground of fancy; it is the arena in which all her qualities—geniality of invention, cleverness in handling the rule, and the meditative spirit of form—may produce themselves in all possible gradations.—*A. Kullak.*

THE PAUSE IN MUSIC.

BY H. D. KITSON.

A PAUSE properly introduced is a most effective factor in public performance. I have made this a matter of special study and observation, and have obtained some very interesting results. For instance, I have noted a listener in a drawing-room rocking rhythmically to music, instantly stop at a sudden pause, lean forward without breathing, until the music started again. Similarly, a lady fanning herself vigorously throughout the open air performance of a symphony suddenly stopped at a pause in the music, and, with fan poised in mid-air, remained in fixed, strained attitude until the music started again.

There is unquestionably some deep physiological change effected by a pause. When the emotions have been wrought to a high pitch by some mighty climax, there is no outlet for the pent-up feelings except a long pause. Then the nervous system readjusts itself. Sometimes a very sympathetic listener is almost "swept out of his seat" by the intensity of a certain passage, and a pause offers opportunity to regain normal control of his feelings, and incidentally his seat.

ATMOSPHERE.

It is, however, as a producer and sustainer of "atmosphere" that I have personally found the pause most helpful. Begin its use at the very moment of seating yourself at the instrument. An impressive pause invariably focuses the attention of the whole audience. An eager, expectant attitude is aroused, and the attention of the entire audience is at the command of the performer. Thus an atmosphere is created for the opening note which then strikes every listener with force. Orators always employ this means of gaining control of their audiences, and their example would very profitably be followed by musicians.

MUSIC AND THE PERSISTENCE OF HABIT.

THOSE who have studied mechanics are acquainted with a natural force known as "inertia." It is the tendency of a given body to persist in whatever it is doing. That is to say, if a huge ball of iron were stationary on the ground, considerable effort would be needed to overcome the tendency of the mass to remain stationary before it could be set in motion. If, on the other hand, it were once set in motion, the difficulty would be to overcome the tendency of the mass to go on moving. A familiar example of this is found in the once familiar sensational device known as "looping the loop," wherein a carload of people were sent along a track which described a complete circle in mid-air. The tendency of the car to persist was so great that the journey was made in complete safety, even when a section was removed from the railed track and the car jumped an open space.

This same force of "inertia" is present not only in material things. It is present in live human beings. It is the great force which tends to the formation of habit. If music students play their pieces carefully, without mistakes, the force of "inertia" will help to protect them from playing wrong notes. If, however, music students permit themselves to play their exercises and pieces in a slovenly way, the force of "inertia" will give them a strong tendency to persist in making the same mistakes over and over again.



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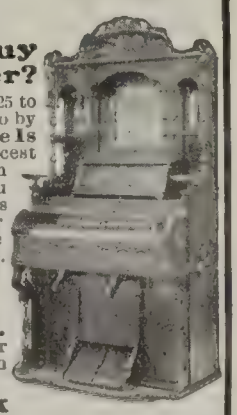
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Mr. Pauer's first New York recital will be given at the new Aeolian Hall, Tuesday, January 21st, at 3 P. M.

Dates for February, March, April, are still available.

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The archway between the two large rooms was the opening to our impromptu stage. This opening was cut down to an enlarged postal card size, the outer room was darkened and the stage alone was lighted. We had to raise our piano to the level of the lower edge of our big postal. A carpenter did it in an hour or so, and he also helped us with some of our movable backgrounds.

We tried to conventionalize the pictures as much as possible; in fact, we had litle room for elaboration and detail.

The musical program was not the usual valentine one of spring time waltzes and love ditties. We were serious in our effort in giving something worth while. Our invitations read this way: "Please come to hear the music stories of all nations illustrated by original picture postals." These were sent on postal cards, and we were fortunate in securing cards with foreign seals and flags.

We had some difficulty in arranging our lighting system, but with the aid of two reflectors and a looking glass we succeeded in throwing a light on our pictures that was equal to any first-class theatre's newest device.

GERMANY.

Germany was a cunning scene. Our property consisted of a small round table, two low stools, two tall steins, one bay tree in a tub and a black, white and red paper background.

John and Jean, in German peasant costume, sat at the table with upraised steins. Mary at the piano played *Lieber Augustine*, Bisping (ETUDE, November, 1910). Then the children stepped forward and sang *The Watch on the Rhine* in very small but spirited voices. Of course, they received an encore and the three sang several German folk songs. I forgot to say that the piano was almost too large for our stage, and one end of it didn't show at all; but the curtain was a joy. It worked beautifully, with two little cupids in airy white dresses to pull it securely shut.

Our big billboard heart announced this number as "Fritz and Johanna in the Fatherland," and as an extra number we gave a piano duet, *Germany*, Moszkowski (ETUDE, May, 1910).

ITALY.

The next picture was "Giovanni en Italia."

Giovanni, in black velvet trousers, scarlet sash and gold-laced jacket, posed in the center of our stage with a basket of oranges and bananas. Maria, in gay Roman Campagna dress, played *Zur Capri*, Hovarth (ETUDE, November, 1910). The curtain was drawn for a moment, and then one of the larger girls, dressed as Giulietta in *Tales of Hoffmann*, played the lovely *Barcarolle* (ETUDE, August, 1910), from Jacques Offenbach's famous opera.

As an encore the three sang *Santa Lucia*.

SPAIN.

Spain came in glowing colors—red, yellow and black. Edith, in old brocaded yellow satin, with a draped overdress of black lace, went through some pretty dancing poses, while Eugenia played *Tambourin*, Petri (ETUDE, November, 1910).

As an extra number we gave *Carmen March* (ETUDE, February, 1911), arranged from Bizet's *Carmen*.

SCOTLAND.

Our popular number was the Scotch one. Paul was a Highland laddie and Ethel was a sweet Scotch lassie. They entered from opposite sides of the stage and passed through a rye field that we had made with great difficulty from last year's wheat sheaves. They sang *Comin' Thro' the Rye* and this pleased every one. Then they gave *Robin Adair*, and as a final encore Ethel played *Highland Lullaby*, Burdett (ETUDE, January, 1910).

There were two scenes in the American picture. First Lucy, in quaint colonial dress, sat at a borrowed spinning wheel, and sang *Honey Chile*, Adams (ETUDE, November, 1910). Jane, her accompanist, then played *Virginian Dance*, Atherton (ETUDE, October, 1910).

The second scene was a rousing one. All of our boys, in Indian suits, danced a war dance to Brounoff's *Indian War Dance* (ETUDE, July, 1910).

AMERICA.

Our closing tableau was truly beautiful. Jean, as the Goddess of Liberty, held high the American flag, and all our little actors and actresses joined in singing *America*.

This you will find a novel way to present any musical program. The idea can be worked out in several entertaining novelties, as a recital of *Folk Songs and Folk Dances, A Nature Recital, Cradle Songs of All Nations, A Playtime Musicale*, etc.

Children often forget themselves in the make-believe, and many shy and self-conscious pupils may be helped over the dreadful fear of a stiff and staid students' musicale.—*J. S. Watson.*

CHARADES.

My first is the name of a girl,
My second the name of a boy,
My third is a beverage fine,
My whole has to do with time.

(*Andante.*)

My first is the opposite of "borrowed,"
My second is sometimes spelled "Oh!"
If you put them together in music,
The whole that you get means "go slow."

(*Lento.*)

I am an instrument.
My whole is a girl's name.

(*Viola.*)

—*J. S. Watson.*

FEBRUARY MUSICIANS.

WHO ARE THEY?

Feb. 3, 1809. F---- M---------- (Composer).

Feb. 5, 1810. O-- B--- (Violinist).

Feb. 9, 1761. J----- D----- (Composer).

Feb. 13, 1870. L------ G------ (Pianist).

Feb. 18, 1784. N------ P------- (Violinist).

Feb. 20, 1791. C--- C----- (Teacher, Composer).

Feb. 23, 1685. G----- F-------- H----- (Oratorio Composer).

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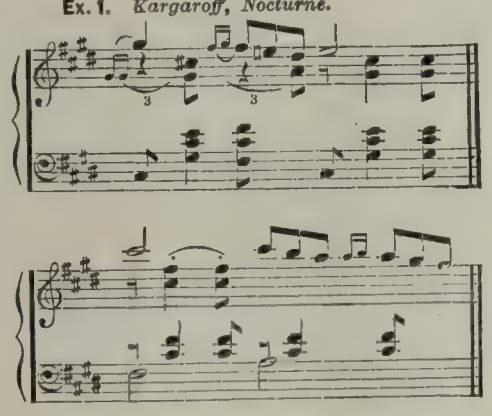
Q. What is the difference between the tremolo and the vibrato in singing? Is there the same difference in violin playing?—MUSICUS.

A. In singing, many people would call a vibrato a tremolo, but a distinction should be made. A tremolo in this case would be a regular series of swells and subsidences in volume, while the vibrato would be a regular recurrence of a very slight rise in pitch. This would make the vocal vibrato the same as that of the violin, which is obtained by swaying the left hand regularly while keeping the finger on the string. The violin tremolo is wholly different in principle, if not effect, for it is a series of separate tones made by moving the bow rapidly to and fro. Monteverde introduced this, to picture suspense; and we often hear it in the melodramas of to-day, when the villain is about to kill the hero, or the heroine is dying in a snow-storm. The vibrato of the voice is not much cultivated or cared for in Germany, England or America, but in France and Italy the public craves it, especially in the male voice.

Q. I have read explanations given by several authorities, about the time and accentuation of appogiaturas and double grace notes (two grace notes following each other and preceding a principal note). Their opinions differ widely. Will you please give an opinion about it, and about the following examples in particular.

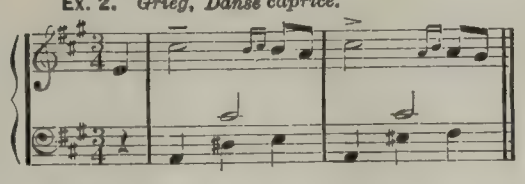
Example 1, Karganoff, Nocturne, Op. 18, No. 1; measures 10, 13, 16, also

Ex. 1. *Kargaroff, Nocturne.*



Example 2, Grieg, Danse Caprice, Op. 28, No. 3; measures 1, 2, 9, 10, etc.
Should these double grace notes be played as a mordent, with the accent on the first note?

Ex. 2. *Grieg, Danse caprice.*
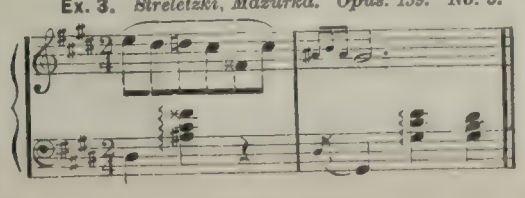


The ETUDE makes it a strict rule not to answer questions pertaining to particular pieces except in special cases where a broad principle is involved.

It is very difficult to make hard and fast rules regarding embellishment notes. I can only give you my individual opinion, as follows:

In example 1, play the first double grace note before the bass note, but the others may be played as triplets (quick mordents) accenting the first grace note. In example 2 play the grace notes *before* the bass notes and do not accent them, give the accent on the principal note.

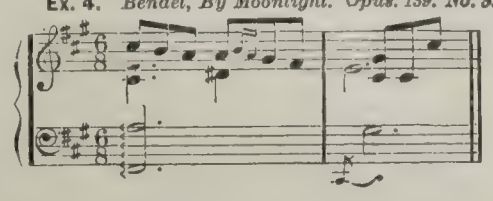
Example 3, Strelezki, Mazurka, Op. 195, No. 2, measure 16. Which note should be accented, and should the first grace note be played on the beat or should the grace notes be played before the beat in this case?

Ex. 3. *Streletzki, Mazurka. Opus. 139. No. 3.*



Example 4, Bendel, By Moonlight, Op. 139, No. 3, measure 19. Should grace notes b, a, preceding g on fifth beat be played as a triplet on fifth beat, or as passing notes between fourth and fifth beats, striking the principal note g on the fifth beat?

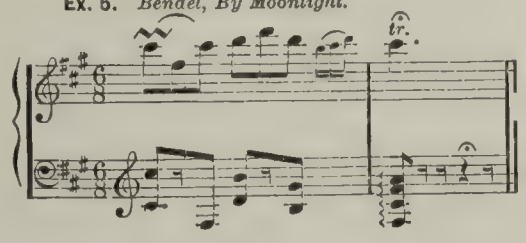
Ex. 4. *Bendel, By Moonlight. Opus. 139. No. 3.*



In each of the above examples play the grace notes *before* the beat and accent the principal for following note.

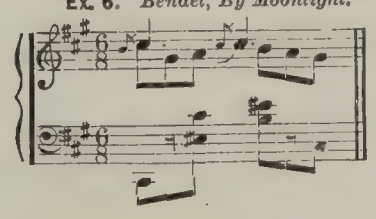
Example 5. Should not these three grace notes be played before the beat, and the first note of the trill struck with the arpeggio chord in the bass?

Ex. 5. *Bendel, By Moonlight.*



Example 6. Which note should have the accent c or b?

Ex. 6. *Bendel, By Moonlight.*



M. E. K.

In example 5 you can begin with a quick mordent (or proller) almost a triplet, but the last three grace notes are to be unaccented and played before the beat, the trill beginning the final measure.

In example 6 accent *b* but sustain the c sharp. The c sharp is to have the effect of a short grace note. Remember also that what you have called "mordent" is by many teachers called a "proller." I prefer your use of the term "mordent." See "Mistakes and Disputed Points of Music."

Q. Is it possible to imitate orchestral instruments on the piano?—L. J. C.

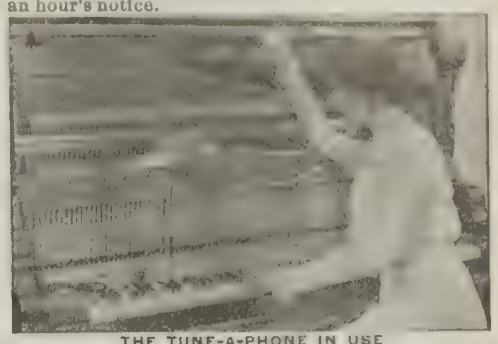
A. Not very effectively. One can imitate the effect of horns, not in their tone-color, but in their progressions, and one might give the snappy shrieks of the piccolo, but the general effects of tone-color cannot be imitated upon the piano. Liszt once challenged this idea by playing the nine symphonies of Beethoven upon the piano, but the composers laughed at the idea of bringing out orchestral tone-colors upon the piano, and Liszt himself did not insist upon this plan, which he probably executed more out of bravado than for any other reason. The orchestral picture may be compared to an oil painting, the best piano transcription to a good etching. The piano suggests orchestral effects just about as much, or as little, as the black and white of an etching suggests actual colors.

Q. Is it possible to enjoy Wagner opera without being able to distinguish the "leitmotives?"—that is to say without studying them at home before going to the opera.—E. B. T.

A. Yes. There would be some enjoyment to the musical auditor, although in a far less degree than if he had prepared himself. He would find beautiful melodic touches, rich harmonies, and would be able to understand some of the figures by their fitness and by their position in the music-drama. He might, however, often be in about the same case as an American spectator, entirely innocent of any knowledge of foreign languages, watching a great performance by Eleonora Duse, or a representation by Sarah Bernhardt.

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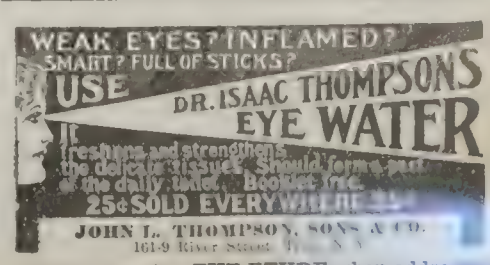
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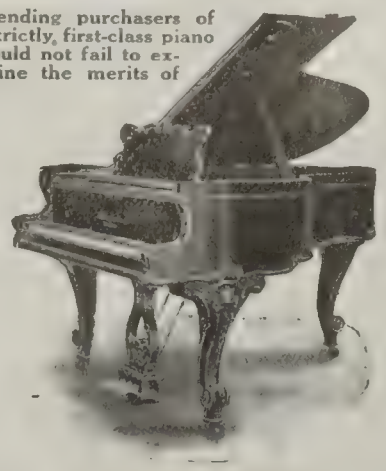
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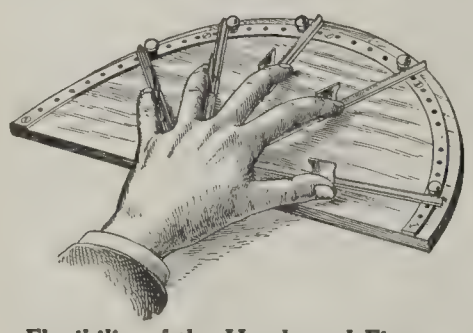
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Auto-Hypnotism to Cure Stage Fright

HYPNOTISM is merely an induced state in which the degree of suggestibility is at its maximum; and it is well ascertained as a medical fact that hypnotic suggestion can, and does, remove all trace of stage fright or nervousness, and produces a most valuable self-confidence and control; but I am of opinion that, generally speaking, the more excellent way is for one to be independent of any operator or hypnosis, and to arrive at the same result by the equally sure (if slower) method of auto-suggestion—that is, by a carefully regulated method of impressing these strong ideals of calm, and confidence, and control upon the mind, to the complete exclusion of all the negative thought-poison of doubt, fear or distrust.

If this is done conscientiously and continuously, as part of a mental education, it cannot but follow that the external physical states will conform to the psychical direction—if failure results, it can only be because the method is imperfectly understood, or improperly followed—remembering that we have probably spent the greater part of a lifetime in entertaining these negative ideas, we cannot expect to reverse a mental attitude in a week, or a month, yet, until a negative attitude is transformed we cannot hope to get rid of those symptoms of an ill-regulated mental balance, nerves.—*Musical News (London).*

Gounod on Assassination

"....You regret that the laws do not permit the assassination of certain musicians? But they do permit it most decidedly, and divine laws *command* it. Only it is necessary that society should agree as to the way it should be done. We kill all things: the butchers kill cattle; the indolent kill time or flies; the journalists kill whoever is dead; and the good works kill the bad ones. Twenty years from now Wagner, Berlioz and Schumann will count many victims. Do you not see that many very illustrious reputations are half shattered under the blows of Beethoven. He was a great assassin! Let us strive to be in the camp of the assassins. There is no other camp in which we can be except in the camp of the victims."—*From a letter of Gounod, the composer of "Faust" to Bizet, the composer of "Carmen." Gounod's letters to Bizet are written in the second person, the use of "thou" and "thy" for "you" and "your" being in France as in Germany an indication of great intimacy.*

Unnecessary Mistakes

THE mistake which is simply the result of ignorance is perfectly proper and legitimate. It is to be expected, though hardly welcomed. The correction is made and that ends it. But does it end it? By no means. Only too often is the teacher called upon to point out the same error, and to repeat the identical explanation.

But the mistake which is caused by carelessness and indifference is an annoying interloper, a "lusus naturae," an incentive to profanity, and should be dealt with categorically. Treat it with austerity, show it no consideration and make life a burden to the student who is guilty of such abomination, until she sees and hears the error of her ways and reforms her evil tendencies.

There are mistakes of the eye, when the optic nerve goes on the rampage and transmits an erroneous impression to the cerebellum; when treble notes are played in the bass, and bass notes in the treble with horrible results, when whole, half and quarter notes are counted with delightful uniformity, and when sharps, flats, pedal marks and phrasing are luxuries instead of necessities. That optician has not yet been born who can fit glasses to students who are troubled with that sort of astigmatism.—EMIL LIEBLING, *in the Western Musical Herald (Chicago).*

The Room You Practice In

FAR too little importance is placed upon the arrangement of the practice room of the young child, although this is a matter of greatest significance in the health of the child. The room should first of all be thoroughly ventilated. It should not be one of those uninviting, dismal, dark parlors, in which so many people seem to delight in having their pianos confined. If the tone of the piano is muffled through the various conspiracies which the carpet man and the decorator make against acoustics, the pupil's musical career may also be dampened alike. The position of the piano in the room is also important. It must above all things stand so that the light will strike the music page to best advantage. The parent who places the piano in a certain position for artistic effect and forgets about his child's eyesight is making an expensive mistake. The child should be strictly alone at the practice hour. All noises should be kept out. Even the whirring of the sewing machine in the adjoining room may distract his attention.—A. ECCARIUS-SIEBER, *in Cornelia (Leipsic).*

Why the Uneducated Demand "Tunes."

In music most of us have the power of recalling a simple melody; and who has not been tormented at times by an unbidden melody persistently haunting his ears until he was almost ready to commit suicide? But to recall a melody at will *with any particular tone color, i.e.,* to imagine it as being played by flute, or a violin, or a horn, is much less easy; and it is still more difficult to hear two or more notes *at once* in the mind, that is to recall harmonies.

It is for this reason that people of primitive musical taste care only for operas that are full of "tunes." These they can whistle in the street and be happy while the harmonies and orchestral colors elude their comprehension and memory. Consequently they call these works "heavy," "scientific," or "intellectual;" whereas if they took pains to educate their musical imaginations, they would soon revel in the magic harmonies of modern operas, with their infinite variety of gorgeous tone colors. *H. T. Finck, in "Chopin and Other Musical Essays."* (Permission Charles Scribner's Sons.)

Is "Yankee Doodle" a Hungarian Melody?

KOSSUTH informed us that the Hungarians with him in this country first heard *Yankee Doodle* on the Mississippi River, when they immediately recognized it as one of the old airs of their native land—one played in the dances of that country—and they began immediately to caper and to dance as they used to in Hungary. It is curious that the same air should be found in old Biscay.

It has been stated, we know not upon what authority, that the air of *Yankee Doodle* is the same as that of *Lucy Locket*, and is as old as the time of Cromwell, when it was called *"Nankee" Doodle.* In the time of the old French war (1755), when the New England troops, commanded by Governor Shirley were encamped with the regular British troops on the Hudson, near Albany, Dr. Shacksburg, a surgeon of the British army, remodeled the old tune and called it *Yankee Doodle* as a joke in derision of the New England volunteers, who admired the tune; and it soon became a general favorite throughout the American camp. It was suggested, it is said, by the quaint and ludicrous appearance of the American volunteers as they came into camp—some in black suits, some in blue, and some in gray. Some had long coats, some short ones, and some had no coats at all. Some of them had long hair, some short, and some wore enormous wigs. With a great variety of accoutrements, they furnished altogether a good deal of sport for the regular British troops.—(*Boston Post, July 24, 1858.*)

The Importance of Pedalling

PEDALLING is mostly so much overlooked that even artists' performances are often no better than child's daubs. It is pitiable to see the amount of care sometimes bestowed on making the fingers execute good phrasing, duration and coloring, when in the meantime the whole effect is obliterated by the right foot. The fault can in most cases be traced again to absolute non-attention to the actual sounds coming from the pianoforte-playing being so often regarded as a mere muscular exercise instead of the making of musical sounds for a musical purpose.

We have to learn to syncopate the pedal in legato and legatissimo, and further to learn the values of incomplete tenuti. We must always remember that music depends not solely on our fingers, but also in addition on our right foot.—TOBIAS MATTHAY, *in a paper read before the Fourth Congress of the International Musical Society, London.*

The Training of the Orchestral Conductor

THE career of an orchestral conductor should only be adopted in response to a real desire for the vocation, to special faculties of devotion and personal disinteredness. For this reason a composer of music will always do better than a mere time-beater. This was the opinion of Massenet, and he has frequently said to me, "Put the composer at the conductor's desk! for he knows the joy and anguish of the work of creating music; he will preserve the work intact better than anyone else, and from the bottom of his heart." My venerable teacher, Gounod, who was an excellent choirmaster, frequently railed against "the malefactors who violated his works"—the expression is his own—and he always warred against "conductors who are perhaps good fiddlers, but who know nothing of music." It is also of paramount importance that the course at the conservatory for conductors should be exclusively reserved for pupils of the classes in composition, and for those who know harmony, counterpart, fugue and imitation.—HENRI BUSSER, *conductor at the Paris Grand Opera House, in Musica (Paris).*

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HOW HANDEL'S "MESSIAH" BROUGHT FAME TO A WESTERN TOWN.

BY JO-SHIPLEY WATSON.

EASTER comes in March this year and already the children of Lindsborg, Kansas, are well prepared in their choruses for Easter week; but preparation for this event never ceases, it goes on like the crops, in a succession of rotations.

While the grown-ups are drilling and making perfect the parts of the Messiah, the little children of the farmers and tradespeople are equally busy with their portion of the program. The annual Easter "Messiah Week" at Lindsborg is no longer a local affair. Music has set this town apart. Without it Lindsborg would be as unnoticed as any of the other small western towns; but the music of Handel's Messiah has glorified Lindsborg and uplifted its people from the drudgery of farm routine. No one is left untouched by this festival, least of all the children.

The child's musical training in most western villages is likely to be ordinary. First of all he is so submerged in school "exams" and "grades," that music is deferred until after graduation; if it is squeezed in at all, it is at the risk of incurring the displeasure of the school officials, so there are only a few scattered lessons during the year and a long vacation in summer. Musicland isn't at all big and grand and a part of life when you are making "grades" for a diploma of some kind. The real musical rallying point is the talking machine with its fine reproductions from world-famed singers and players.

Handel's Messiah is as inseparable from the life of the town as the grass from the Kansas prairies. For over twenty-five years these Swedish-Americans have lived around Handel's master work, children have grown up under its resounding choruses, and whoever visits Lindsborg, whether Easter week or any common week-day, can not fail to discover the refining impress of music, for music is in the air, boys seem to grow fast to swelling violin cases and girls seldom pass without music rolls. If you ask Oscar where he is going you will find out that he's off for a rehearsal with two other boys and a girl and that they are going to play a quartet at a Sunday concert and Sophia is going to play a Mozart sonata at an evening recital.

Everywhere there is music mixed with the daily routine; it is not practiced violently for a day or two and forgotten for a week, no indeed—music with school books, music with seed planting, music with business, it fills in all the weary gaps of every-day existence, and so Oscar and Sophia are growing up in a musical atmosphere that one doesn't have to go to Europe to seek. Out here in the big open spaces of the Middle West these little children are becoming earnest, loyal workers for home products, and perhaps their slogan will be "American-made music for Americans."

THE *tempo* is not to be like a mill-wheel, stopping or propelling the mechanism at pleasure, but rather like the pulse in the human body. There is no "slow movement" in which certain passages do not require an acceleration of time, so as to prevent dragging. Nor is there a "presto" which does not require a slower tempo in passages whose effect would be marred by too much hurry. But let no one imagine that he is justified in indulging that foolish mannerism which arbitrarily distorts certains bars.—C. M. VON WEBER.

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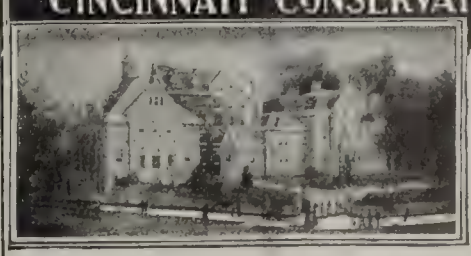
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INTERESTING FACTS PERTAINING TO THE OPERA.

A GLANCE through the remarkable *Dictionary-Catalog of Operas and Operettas,* compiled by John Towers, reveals many interesting facts regarding the subjects chosen for operatic treatment by composers of all ages and countries. During the seventeenth and eighteenth centuries, it was the custom for different composers to use the same libretto over again. This accounts for the fact that there are 120 operas founded on the career of Alexander the Great. Imagine 120 different versions of *Madama Butterfly!* Other great conquerors have also found their way into opera. Hannibal, Artaxerxes, Cæsar, Cromwell and Peter the Great have each made new conquests in a new line of achievement, and even Christopher Columbus has found a musical interpreter. Captain Kidd and any number of Pirates, including the immortal *Pirates of Penzance,* have sung their way into the hearts of the public, so it is not surprising to find at least one opera dealing with Davy Jones.

GREECE AND ROMANCE.

Almost all the Greek heroes and heroines of antiquity have been used at one time or another, including Antigone, Apollo, Dionysos, Aphrodite and many others. The most popular has probably been Orpheus, whose music made trees "bow themselves when he did sing." His melancholy parting from Eurydice has naturally inspired many of his brother musicians. Romantic heroes of history and fiction have also inspired many composers. King Arthur, King Alfred the Great, Lancelot, Joan of Arc, Cleopatra, Mme. Angot, Mme. Sans-Géne, Trilby and Thäis have each therefore sung in opera.

Shakespeare has naturally been freely drawn upon. *Romeo and Juliet, Hamlet, Othello, Midsummer Night's Dream, The Merry Wives of Windsor,* and *As You Like It* have each inspired various musicians. It is curious to notice how many operatic subjects which naturally identify themselves with certain composers have also been treated by others composers. There are many Barbers besides Rossini's *Barber of Seville.* Both *Don Giovanni* and *The Marriage of Figaro* have found other exponents than Mozart, though none so gifted. *Faust* has also inspired others than Gounod and Berlioz. *Freischütz* and *William Tell* have been set not alone by Weber and Rossini, but by many less famous musicians. It is still more surprising to discover that the territory of Wagner himself has been invaded, and *Tannhäuser,* and even the *Ring of the Nibelungs* have been set to music by others.

THE CLAIM OF LOVE.

All the great love stories, real and imagined, seem to have been dealt with at one time or another. Romeo and Juliet, Dante and Beatrice, Héloise and Abelard, Tristan and Isolde have each been treated. Naturally, Love claims the greatest number of victims; there are upwards of 600 operas mentioned which have Love or Lovers in various languages in their titles. Love in opera, however, does not always lead to matrimony, as there are only about 160 devoted to Marriage. Nevertheless, there are only six or seven devoted to Divorce, so we may conclude that most of the marriages are happy ones. Both the Marriage and Divorce figures could be increased if we include Saint-Saëns' opera, *Henry VIII.* but we will charitably consider this work offset by Nicolai's *Merry Wives of Windsor.*

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THE "HIT-OR-MISS" TYPE OF MUSICAL EDUCATION.

BY KATHARINE BURROWES.

Some years ago a lady came to me with a bright little daughter, and while arranging for lessons she mentioned that Edith had already studied with another teacher, who had not brought her along fast enough. The mother and father both wanted her "pushed" ahead, her pieces were too easy, so they thought she was not making progress, and that a change of teachers was desirable. I found that Edith had taken three terms from three different teachers, who in their anxiety to "push her ahead" had given her many pieces while she had scarcely any knowledge of the most rudimentary matters.

I could not work in this way, so I made Edith begin again. To soften the discouragement, I gave her some music to learn, that I knew would help in teaching the neglected points. We worked on this until the end of the term, I feeling rather satisfied because Edith was really learning something, although she could not yet play intelligently even the simple music I had given her. On the first lesson day of the new term I looked for Edith, but no Edith appeared. I then called to mind the fate of the three other teachers, and concluded that I had also been found wanting, and that Edith's pieces were not hard enough!

After this, I lost sight of Edith, but some years later she re-appeared, wishing me to put a few finishing touches on her "hit-or-miss" musical education. Meanwhile her parents had been pursuing their policy of change, and I should not like to say how many teachers Edith had studied with, but I can say what the results were. She was naturally a musical girl; not extremely talented, but with just the grade of ability, which, properly cultivated, would have made a musical player and a fairly good teacher. No teacher had had time to develop the traits of perseverance and concentration in Edith, consequently she could not accomplish anything which required sustained effort. No teacher had had time to teach her anything thoroughly, therefore, she was inaccurate and superficial in all her work.

"THE BANEFUL HABIT OF CHANGING TEACHERS."

The habit of changing—the thought that if one teacher did not push her along another would—was so established from long usage, that it had become part of her nature. She was incapable of any sustained effort, either as represented by work with one teacher, or as represented by steady work in any way. Edith is now a music teacher. She was obliged to earn her living, and she had not the expert knowledge demanded for most other kinds of work, so she turned to music. She had a gift of interesting people and of securing a great number of pupils, but she cannot hold them, because her training is superficial and weak. She is a conscientious girl, and her failure in doing good work with her pupils is a perpetual source of misery to her, but although she is aware of her deficiencies she has not the strength of purpose to remedy them.

You must not think, however, that I attribute all Edith's shortcomings to the defects in her musical education alone. In the development of character every influence has to be considered, and all must tend in the right direction or one will nullify another. For instance, if the tendency of the influence at school is good, and the tendency of the influence in the music study is bad, the bad influence will partially nullify the good, so that the mental development will be like the progress of a certain distinguished frog, which in trying to escape from a well, climbed upwards two feet each day, and fell backwards one foot each night. The school influences are, in these days, generally of a strengthening nature, so Edith had a great advantage in this. Her home influences, though kindly and loving, were certainly not conducive to the development of strength, while her musical influences were of the worst possible nature. Consequently, what she gained of strength through school, she lost, in a great measure, through weakening influences in her home and in musical training.

Beware of the "hit-or-miss" musical education.

THE INFLUENCE OF ENVIRONMENT.

BY MATILDA T. FREEBOURNE.

It is astonishing how much a well-equipped studio has to do with the musical development of a pupil. The decoration of a studio need not be costly to be both musical and beautiful. The writer has in mind an unpretentious music room whose only piano is a fine-toned upright, and which cannot boast of even a hardwood floor, but this room and its occupant have been an inspiration to many who have gone out from thence into the world devoted to their art, with high ideals and earnest purpose to carry on the work begun in that room.

Good portraits of the best composers, scenes from the opera, and other musical subjects crowd the walls. Magazine supplements, pictures, and colored plates from subscription books have been largely drawn upon in addition to a few particularly fine engravings carefully cut from books. These have been mounted in various ways. Still other pictures have been mounted on plain cartridge paper on the prepared mounting board, and either bound with passepartout or left entirely without frame to stand on mantel or table.

Space is found for a blackboard, which is in frequent use during lesson hours, a table strewn with musical magazines and books, two or three busts of the masters, and a couple of low bookcases filled with works of musical reference. On cold days a fire burns brightly and cheerily in the hearth.

This busy teacher uses only the best music, leading up to the higher classics as fast as the pupil is able to go, all the while keeping the lives and works of the great men who have enriched the world by their art before him. Even the dullest pupils know the faces of the masters as they know the faces of their friends, and each one is so proud when he receives his first "piece" by a real master. Many of these pupils come with a genuine prejudice against "classical music," but in this environment soon overcome it.

Once every month the pupils of this teacher come together for study and entertainment in this room. The subject is usually some composer or school of composers, though frequently some musical historical subject is employed. The teacher gives a short talk illustrated with music, and notes are taken by the pupils for amplification at future times. The pupils are each in turn allowed to assist with the music examples, but it is considered an honor when one can do his Beethoven or Mozart well enough to assist.

The *graces*—namely, the shake, the turn, the appogiatura, etc.—are the flowers of music; and the clear, correct, and delicate execution of them embellishes and exalts every melody and every passage. But when they are played stiff, hard, or unintelligibly, they may rather be compared to blots of ink or spots of dirt.—*Carl Czerny.*

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All the years that I remember (I was fifty last December)
I've been harried by a regiment of invalid alarms;
Now I revel in existence, for I keep them at a distance
By the potent aid of music's most extraordinary charms.

When a pain attacks my middle, I have but to take my fiddle,
And a bar or two will give it the uncompromising boot;
While the cornet (played at night) is a specific for bronchitis,
And the germs of influenza may be slaughtered with a flute.

If my nerves are all a-jangle with the trivial triangle
I will gently tintinnabulate to rectify their tone;
When with gouty pangs I bellow, I discourse upon the 'cello,
And it's death to indigestion when I tackle my trombone.

Then my liver trouble passes to the clashing of the brasses.
With the trumpet my rheumatics are dispatched to kingdom come;
For the dumps the ocarina, for the mumps the concertina,
For the bile the double-bass and for dyspepsia the drum.

And, supposing on occasion I should undergo invasion
From a mixture of my maladies of each and every brand,
I shall have no cause for worry; to my gramophone I'll hurry,
And recover to the strain of Pongo's Polyphonic Band.

—From *Punch.*

"I was in a Missouri town two years ago," said a local dramatic producer, "trying to get up a show. The landlord of the chief and only hotel seemed half-way intelligent and I interviewed him, as a preliminary. 'Your town boasts a band, does it not?' I asked. 'Well, no, stranger,' he responded. 'We've got a band, but we don't boast of it. We jest endure it.'"—*Boston Traveler.*

A CLERGYMAN who advertised for an organist received the following reply: "Dear Sir—I notice you have a vacancy for an organist and music teacher, either gentleman or lady. Having been both for several years, I beg to apply for position!" We can only retort from the old Latin grammar:

Common are to either sex:
Artifex and Opifex.

—From *John Bull.*

"I OFTEN met the late composer Massenet in Monte Carlo," said a Newport woman. "The great composer had a [illegible]ior.

[illegible] Monte Carlo an Englishwoman once gave M. Massenet a tea in her sitting room overlooking the blue Mediterranean. She brought out her daughter in the middle of the tea, and set her down at the piano, and the girl sang, in a voice as slender as a cotton thread, the mirror music from *Thaïs.* At the end of the song the hostess said:

"'Tell me frankly, *cher maître,* what do you think of my Emily's voice?'

"'Madame,' said Massenet, 'I think the young lady has a brilliant future in—sculpture or painting.'"—*Washington Star.*

WHAT THE BAND DID!

THE *New York Sun* gives a unique definition of a brass band that was found in the brief of a Southern lawyer. It came about in this way. An old-time minstrel troupe was touring the South with what the proprietor called a "$10,000 Challenge Gold Band." The band marched through the street of a Texas town, and the glint of the sun upon the highly burnished instruments proved too much for a descendant of a mustang hitched to a delivery wagon. There was a runaway and an immediate suit for damages worthy of a $10,000 band. In the complaint the lawyer described the band as follows:

"And then and there a body of mountebanks, commonly called minstrels, in odd, grotesque and unusual dress, and carrying with them a number of brass, wooden and other horns, bugles, trumpets and drums, did on said horns, etc., make and perform loud, hideous and discordant noises and sounds, to the great discomfort and annoyance of the citizens of the said city and county, then and there lawfully assembled, and by reason of said sounds did then and there frighten horses, mules and other beasts of burden in use by said citizens."

Mr. Murray, irritable from long confinement to a sick-bed, cocked up his ears and listened.

"Phat's all that piano-bangin' in th' parlor?" he then demanded, glaring at his wife.

"'Tis our daughter Mary takin' her first steps in piano-playing," rejoined his wife.

"Her first steps! Phat's she doin', walkin' on the kayboard?"—*Lippincott's.*

"Those people in the next flat seem to have a regular program of popular songs," the visitor remarked.

"Yes," said Brown, "every evening." And he lapsed into silence.

"By the way, what time is it?" asked the visitor.

Brown roused himself with an effort. "Let me see!" he said. "It was half-past 'She's My Daisy' a little while ago; it must be nearly a quarter to 'Put on Your Old Grey Bonnet.' Don't hurry, old man; it wants at least an hour yet of 'Farewell, Farewell, My Own True Love.'"—*Answers.*

In an orchestral rhapsody by an English composer the twelve strokes of midnight are given by a big bell, illustrating the line of a poem:

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If you do the simplest thing perfectly to-day, you may do the great thing well to-morrow.—*J. S. Watson.*

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THE NECESSITY FOR MEMORIZING.

BY CHARLES E. WATT.

THERE is a tendency among a small group of writers on musical subjects to dispute the necessity for pianists of memorizing their music. An article recently appeared, for instance, claiming that memorizing is not essential to good playing, that it is merely the custom of the times, and that many very good reasons could be adduced against the continuance of the custom. The writer then proceeded to give the reasons lucidly and not unconvincingly. Nevertheless, the reasoning was superficial and did not go deeply enough into the subject to be thoroughly convincing.

Time was when a real discussion of this subject might have been received with some interest by the musical world, but that time is now long past. Long ago, artists decided that there were reasons why public performances of great works should be given without notes. Consequently, if one chooses to enter the lists as a possible competitor to the established favorites he must simply accept the conditions and do as the others are doing.

Many years ago it was argued and conceded that memorizing was so difficult "for some people" that the requirements of the concert stage were almost an intolerable burden. Clara Schumann was one of those who objected, as memorizing to her was always a serious matter. But modern pedagogy has done away with such arguments, and while there are many middle-aged pianists who do not memorize readily through not having formed the habit in early youth, there is absolutely no excuse for the young pianist of to-day not having such a knowledge of the principles of memorizing as is necessary to fit him to play in public without notes.

ESSENTIALS IN MEMORIZING.

Three things are essential in memorizing: Concentration, analysis, and the formation of the habit. By concentration we mean good mental control backed up by a definite purpose. Any one who has the definite purpose to memorize, and will concentrate all his attention on acquiring this faculty will learn to do so.

Analysis demands that we must make a thorough examination of our methods of study, and discard all that is haphazard and slipshod. The student must learn to scrutinize each thing he studies so minutely that the smallest point of construction will become as clear to him as though he himself had written it. All this presupposes the utmost accuracy of detail and the wisest judgment in the selection of material.

The third important thing is also the most important, because it is just here that the excuse of "difficulty" is rendered invalid. *The habit can only be formed by memorizing being commenced with the very first lesson,* and it must be *a part of every lesson* until the correct habit is formed. It is just here that modern pedagogy differs from the older methods, for the progressive teacher realizes that memorizing cannot be explained too often, cannot be commenced too soon, and cannot be insisted upon too persistently. This renders modern teaching more strenuous than it once was. It demands closer concentration and harder work. But if these qualities are not present no pupil or teacher can aspire to anything more than mediocrity. The faculty of rapid memorizing practically determines whether a musician belongs to the old style of pianist or the new.

SCHUMANN'S HONESTY OF CONVICTION.

THE fact that Schumann was an unusually fair-minded critic is familiar to all. The following extract from Hadow's *Studies in Modern Music* shows how he developed a respect for the music of Wagner. "During his residence at Dresden, Schumann made the better acquaintance of Richard Wagner, who had succeeded Weber's old rival Morlacchi as Hofkapellmeister. It was an appropriate time for their meeting, since 1845 is the date of *Tannhäuser,* the first work in which Wagner definitely embodies his theory of dramatic art, and we may well understand the interest with which the score was read by the ardent apostle of German opera. At first, like the rest of the world, Schumann was puzzled by the new departure. 'Wagner has just finished another opera,' he writes to Mendelssohn, 'He is undoubtedly a clever fellow, full of crazy ideas, and bold to a degree. The aristocracy are still raving about *Rienzi,* but I declare that he cannot write four bars that are melodious or even correct . . . And now the full score lies beautifully printed before us, fifths and octaves into the bargain, and now he would like to make corrections and erasures. Too late. The music is not a shade better than *Rienzi,* in fact rather weaker and more strained.'

"Within three weeks Schumann had witnessed a performance of the opera, and with his accustomed honesty wrote off at once to modify his original criticism. 'Perhaps we shall soon have a talk about *Tannhäuser,*' he says. 'I must retract a good deal of what I said to you after reading the score. On the stage everything is different. I was quite impressed by some of it.' And his final judgment is expressed in a letter to his old master Heinrich Dorn, dated January 7, 1846. 'I wish you could see *Tannhäuser;* it contains deeper, more original, and altogether a hundredfold better things than his previous operas, though at the same time much that is musically trivial. In short, Wagner may become of the highest importance to the stage, at any rate he possesses the requisite courage. The instrumentation I consider excellent, and the whole workmanship far more masterly than it used to be.'"

PREVIOUS INSTRUCTION.

BY DOROTHY LATCHEM.

"HAVE you had previous instruction?" I inquired of my would-be pupil, who sat before me twirling his cap in the manner in which all small boys show embarrassment. He told of his former teachers with much pride, and then played in a manner that was enough to make the courage of the most conscientious teacher fail. I knew that to condemn his previous teachers would be to discourage him, so I took the wiser and safer course of silence.

Out of the odd little pile of musical knowledge he possessed I took only the best, and tried to forget his bad habits. With this in mind I did more building than correcting, and the result was that when he played his tattered copy of Rubinstein's *Melody in F* after he had worked with me for a few months, he realized a new beauty in his work and consequently a new interest.

The responsibility of the pupil is as great as that of the teacher. If the pupil may with perfect right expect the teacher to bring to the lesson patience, good-nature, and interest, the teacher may with equal right ask for confidence, attention, and zeal on the part of the pupil.

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BY FANNIE EDGAR THOMAS.

One of the greatest obstacles in the way of receiving the full value from good music lessons is a lack of knowledge of the fundamentals which logically precede finished artistic study or performance. There is a strong innate rebellion on the part of some pupils, and even of some parents, against a proper tilling of the ground before planting seed. This failure to realize the need for fundamental training is usually the outgrowth of undue haste to "arrive" at some vaguely defined point of perfection, and of a tendency to place appearances far above real musical values.

A man does not try to leap upon a roof; he gets there by means of ladders. The steps seem very small compared with the distance, but they are safe and certain. All study is ascent, and must be accomplished one step at a time. There is but one right way to study music and that is to begin at the beginning, and follow on step by step through successive grades, arriving at certain points only after preceding ones have been safely passed. And yet how frequently one finds young American girls—and older ones, too, for that matter—in foreign countries, "taking" opera, oratorio, *lieder,* or studying the works of Brahms, Schumann and Beethoven, who have not mastered time, tune, rhythm, phrasing, finger motion, or voice production; not even the essential point of listening to their own music or to an accompaniment. They are obliged to have from two to five sub-teachers push and prod them into some sort of condition before the "great master" is able to do anything with them. Even so, these same "great masters" complain bitterly of the task. It goes without saying that such lessons are practically valueless. Such instruction is neither logical nor even legitimate. It is mere stuffing and stultifying. Students of this kind should never have left their native shores, even if it were necessary, for all preparatory work can be done in this country as well as it can be done abroad, or even better in view of the fact that both pupil and teacher can both speak the same language. When finally, in foreign study, some semblance of being "finished" is reached teacher and student alike feel a dry and barren deadness instead of the warmth of enthusiasm which accompanies all genuine study.

FRENCH METHODS.

In the free music schools of France, maintained by the government as the public schools are here, everything is graded from first entrance at nine years of age until the student leaves after successful competition. Every step is bounded by an examination conducted by a jury of twelve high authorities who give an average marking, as in the case of arithmetic or chemistry in our schools and colleges. Nothing is taken up in either vocal or instrumental music until the preceding step has been accomplished and passed upon by examination. Sight-reading and other fundamental principles must be assured before either voice or piano can be begun. If this method were not necessary, it would not be maintained at great expense as it now is. And if necessary there why not here?

PARENTS MUST WORK WITH TEACHERS.

The pursuance of the art of music in this way not only teaches it successfully, [illegible] in the mind of the student [illegible] right doing, a sense of perfection, a detestation for blundering inefficiency, and a conscience compelling him at least to do the very best that has been pointed out to him by the best educational authorities, instead of trying in every possible way to shirk the fundamentals of his art. Parents must collaborate with teachers in this important matter or it cannot be accomplished. It is much wiser and more agreeable to follow advice than to learn in the bitter school of experience. The time is now at hand when musicians, like all other specialists, must be properly and thoroughly trained in their profession. Amateur work can give no pleasure without this. Audiences, accustomed as they are to the very best, recognize when performers are weak even without knowing why, and even our best friends have less patience than of yore with inefficient, blundering inaccuracy. Let us by all means study the fundamentals and wait for succeeding work until the foundation is well and truly laid.

MUSINGS OF A MUSIC TEACHER.

BY B. H. WIKE.

Put your whole mind and heart into your practice, whether you are working on technic or on pieces. If you don't your musical spirit will suffer and your work come to naught.

The fact that you can play a few pieces tolerably well does not mean that you must fly off to Europe. Remember, there are many excellent teachers right here in the United States who more than likely can show you a thing or two yet.

Slow practice gives you more time to consider difficult phrases, so that when playing up to speed, the fingers know exactly what to do.

The more you play Bach the more you will learn to love him. He is wonderfully rejuvenating for body and soul, and will be a life-long friend.

The metronome is invaluable to music study, but if you allow yourself to be tied down to it your playing will be hardly better than that of an automaton. Metronomes are very, very good for technical practice, but they simply cannot give you expressiveness, for they are a clicking mechanism, and you are a living soul!

Speak well of other musical people, or else say nothing at all. If their work is good, praise it. If it is bad, it will condemn itself.

THE SINCERITY OF THE ARTIST.

In his essay on Music and Musical Criticism, Mr. W. H. Hadow has said that "The composer who stands in any true relation to his idea will spare no pains to present it in its most attractive aspect, and to deck it with the utmost ornament that it can legitimately bear. 'If you wish to touch my heart,' writes Horace to the poets, 'you must begin by showing me that you have touched your own;' and no thought can ever arouse love and reverence in the audience which has not already aroused love and reverence in its creator. A great deal is written about the vanity of the artist, and no doubt when it becomes introspective and self-conscious it deserves to be satirized. But none the less the parental impulse upon which it rests is the one essential condition of all good art. It was not vanity that called forth Handel's tears over *He Was Despised,* or that made him see the Heavens opened above the splendors of his *Hallelujah.* In one word, if the artist does not love his work he forfeits his claim to the title; if he does, he should devote to its expression and elaboration the best skill at his command."

THE FIRST PIANO SONATA.

The first Piano Sonata was really written for the predecessor of the piano, the harpsichord, by Johann Kuhnau in sixteen ninety-five. It was distinguished as being the first piece of its kind divided into several movements which were *not* dance tunes. It should be remembered that the suite, which resembled the sonata very much, was made up of dance tunes. Kuhnau was a very versatile man. He was born in 1660 and died in 1722. He was a very learned and versatile man and was capable of making translations from Hebrew, Latin, Italian and French. He lived most of his life in the atmosphere of the church as he was Cantor at Leipsic, being one of the predecessors of Bach at St. Thomas's Church. In fact, he was appointed to that post one year before the birth of the great Bach. He wrote a curious set of Sonatas known as *Biblical History Revealed Through Six Pianoforte Sonatas.* His music is principally of interest to the antiquarian at this day.

TWO ASPECTS OF MUSIC.

BY HERBERT SPENCER.

Music has two distinct components—the sensational and the relational. One part of the impression it produces results from the character of the tones, and the other part from the mode of combination of the tones. The feeling a piece of music produces may be in various degrees pleasurable or sometimes painful, according as the component tones have *timbres* that are in various degrees agreeable or sometimes even disagreeable; while there is another pleasure which the successions and combinations of tones may give apart from their qualities.

The tones are the products of the voices or instruments employed, and though the singer and the player respectively try to improve them, they are in the main qualities fixed. The chief part of the executive skill to be gained, especially by the instrumentalist, is skill in producing successions of tones in the most perfect way, or, as on the piano, combinations of tones: the relational element of music predominates in his thoughts. Still more is this so with the composer. In his mind the relational element is practically the exclusive element. While he desires that his ideas shall be expressed in fine tones, and tones appropriately varied, yet, as composer, he is almost wholly occupied with such arrangements of tones, successive and simultaneous, as will convey his ideas. Hence, it happens that in chief measure the composer, and in large measure the performer, when judging of a musical effect, think more of its relational characters than of its sensational characters.

A Paganini will take greater pride in his marvelous dexterity of arm and finger than in the *timbres* of his tones, though he desires that these also shall be good. And similarly a Beethoven, when listening to a symphony he has composed, will receive greater gratification from the beautiful successions and complexes of its notes than from the tones of the various instruments, however good they may be. Hence, then, musicians of both classes necessarily tend to overvalue the relational elements.

A STRIKING WAGNER ROMANCE.

One of the greatest and at the same time one of the most unfortunate of the Wagnerian singers was Emil Scaria. Neumann, in his *Personal Recollections of Wagner,* recounts some strange experiences with Scaria. Neumann first heard him singing the part of *Wotan* in Vienna, and engaged him to sing in *Die Walküre* at the first Berlin production. When Wagner came to superintend the rehearsals and saw the name of Scaria billed for the part of *Wotan,* he was so angry that he threatened to return at once unless the singer was dismissed. With the utmost difficulty, Neumann persuaded him at least to give Scaria a hearing at rehearsal. Scaria sang gloriously, and Wagner embraced him in view of everybody.

After that Scaria became one of the best known of the Wagner singers, but when Neumann went to London to produce the *Ring* Scaria began to act queerly. In the production of *Die Walküre,* the opera in which he had made his reputation, he suddenly lost all power, and in the third act came on the stage shrinking and looking around like a lost soul. He transposed his parts, singing the high notes low and the low notes high. Shortly after that he lost his memory completely, and was obliged to give up singing for a while. On the first production of *Parsifal,* however, he was cast for *Gurnemanz,* and having been specially coached by Wagner himself, made a profound impression. But his recovery was not lasting and shortly afterwards he died insane.

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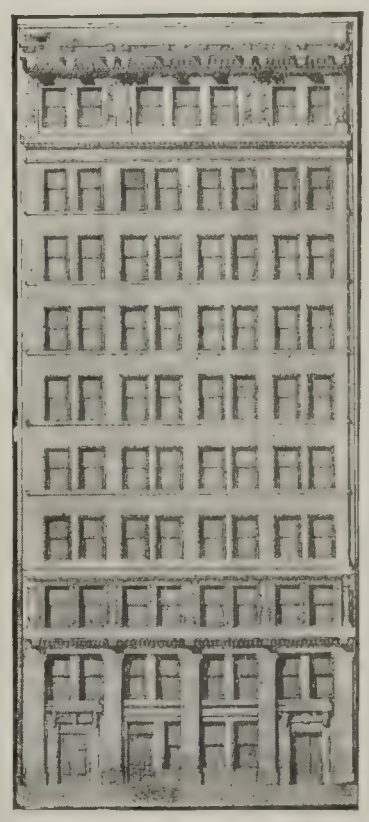
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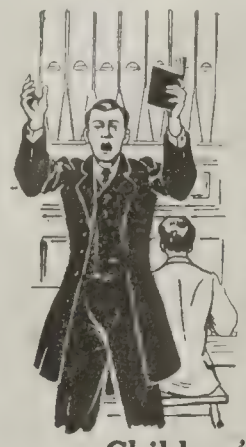
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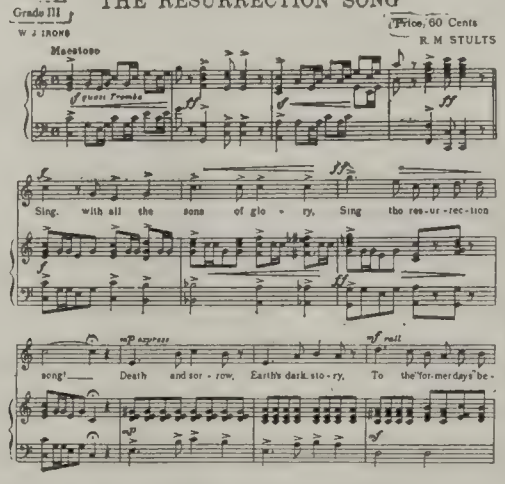
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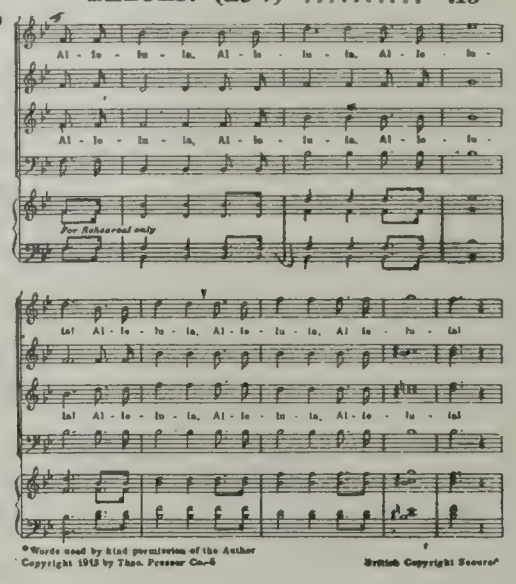
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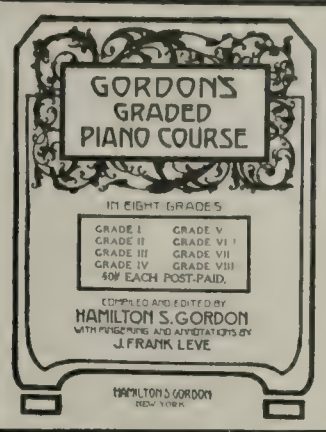
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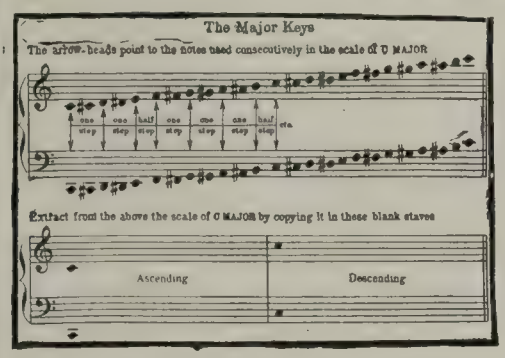
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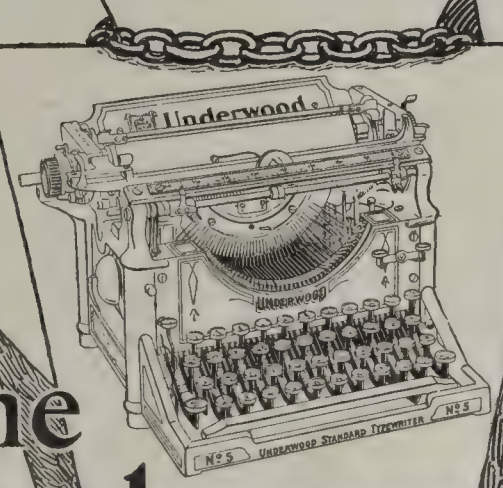
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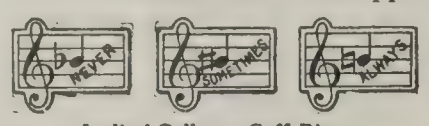
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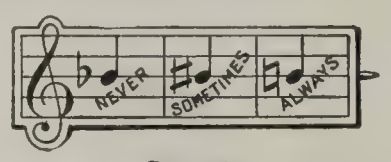
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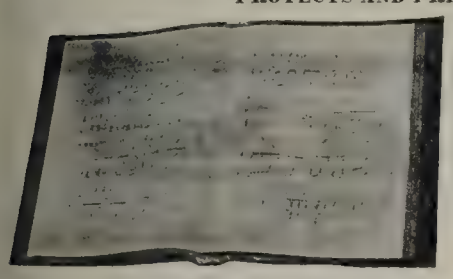
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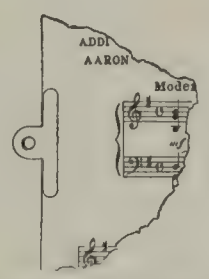
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THE ETUDE

VOL. XXXI. MARCH, 1913 No. 3

THE WONDERFUL EMPIRE OF THE CZAR.

Russia, the world of extremes! Enormous wealth, direst poverty; prodigious strength, pitiful feebleness; elegant culture, savage ignorance; the frozen north entombing mastodons of remote ages, the oriental south with its wild pomegranates and patient camels; light and darkness; youth and age, war and peace, tolerance and prejudice; how can we grasp the enormity of Russia?

It was to be expected that when the musical impulses of the Czar's country were awakened they would be strong, virile, deep-voiced, like the wonderful basses of the Russian Cathedrals; wild, like the Cossacks of the steppes; oriental, like the Mongolians who vanquished the country at the very time when Western Europe was undergoing its great intellectual renaissance; sad, like the millions of serfs under the yoke and the knout.

Russia slumbered long and sound. Three hundred years after Marco Polo returned to Italy with his wonderful tales of the great East, Russia was still in a semi-barbaric state. Ivan the Terrible massacred more than fifty thousand at Novgorod in the sixteenth century. Is not the bloody orgie at Kishinev, still horrible in our minds, but an echo of Novgorod?

Russia is no longer the industrial, political and social arcanum that made it the problem of other ages. Those who have known the cultured men and women of Russia have been charmed with their geniality, force, brilliance and kindliness. The warmth of family ties in Russia is emphasized by contrast with the long bleak winters of the North. Music is naturally an art that develops best in the home. The music in the Russian home is a part of the regular life of the family.

We must not do the great men and women of Russia an injustice. We must not feel that it is a land given over to the monstrous cruelties that have cast a crimson stain on the history of this wonderful country. Russia is making marvelous advances, but the most wonderful advance of all has been in music. While Glinka and Rubinstein gave some foretaste of the astonishing musical future of their country, it remained for Borodin, Cui, Glazounov, Ippolitov-Ivanov, Balakirev, Moussorgski, Rachmaninov, Rimsky-Korsakov, Scriabin, Taneiev, Tchaikovsky and their contemporaries, to interpret the musical life of Russia through the tone-world.

Naturally, the majority of the greater Russian composers selected the medium best fitted for their massive ideas and their rare racial idioms. This was the orchestra. Although there are innumerable Russian masterpieces in the smaller forms, in order to know the greatest Russian works one must hear them performed by some great orchestra. Tchaikovsky's *Marche Slav,* for instance, gives us a thrill only when played by from seventy to one hundred men. Then its thundering rhythms are almost terrifying. Much the same may be said of many other Russian compositions with their great range of tonal color, dynamic variety and impelling rhythms.

Still there is yet a world of beauty within the reach of the student who has only the keyboard, the voice or the violin to help him explore. This issue has been prepared to help just such students. We have tried to secure material to aid the club-worker and the music lover, as well as the student and teacher. We have hoped to connote a sense of the bitter submission that marks the mujik, who when he sees his home in flames, exclaims, "God has visited us;" and again, that Russia of brilliance, opulence, intelligence and progress which the Vicomte Eugene Melchior de Vogüe outlines in his *Social Life in Russia* in describing the cultured women of the country, "They are acquainted with the latest novel published in Paris, in London or New York: with the latest scientific theory of Harttmann, Herbert Spencer, or Edison; with the opera which has just been presented at Bayreuth or at Milan; they talk intelligently about literature, music, science, metaphysics, spiritualism or politics and always in a well informed manner, and with surprising clearness and novelty of views."

Russian spelling and Russian pronunciation are matters which have resulted in almost endless confusion. The spelling adopted in the Grove Dictionary, for instance, has been used in the article in this number entitled *Biographical List of Russian Musicians.* In other parts of the issue spellings employed may differ with the Grove spelling, but these have come to us in some instances from Russians in Russia. The difference is due to the variance in the manner of interpreting the letters of the Russian alphabet, some of which do not exist in our alphabet. In most cases the accent in Russian proper names is upon the syllable before the last, as Da-vid'-ov. But Rach-man'-in-ov pronounces his name with the accent on the second syllable, and the accent in Glaz'ou-nov is on the first syllable.

THE MUSIC OF AMERICA TO-MORROW.

If this issue of The Etude, devoted to the Music and the Musicians of Russia, has a lesson for American readers, it is that which teaches us how much may be accomplished in a remarkably small time when a vast energy is directed along the right lines. In many countries repression, affliction and suffering seem to have developed art enormously. In Poland, for instance, music actually seemed to sing from the woes of the people. (Polish music, by the way, has not been discussed in this issue, but will doubtless be taken up in a later national issue.) However, we cannot form a postulate that music must have a basis of bitterness, of tribulation, of misery. Otherwise we should never have had a Mendelssohn, a Liszt, or a Strauss. If suffering made music, China, Armenia, Turkey and India would be the great musical lands of the world.

What is music but the translation of the great thoughts of a great people. All the definitions of music must be utterly feeble, but personally we are inclined to believe that it has to do with the spirit of the times. That is, certain gifted persons become the mediums of the age, of the thought, of the emotions, of the invisible psychic currents that hold us all in their grasp.

America is now approaching the moment of its greatest power. Are we not now to have our men and women, who will become so thoroughly vitalized with the voice of our great country that they may become immortal as its musical interpreters? Let our young men go to the mysticism of our Indians, the grandeur of our mountains, lakes, rivers, strands, the mighty rhythms of our mills, the poetry of our legends, the high character of our representative American manhood and womanhood, the wonderful impulse of our national progress—all this and more is waiting for some great tone poet at this very hour. MacDowell realized this and triumphed nobly before Fate put an all too early end to his life work.

The musical future of America is limitless. We are too sane to rush to wild musical extremes, and too modern to put up with trivial platitudes. As the great music of our land comes let our minds and hearts be open to receive it royally. Our musical to-morrow depends largely upon our musical to-day. It is given to all of us to have a vital part in our national musical expansion. Marcus Aurelius, noblest of the Roman emperors, meditated thus. "Remember that man's life lies all within the present, as 't were but a hair's-breadth of time; as for the rest, the past is gone, the future yet unseen."

Musical Thought and Action Abroad

By ARTHUR ELSON

RHYTHMIC GYMNASTICS.

The Jaques-Dalcroze system of rhythmic gymnastics has been used for some time in Switzerland and Germany, and seems now to be gaining notice in other countries. M. Dalcroze, well known as a composer, has developed this system to a point where it supports a flourishing institution at Hellerau, near Dresden. Recently he took six pupils to London, and gave an exhibition that won plaudits from the musical press.

The general idea seems to be that time is indicated by motions of the arms, or sometimes the head, while the actual notes of the piece played are shown by steps of different sorts. After two or three bars' introduction, the children started "with soldier-like precision," and continued in perfect style. The exercises seem many and varied. In one, for example, the head beats two, the arms mark three and four, while the feet march five steps, all simultaneously. Our Indian music, among other primitive kinds, shows this difficult combination of rhythms, but few civilized people try to cultivate the needed ability. The Dalcroze system would seem valuable in teaching the playing of independent groups of notes, besides being of use in developing mental as well as physical control. Another exercise consisted of beating time regularly while marching to syncopated notes of varying value. The Dalcroze system, like the Speer method of teaching arithmetic by wooden blocks, is thus admirably fitted to train the mind through the senses—always the best way. American schools and teachers may find it worth while to investigate these gymnastic methods.

THE MUSICAL EQUIPMENT OF CHILDREN.

In the *Monthly Musical Record* (source of the above description), is an article by Dr. Edgar Istel on the musical education of children. He is naturally against the aimless pursuit of music as an avocation, and equally against mere development of technique. Those who mean honorably, he says, must try "to draw from the works of the great masters their deepest secrets." All should receive elementary training for the voice and ear, but only those who are fitted should become executants. Too many teachers encourage poor pupils for the sake of the pay involved. Piano training is always advisable, even for those who specialize in some other line.

He speaks of a "true grasp of important musical works" as a necessity for the performer; but he should emphasize it more than he does for the listener. Theory for the student everyone advises, but it should not remain a sealed book to the mere concert-goer. The training in voice and ear should be supplemented by a thorough course in understanding. If our conservatory pupils say that such a course opens up a wonderland of appreciation and enjoyment, high school pupils everywhere could have the same advantage. If only an hour a week is devoted to music, half of it could be well spent in Theory, with the teacher giving illustrations to supplement some good theoretical text-book. Something of Acoustics could be included, with applications to explain the chief technical points in the playing of different instruments, and some simple idea of orchestration. An outline of musical history, with special reference to the development of different schools, would be in place. Musical form, too, with its ideas of figure treatment, imitation, development, and tonal architecture, would at once lead to something higher than the commonplace enjoyment of tinkling tunes.

Dr. Istel does lay stress on the use of good models. A training on Bach, Haydn, Mozart and Beethoven, he says, will soon show the lesser value of "dry virtuoso pieces and sentimental love-sick salon music." This, too, could be emphasized for a few minutes a week in the schools. Even the mere hearing of good music brings about some measure of gradual understanding.

THE VALUE OF OLDER MUSIC.

The rediscovery of a two-piano concerto by Mendelssohn, written when he was fourteen years old, will serve as a text in favor of the revival of old music—"Lest we forget," or in many cases remain wholly ignorant of [illegible] beauties of past schools. Performers are [illegible] in this matter. Paderewski, on his earlier tours, used to arrange programs ranging from the Scarlattis through Bach and down gradually to the present. Arnold Dolmetsch gave the old music on the old instruments, but only the elect appreciated his work. Wanda Landowska now gives harpsichord recitals with less success than they deserve. The trouble seems to be that the general musical public does not know what it is missing. Some years ago Kreisler dug up Couperin's *Chanson Louis XIII et Pavane,* and the audience went into raptures over it. At present Ysaye is arousing a furore with a noble Chaconne for violin and organ by Vitali. Both of these composers lived in the seventeenth century, well before the full fruition of Bach and Handel. Yet no allowance need be made for this, and the two works win applause by their great beauty without claiming any indulgence as historical curiosities.

We should have much more of the same sort. Too many performers burn the midnight oil in a wild search for modern novelties. These are very good in their way, but they should not stand in the way of other things. The new should not so wholly exclude the old. The recital soloists are starting in the right direction, but there is room for further revivals, even in their work. Our orchestral music, however, shows an almost total loss of early works. Many of our symphony concerts are supplemented by beneficial series at popular prices. But there is room in each of our large cities for sets of educational concerts as well. These could give an instructive survey of various schools and composers, and would seem almost sure to arouse public interest.

MUSICAL NOVELTIES.

Beethoven and Liszt figure in the winter's batch of novelties. A Beethoven set of variations on "Reich' mir die Hand, mein Leben," for two oboes and an English horn, has been unearthed by Prof. Stein. That worthy seems to make such a specialty of Beethoven's works that he ought to be retained permanently in the search. Liszt's contribution is *La Notte,* a symphonic poem written about 1864 in Rome, with voice parts added later. Liszt wanted this played at his funeral, but he has been dead too long for that.

Operas come in the usual numbers. Massenet's *Panurge* is said to be stronger than *Roma,* while he left also *Amadis* and *Cleopatra* in manuscript D'Albert is setting *Sirocco,* while his *Slave of Rhodes* is a comedy remodeled from Terence and other ancients. Ippolitov-Ivanov has produced *Assia,* while the euphonious Mojsisovics offers the comic opera *Aunt Rosemary.* Wolf-Ferrari is now employing Molière in his *L'Amour Medecin.* Other Italian works include Trovasi's *La Nereide,* Pannini's *Biondello,* Di Parma's *Fedra,* Gasco's *Legend of the Seven Towers,* Monleone's *Arabesca* and Tomassini's *Iguale Fortuna.* Riccardo Casalena's *Anthony* seemed a memorial of his death in the Messina earthquake. In Germany, Waltershausen has finished *Azis and Azisa,* from the Arabian Nights. Humperdinck has written the music for a Reinhardt production of *The Blue Bird.* Strawinsky's new ballet, *The Sacred Spring Time,* has symbolic Slav dances in the first act and a sacrifice in the second. His *Bird of Fire* made Strauss remark, "It is always interesting to listen to the music of one's successor." A Milan firm has made moving picture films of *Parsifal,* which can be given with the music when the copyright expires.

Orchestral works include a lively march by Schillings, a suite by Dohnanyi, and Neglia's *Italo-Tedesca* symphony. One movement of an unfinished Schumann symphony in G has been found at Zwickau. The composition was played there in 1832, so the finders hope to discover more manuscript. Huber's fourth piano concerto, now published, again proves that composer's real worth, while a similar work by Braunfels shows Liszt's influence. Paris has heard a symphonic triptych by Droegmans, concerto-fantasies by Quef and Perilhou, tone-poems by Ropartz and Paul Pierné, three pieces by Gailhard, and a 'cello concerto of Joseph Jongen. Spanish reviews praise the operas of Otaño and Usandizaga, the chamber works of Chapi and De Arriaga, a mass by Del Campo, and piano works by Turina and Larregla; but Granados seems the leader at present. Most noticed of new cantatas is Georg Schumann's *Tränenkrüglein,* while Joseph Marx is commended for his songs. Calvocoressi writes that Schönberg's book on harmony shows that his works should be taken seriously. Meanwhile, when the Rosé quartet played a Schönberg work, a passing violin clef in the viola part was omitted, and several measures transposed; but the music seemed as effective (or as little effective) as ever, and even the composer did not seem to notice the change.

AMUSING EXPERIENCES WITH ECCENTR PUPILS.

BY EDWIN H. PIERCE.

Any music teacher who has had a long experience his profession will, on looking back over the years, c to mind not only the breaking of the routine by exc tionally bright or exceptionally dull pupils, but also occasional odd or eccentric pupil, whose vagari though at the time they may have caused some lit worriment, are nevertheless quite amusing to rememb Possibly the writer has had his full share of th curious cases.

The first I recall of this sort, is that of a boy twelve years, whose father, an army officer, had s him money to settle a small balance due me at t close of the term. The amount in question was fo dollars, but instead of paying me he spent it all f chocolate creams, and went on a sort of candy dru from which he all but died.

The next was a boy of fifteen, a violin pupil, w came once a week from a neighboring town. The fi studies of a beginner on the violin are probably mo difficult and call for more patience than those on a other instrument whatever, but making due allowar for this fact, it seemed as the weeks went by, as if t boy made absolutely no progress of any kind, althou at his lessons he appeared to be fairly bright. He h a good ear and a somewhat graceful arm and wri movement in bowing. At last it occurred to me question him as to his habits of practice, when to surprise I found him absolutely ignorant in this matt. In fact, as he explained in all seriousness, he had tentionally denied himself the pleasure of attempting play on his violin between lessons, thinking how mu more he would enjoy it after he had learned ho! This taught me a lesson. After that I never failed question a new pupil, especially a beginner, *about hab of practice,* giving counsel and advice as might needed.

THE PUPIL WHO NEVER CAME.

The next case I have to narrate is that of a m mysterious "pupil," whom I have never seen, and whom I never gave a lesson, who yet did me a gr deal of good in a business way. We will call her V ginia L. At that time I was teaching in a large N England city, having studies in one of the busin blocks. One day in each week I left my studio charge of one of my advanced pupils, who herself h a class of beginners. I left her my schedule of hou and occasionally she would register a new pupil me if one happened to call on that day. This was case with Miss L., and all would have gone right h that my assistant forgot to take her address, and signed her an hour on a day when I was to be out f town and the studio closed. Looking in the directo in order to get her address and send her word, I fou thirty or forty persons whose last name was that have represented by this initial, but no "Virginia L." I was unable to do anything more, and presumably s came at the hour appointed, found the door locked, a went away feeling vexed. The curious part, howev was to follow. During the next year or two I h one by one, quite a number of new pupils, each f whom said she was strongly recommended to me one of my former pupils—"Virginia L." It was on tongue's end to say, "But Virginia L. never was pupil at all," only it occurred to me that it would b a rather ungracious return for the kindness of reco mending me, so I looked wise and said nothing. I do know what I would have said had I been obliged answer any questions in regard to the lady's proficien or the duration of her studies.

The next curious case wase that of a boy afflic with the disease known as St. Vitus' dance. The d tor had advised his parents to have him take muc lessons in order to quiet his nerves. I am inclined believe either that the physician had never studi music himself, or else that he had a *penchant* for pr tical jokes rather out of place in his profession.

One more little reminiscence, and I will close. A young girl came to her first lesson in company with mother, chewing gum. As she seated herself at piano, she took the gum and stuck it on the cover, a I gave an involuntary exclamation of disapproval a disgust. Her mother then spoke up in a tone of kin admonition and said, "Just keep your gum in yo mouth, my dear, like a little lady."

The Music of the People in Russian Masterpieces

An Interview Secured Expressly for THE ETUDE with

MODEST ALTSCHULER

Conductor of the Russian Symphony Orchestra of New York

[EDITOR'S NOTE.—The rising interest in Russian music in America was perhaps first stimulated by Theodore Thomas, whose service to America became doubly great because of his breadth of vision and initiative in producing works of the moulders of musical thought in all parts of the old world. When Tschaikowsky attended the opening ceremonies in 1891 even many advanced musicians knew little of music in Russia outside of that of Glinka, Rubinstein and Tschaikowsky. It remained for Modest Altschuler to bring the lesser known works of the great modern masters of the Czar's empire to the attention of Americans. Mr. Altschuler was born at Mogileff, near Kieff, in southern Russia, February 18, 1873. His father was a professional musician who was noted for his ability as an organizer of important concerts. Like most children who become professional musicians the son developed a remarkable liking for music before he was ten years old, and decided to become a virtuoso 'cellist. Among his teachers were Alfred von Glehn, Fitzenhagen, Arensky and Taneiev.

After leaving the conservatory at Moscow, Altschuler formed a trio for the purpose of reviving many of the forgotten masterpieces written in trio form by great masters. With this combination he toured Europe with much success.

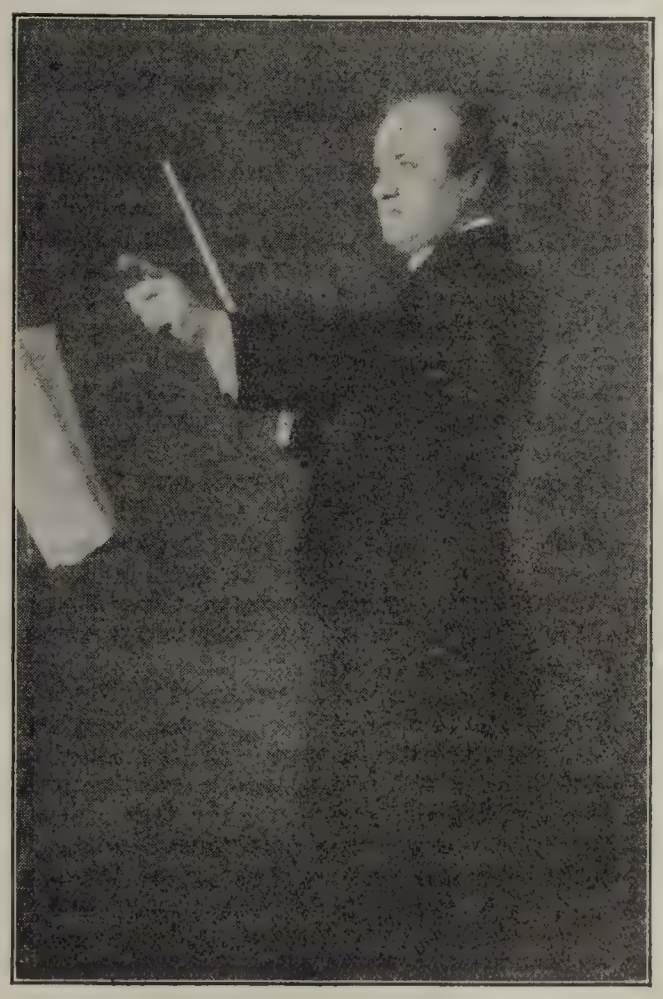
In 1896 Mr. Altschuler came to America and laid the plans for the formation of his orchestra which has been heard in all parts of the United States, and which has ben highly praised by able critics.]

FOLK MUSIC IN "ALL THE RUSSIAS."

IT is difficult for one who has not recently investigated a map of the Russian Empire to comprehend the vastness of the great territory it covers, to perceive how this territory is broken by rivers and mountain passages, dreary steppes and other natural divisions which, with limited facilities for transportation, have kept the different parts of Russia separated in such a manner that the great number of folks of which the country is composed have been enabled to preserve their original local and racial integrity in an astonishing manner. Why "all the Russias?" Because Russia is a composite of many different races, each with its own peculiar customs, traditions and folk music. It is to these people that the modern composers of Russia have gone for their inspiration. Possibly no musical masterpieces of any other nation are so strongly impregnated with the blood, fiber and soul of the people as those of the Russians who have struggled so valiantly to preserve the original and beautiful folk songs of the races of "All the Russias."

In thinking of Russian music as a national music we must realize at once that the music which developed in the Russian Imperial Court, while of immense value to the progress of the country, was of a totally different nature from that of the people. The opulent nature of the Imperial and Grand Ducal entertainments in Russia has been world-renowned. Artists from all the lands of culture have been surprised by the lavishness of the court functions. In addition to this the ambassadors desiring to win imperial favor have brought the greatest artists from their home lands to entertain the nobility. Since the fourteenth century musicians, painters, and actors of all countries have frequently gone to Russia through diplomatic persuasion. At first came the Italians, then the Germans and the French, each in turn making an impress upon the taste of the cultured people of the great cities.

However, between these people and the peasant class, where the latent musical greatness of Russia still resided, there was a chasm vast, deep and terrible. The peasants were at that time little different from the slaves in America. The position of the serf was often filled with oppression, and it was not until the reign of Alexander II that those down-trodden white men were removed from their slavery. What appears as a very tardy development in the great nation was really the evolution of traditions so deeply embedded in the people themselves that more rapid progress might have been impossible. Russia as a nation dates from the year 988, and owes much to the Greek church for its amalgamation as a single land. Consequently, we encounter a third element in the musical expansion of the country—the music of the church. The church at times did not take kindly to the crude music of the people, and even took away their primitive instruments and burned them in huge bonfires. But one can not take away what the people really want when it is right for them to have it, and the people reconstructed their instruments quite as rapidly as they had been taken from them. Indeed, to this day many of the oldest peasant instruments upon the European continent may be found in Russia.



MODEST ALTSCHULER.

America has only recently been made acquainted with the Balalaika. This instrument partakes of the character of both the guitar and the mandolin and yet has a quality quite its own. When well played, as in the orchestra of Andrerelb, which has visited this country, some exquisite effects are obtainable.

RUSSIAN CHURCH MUSIC.

Prior to the appearance of Christianity in Russia the people were not even known as Russians. With the incoming of the church an effort was made to introduce the music of the church as the music of the people. The services of the Russian church are extremely impressive. The choirs are often very large, and are composed exclusively of men and boys. No organs, in fact, no instruments of any kind are permitted in the churches. The result has been exceptionally fine choral music. The people, however refused to accept the music of the church in the place of that which they had themselves created. This was despite the fact that the priests are also singers and often have commanding voices.

MUSIC AT THE RUSSIAN COURT.

While the peculiar character of modern Russian music owes much to the native folk material out of which it has been largely built, we must not minimize the great service of the pleasure loving monarchs who did so much to foster the development of the art in the lands under their dominion. Even as far back as the reign of Ivan III (1462), who liked to play the violin, music at the Russian court was an important function. Ivan the Terrible (1533), the three famous Emperors who bore the name of Peter (1672, 1715, 1728), the Empress Ioanovna (1693), Elizabeth (1709), reigned at the time when the art in Western Europe was developing the conditions which led to the masterpieces of Bach and Handel. Katherine II (1729), Pavel (1754), Alexander I (1777), and the rulers of the succeeding centuries have all contributed their share toward the promotion of music. Naturally, the nobles followed in their lead, and we meet such famous art patrons as Razumovsky and his contemporaries. Beethoven, it will be remembered, dedicated three quartets to Count Razumovsky.

Notwithstanding all this imperial support it should be remembered that it was directed toward music of other nations, first Italian music and then German music. Thus, the music of Russia that deserves to be called Russian music—music breathing the spirit of the people—is really very new; some declare it to be only seventy-five years old. That is, it was not until this comparatively recent period that the composers of ability commenced to adapt the native tone material to their needs in producing great masterpieces.

OUTLINE OF RUSSIAN MUSICAL PROGRESS.

With the view of securing a more definite outline of the development of music in Russia, its history may be divided into four periods or epochs. The first period, within its limits, was purely national. It included all the most ancient folk-songs and *Biulenas,* or metrical legends. It saw the rise and fame of the *skomorokh,* or minstrels, the composers and preservers of these epics and songs. These minstrels were of two classes: Singers (birds), and gusslee-players (harpists), like the celebrated skald, Bayan; and jesters, some of whom were wanderers, and others attached to the service of the nobility. This period reached its highest development in the reign of Vladimir, "the glorious Son," first Christian prince of Russia, about 988 A. D.

The Second Period, which was one of decadence, dates from the establishment of Christianity in Russia, at the close of the tenth century, when folk music lost much of its independence and fell under Byzantine influence. The Greek Church was strenuously opposed to every form of secular art, especially as the folk-songs were of pagan origin. Therefore, just as the local ecclesiastical authorities look askance at the songs and legends of the Brittany peasants, which perpetuate the memory of heathen customs, so the Byzantine monks of the eleventh century condemned the national songs of Russia as being opposed to the spirit of Christianity.

Thus, the primitive music had little chance of development. Driven from the centres of dawning civilization, it took refuge in forest settlements and remote villages. With it fled the bards, the companies of gleemen, or "merry youths," as the Russians call them, so dear to the hearts of the people. But the m[illegible] persecution could not entirely stamp out the love

music from the land. To do this it would have been necessary to obliterate the very soul of the nation. So long as the minstrel remained, the old songs were not in danger of becoming extinct. Despite the fulminations of the clergy, the nobles still secretly patronized and cherished their singers, and beguiled the tedium



EMPRESS KATHERINE II OF RUSSIA.
Her Devotion to Musical Art Aroused Wide Interest in Its Development at the Russian Court.

of life by frequenting their "halls of entertainment," or in Russian, *Poteshni palate*. In time, however, the ascetic and intolerant teaching of the monks altered the temper of the people and weaned them away from religious superstition. The power of the minstrels declined. They ceased to be "welcome guests" in cottage and hall; they degenerated into companies of roving thieves, driven from place to place by their clerical persecutors.

By way of compromise, the "gleemen" invented that curious class of song called "spiritual," or "sacred," in which pagan and Christian sentiments were mixed in an incomprehensible jumble. The musical disposition of the people suffered, and their creative faculties stagnated. This state of things continued until the reign of Alexis Mikhailovitch (1645-76). Alexis was exceedingly fond of music, and summoned several German musicians to his court, who taught the Russians the use of many instruments hitherto unknown to them. This action provoked the last and most violent outburst of clerical intolerance. In 1649, by order of the patriarch Joseph, all the musical instruments in Moscow, except those belonging to the Emperor's German musicians, were confiscated and burned in the open market-place. Towards the end of the reign, however, this fanaticism seems to have worn itself out. The voice of the people was once more raised in song, and there appeared to be a fair possibility of musical progress.

The advent of Peter the Great did little for the development of national music. The fine arts made no appeal to the utilitarian mind of this monarch. Music ceased to be regarded as one of the seven deadly sins, but suffered a worse fate, since in the inrush of novel, cosmopolitan ideas, the national songs were completely forgotten for a time. During this reign, however, some of the enlightened nobles began to keep private bands in imitation of those they had seen in the courts of foreign princes.

The Third Period of Russian music commenced at the close of the seventeenth century. The national [illegible]ined some of its former importance. Its progress was checked, because the influence of Western Europe was already paramount in Russia. Italian music had reached the capital and long held the field.

The first twenty years of the last century witnessed a strong revival of genuine interest in the folk-music so that when in 1836 Glinka composed his opera, *A Life for the Czar,* he inaugurated the *Fourth Period* in the history of the national tone-art of Russia.

THE DEVELOPMENT OF NATIVE MATERIAL.

The Russian peasants, and those who are only a few generations away from serfdom, are for the most part a simple-hearted, elementary class of people who toil tremendously, have few pleasures and little time of their own. Nevertheless, they are a very musical people, and it is quite impossible for one who has not lived among them to realize how indissoluble is the bond between them and their music. It is as much a part of their lives as their skin, their hair or their teeth. Life without music is unthinkable to them. We shall learn later how peculiarly close this tone bond really is.
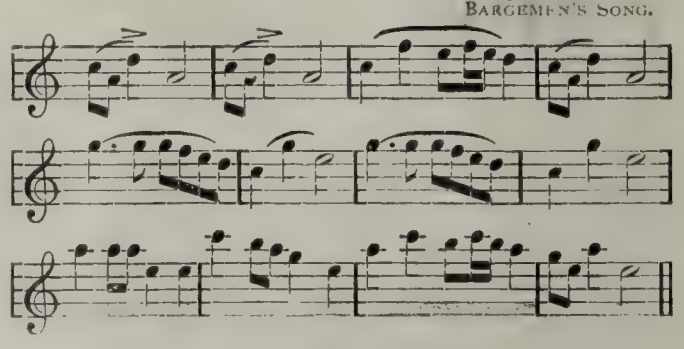
Back hundreds of years the music was provided for the people by the public entertainers known as *skomorokh*. The skomorokh was part clown, part minstrel, part jester. His songs were usually banal as well as humorous, but he incited the people to make music of their own; music and songs that quite naturally met the disapproval of the priests in due turn. Centuries of depression naturally made its mark upon the minds of the people. Under the yoke one is not expected to sing songs of mirth. The melancholy minor nature of many of the folk-songs adds to their individuality, and again to their grandeur when developed under the master hand of Glinka, Tschaikowsky, Rimsky-Korsakoff or Glazounoff.

THE GREAT ANTIQUITY OF RUSSIAN FOLK MUSIC

It is frequently claimed that the folk music of Russia is the oldest in Europe. It is not difficult to believe that the people of other countries may not have been able to preserve their folk melodies as have the Russians for the simple reason that the Russian people remained in a more primitive state until very recent decades. Old French, German and English melodies have been preserved in libraries, but the Russians actually employed them in their daily life just as they were sung perhaps a thousand years ago. Each section of Russia has its own folk songs. The Russian government has recently participated in the search for these songs, and no less than ten large books have been made from the collected material. Since the peasants are advancing every day these songs stand a chance of becoming extinct.

The songs are made an integral part of life in all manner of manifestations. For instance, every trade has its own characteristic song, and these songs are sung with a peculiar rhythm and nuance that is impossible to indicate upon paper. Take such a song as the *Bargemen's Song,* which I have often introduced in my concerts in the form orchestrated by Glazounoff (unpublished). The bargemen on the great river Volga are human beasts of burden who drag the barges along the river by means of ropes fastened over the shoulders much as horses and mules in America pull along the canal boats. As they trudge ahead they have a peculiar song, and at certain places in this song they emphasize every movement by means of accents indicating a special strain. The *Bargemen's Song* runs as follows. At the places marked special stress is laid to indicate the output of more force in tugging the boat along:

"*Ay Ouchnem.*"
BARGEMEN'S SONG.



(A second section of Mr. Altschuler's exceptionally interesting discussion of Russian Folk Music will appear in THE ETUDE for April.)

RUSSIAN FOLK-SONGS RELATING TO MARRIAGE.

THE folk-songs of the Russian peasants clearly indicate that the young Slavic maiden looks upon the marriage ceremony with considerable dread. Her life at home as an unmarried daughter is much more free than that after marriage. She is naturally beloved by her parents and has many girl friends with whom she has been free to associate. Moreover, she is a wage-earner, and therefore entitled to consideration. The process of marriage, however, is a complicated one. The business element enters strongly into it, and much bargaining goes on between her parents and the representatives of the groom (known as *svats*) before she is finally mated —or at all events married.

As a young married woman she is taken not to a home of her own, but to the household of her husband's parents. She is no longer a wage-earner, but is an extra mouth to be fed. Moreover, she is often an almost entire stranger, even to her husband, who has married her largely because she was the best the *svats* could do for him. She is therefore an object of suspicion and a certain amount of jealousy.

The folk-songs of Russia naturally dwell on this state of things. Many of them are songs of sorrow at parting from home and from former friends. They also bear heavily on the peculiarly objectionable qualities of mothers-in-law and fathers-in-law. They greatly extol the joys of single blessedness, and the sorrows of wedded bliss—if the expression is permissible. However, many of them indicate that young husbands are loving and affectionate, so evidently married life has its compensations even in Russia.



GRAND DUCHESS PAVLOVNA.
A Patron of Music Who Did Much for Its Advancemen In Russia.

THE AGE TO BEGIN PIANO STUDY.

BY LAURA REMICK COPP.

THE ear of the average healthy child is very impressionable at an early age, and music teachers should take good advantage of this condition. Most of the music schools in America are making a specialty of children's classes and wonderful work is being done with children of average capacity, not merely by the specially talented.

Between seven and eight is a good average age at which to commence piano study, though good work is often done before this age. A good instrument is necessary from the start, one with a good tonal quality as this is the greatest factor in training the child's ear. So many parents think that any kind of an instrument will do to start a child on, whether it be worthy the dignified name of pianoforte or not. Dr. Hugo Riemann has said, concerning this point, that "We must unquestionably give even the absolute beginner an instrument that has regular action, a clear, good tone a complete set of strings, and correct tuning."

Pianoforte Music by Some of the Modern Russian Composers

By JAROSLAW DE ZIELINSKI

"Prince! let the mad world loud praises shout,
Every day as the bright down comes round,
I with my toast can your proudest state flout;
Here's a health to the Kings of Sound."
W. E. STEBBING.

FOR the last twenty-five years a strong feeling of attraction toward Russian compositions has been developing in this country, and what has attracted the musical connoisseur the most are the marks of boldness and originality which permeate these works where elements heretofore completely ignored are brought boldly



SERGEI RACHMANINOV.

into evidence. Not fantastic, meaningless vagaries, based on formulas most learned, but music that has sprung out of an abundance of free melodies, and having penetrated the mind of the listener, has revealed their meaning, their expressiveness, and because of it all a vigorous temperament which may be defined as leaning strongly toward the rude barbaric splendor of the orient. To quote Laroche, a well-known Russian critic: "With us nature may not be picturesque and our costumes are abominable; I will admit that everything escapes the painter's brush or sculptor's chisel; but our popular song offers such a profound accent, a variety so seductive and a novelty so perfect in form, that we can look to the future with full confidence and survey with satisfaction the artistic destiny of our country."

Nigh unto a hundred years ago the classic style, disciplined in its well laid forms, modulations and rhythmic evolutions, found itself jostled by feverish expressions of endless melodies which were expressive of Romanticism, and musical taste underwent some brusque transformations. There was Rellstab the senior (1759-1813) who, on losing his property in the war of 1806, went to giving music lessons, lecturing on harmony and writing criticisms for the *Vossische Zeitung*. Rellstab lived in the days of Mozart (1756-1791); so did Johann Friedrich Rochlitz (1769-1842), and neither one nor the other had any use for Beethoven (1770-1827), against whose new school of composition they hurled invectives ponderous as well as thunderous; nor did they spare the modern art of piano playing as presented by Franz Liszt (1811-1886). Yet Liszt and Chopin—speaking of piano playing—remain to this day the central figures and most potent forces of that art which has found reflection in the expositions of some extremely clever and original Russian composers, who, eschewing the mathematical evolutions of a certain class of music-producers, have cut loose from idealism and preëstablished rules, and given way to natural sentiments which in their country breathe strong revolutionary ideas.

Some years ago Miss Anna Alice Chapin wrote in a Boston review that "Every line of Milton, properly read and properly assimilated, helps us in the study of Bach;" preface all serious study of music with Bach and you will prepare yourself for a thorough, most delectable appreciation of those Russians, each of whom, if once heard, may boldly exclaim in the language of Marshal McMahon, "J'y suis, et j'y reste!" It is not music as yet much known in this country; at least nothing much outside of a few centers where two or three of the great minds have penetrated orchestrally and where some minor piano works have found favor at the hands of temperamental pianists. The few fearless ones have pulled the curtain aside and revealed to us manifestations of an art built out of inviting melodies and punctuated with peculiar rhythms that breathe the very spirit of Russian people and of their manners. To know this school it is wise also to know each one of the composers in order to appreciate his individual value and peculiar tendencies.

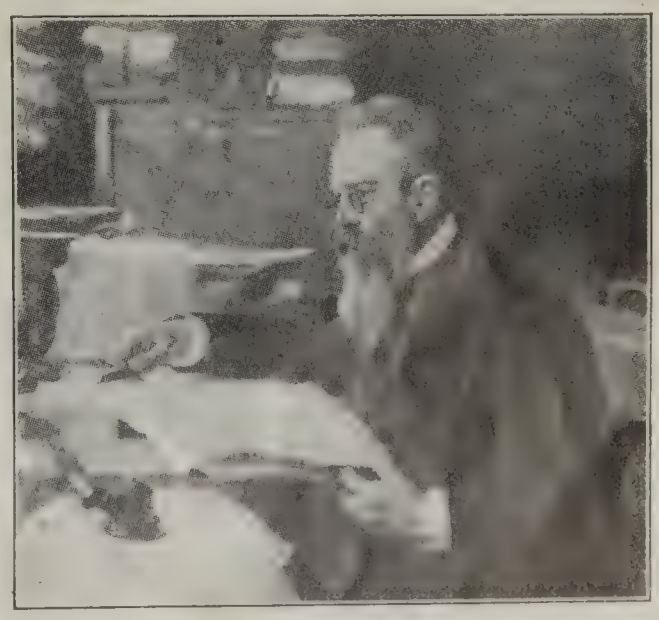
The two most important representatives, looked upon as such because of their peculiar position as international composers, are Anton Rubinstein and Tchaikovsky. Dr. Walter Niemann defines them as "occidentalists," because they show influences of the German Romantic School, namely Schumann. Anton Rubinstein (1830-1894), excepting his famous fourth piano concerto in D minor, recently revised by Leschetitzky, is seldom heard unless we read of some ambitious school damsel who exhibits her skill in *Kamennoi-Ostrow*, presumably the twenty-second number of that Album of twenty-four portraits. But who is the musician—the real article—who does not know and love his *Barcarolle*, Op. 50, No. 3, or for that matter the one listed as Op. 30, No. 1. Rubinstein's piano music enjoys a popularity which will last long after some of his contemporaries are forgotten, and offers food, mental and digital, for all sorts of players. *Le Bal*, four brilliant dances for the piano, are particularly bright and attractive: the Polka has a "go," the Polka Mazurka is characteristic and elegant; the Valse is light and dainty, while the Galop sparkles with exuberance. Just the kind of music to indulge in during the seasons of festivity and joy. Then there are two numbers, Souvenir and Nocturne, in the famous *Album de Peterhof* which give us glimpses of fecundity in abundance as well as a sane and vigorous temperament. For the opening of a Russian program his Prelude in E, Op. 24, would serve to good purpose. Rubinstein, who used to get much amusement out of his critics, expressed himself thus in a letter to a friend: "The Jews consider me a Christian, and the Christians a Jew; the classics look upon me as a Wagnerite, and these again as a classicist; the Russians take me for a German, and the Germans for a Russian;" all this because he was independent and did not pretend to belong to any special clique.

THE INFLUENCE OF TCHAIKOVSKY.

Of Tchaikovsky (1840-1893), preëminently an orchestral composer of programatic intent, much has been written; there is a vigor and tunefulness that have so completely gilded the difficulties of his more involved harmonies that critics have remained open-mouthed and astonished, and for the greater part, wholly charmed. Many of his piano pieces are expressive and quite Russian, and if not particularly *claviermaessig* the manner in which he uses his melodies stamps him forthwith as a man who made music his art and not his trade. I will first mention the famous *Chant sans Paroles*, Op. 2, and a *Barcarolle* known as *June*. His opus 72, being among the very last of his works, shows the individuality of the author in respect of his melody, rhythm and harmony. Thus No. 3, *Tendre Reproches* of expressive mood (Grade IV), No. 7, *Polacca di Concerto* with a great deal of octave work (Grade VI), No. 11, *Valse Bluette*, a simple melodic study (Grade IV), No. 16, *Valse à cinq temps*, a remarkably fine study (Grade V-VI), and No. 18, *Scene dansante* (Grade VI), but above all the soulful *Romance*, Op. 51, No. 5, dedicated to Mme. Vera Rimsky-Korsakoff, all of which pieces require a facile, responsive touch, but above all a fair amount of digital independence and a wide range of intelligence as to tone effects and interpretation.

Cesar Cui (born in Wilno in 1835), son of a French officer and a Lithuanian lady, to-day a Lieutenant-General in the Russian army, belongs to the "five" who went at it with firm determination to establish in Russia a national and rational development of the art which, some fifty years ago, was practically engulfed in German or Italian phraseologies. Cui, in particular, fought the battle with a sharp pen, and victory was with the young Russians. It is wise to know the two great principles that are consistently borne out in their works of importance: the theory of "continual flow" and "obliteration of tonality" as heretofore practiced. The one gives us long lines of unbroken melody, the other is a simplification of matters, and should have been adopted long ago, particularly by those whose musical thoughts travel in more than one groove. Notwithstanding the fact that Cui's music is Russian, at times even eastern, much of it shows a western influence, particularly that of the French School. Of course, the two Suites, one dedicated to Liszt, the other of four pieces, to Leschetizky, would interest rhythmically as well as with their color and sonority a well advanced player; so would the first of Three Impromptus, Op. 35, and the extremely enticing *Valse*, Op. 31, No. 3, in which movement—not speed—is a *sine qua non*. Of much lesser difficulty are his expressive *Miniatures*, twelve charming morceaux that should figure on every conservatory program of lower grades. Then again for players technically qualified and of intellectual appreciation we have a rich choice of multi-colored preludes (*25 Preludes*, Op. 64); Numbers 17 in A flat, 21 in B flat and 25 in C, though more brilliant if played in C sharp, would serve many purposes if properly studied.

Another member of the group of "five" was Mily Balakirev (1837-1910), a programatic symphonist *par excellence*, who nevertheless found time to write the now famous Fantasy *Islamey* built on original oriental motifs, and intended by the composer to be played by



RIMSKY-KORSAKOFF.

pianists thoroughly equipped technically and intellectually; aside from this work we have a wonderfully expressive *Complainte*, the Second Scherzo in B flat minor, a Toccata of great strength and a *Valse di bravura* dedicated to D'Albert, all of these calling for brilliant powers of perception and a well-developed technique.

THE RUSSIAN MENDELSSOHN.

Of the younger followers in the steps of Cui, Balakirev, Rimsky-Korsakoff (1844-1908), Moussorgsky (1830-1881), and Borodin (1834-1887), we find Anton Arensky (1861-1906), who was unquestionably the leader, both in spirit and in his tremendous activity, though German commentators have tried to anchor him in German waters by dubbing him the Russian Mendelssohn. To my perception an influence of Tchaikovsky is often perceptible in his melodic development, nevertheless all his compositions excel in originality, color and most graceful invention. Absolutely free from German influence are his *Intermezzo* from Op. 5. Three *Bigarrures,* Op. 20, *Esquisses,* Op. 52, Nos. 4 and 5, and the charming suite of six numbers known as *Arabesques,* Op. 67, peculiar in their highly expressive *Cantileña.* Nothing better for a sustained singing style could be found among Russian composers than these offerings of Arensky.

An important member of this group is Anatole Liadov (1855—), whose compositions show a remarkably good influence since it is that of Bach and Chopin; polyphony and cantilena! Technically they represent an intelligent pianism based on Chopin's style of writing, while a freshness and reckless development of motifs lend themselves easily to the production of splendid curves and sweeping contours that in themselves constitute a form. In his *Biroulki* a set of fourteen bagatelles edited by Karl Klindworth, he tells little stories in melodies and rhythms of a fascinating kind and within easy grasp of the so-called Grade IV. The tide of Russia's musical awakening has been of a startling character in the compositions, rich in poetical lore, of this talented pupil of Rimsky-Korsakoff. Liadov is today perhaps the most perfect contrapuntist of Russia. As near as I can find out counterpoint is not a favorite science; everybody hates it! Beethoven got tired of Papa Haydn's lessons; Schubert always thought of mastering it, while Schumann had but a limited knowledge of it. Wagner went at it also with a view of mastering the art *in extento,* but gave it up in six months, having mastered enough to fulfill all requirements for the musical elucidation of his own poetry. Liadov has delved into counterpoint with persistency, and his offerings so developed present something more than wooden successions of chords or collections of technical "Melodies" stiffer than wood. Study his three *Ballet Movements,* Op. 52, extremely expressive in their respective 3/4, 2/4 and 5/4 rhythms, or the two Preludes, Op. 13, No. 1, and Op. 27, No. 1, not very difficult, and the difficult *Barcarolle,* Op. 44, and you will forget the intents of florid or any other counterpoint in the charm of these brilliant offerings, while the Etude, Op. 5, will always prove to be an acceptable number technically (about Grade V) and musically for a well conceived program. Of great charm, to those who have reached the fifth grade, would be his *Petite Valse,* Prelude Op. 10, *Two Pieces,* Op. 24, No. 2 being a *Berceuse* developed in the style of Chopin; an original sketch *Sur la prairie,* a companion piece to Borodin's *On the Steppes of Asia;* a charming *Idylle* Op. 25, an original *Mazurka rustique,* Op. 31, dedicated to the writer of these lines, and its companion opus number, a soulful Prelude, besides very clever variations of a Polish theme, Op. 51.

(*A second section of Mr. de Zielinski's article will appear in* THE ETUDE *for April.*)

THE MUSIC TEACHER AND THE DOCTOR.

BY SUSIE B. ALLEN.

HAVE you ever reflected on the importance of choosing the right music teacher? If you had your choice of several physicians to attend a sick child would you prefer one with little or no experience just because he was cheaper or was a personal friend of yours? Wouldn't you feel easier if you secured the services of Dr. Blank, who had proved his ability? The doctors have to experiment on somebody, but you don't want it to be on your child, do you?

Just as a doctor may help or injure your child, so may the music teacher. No two individuals need exactly the same treatment. A successful doctor in diagnosing a case takes into consideration the physical make-up of his patient and treats accordingly. A successful music teacher does the same. In the first place a doctor or music teacher must have the intuitive faculty of discovering the tiniest defect and then have the ability and judgment to apply a remedy that will overcome that weakness. Parents are reasonably safe in employing the services of a music teacher who has doctored many children almost from infancy to become healthy and correct performers. Not all pupils sent [illegible]chers can be made strong musically. Mental conditions cannot always be overcome. The best of doctors do not cure all their patients.

The requirements of a good music teacher are many, and his work should show results; that is to say, he should be able to produce pupils who can play. This is the greatest recommendation a teacher can have, and one that a parent should never overlook. A music teacher who cannot correctly diagnose the musical needs of your child, may do him irreparable harm. Sometimes the greatest harm comes from what a teacher does not do. Employ the teacher who has brought others successfully through their musical troubles, and then stay with him.

THE TRAGIC "MARCH OF THE IRONS."

IN a recent number of the *Literary Digest* there appeared an article translated from the French of Mme. Sienicka, describing the adventures of the Swedish-Russian composer Hartfeld, who has been investigating the music of the exiles in Siberia. It appears that these unfortunate people have produced some few original melodies to express the grief that cannot be told in words. One of the compositions arranged from their melodies and written for orchestra is the *March of the Irons.* In 1909 Hartfeld gave a concert in Kieff (Russia) to make public the results of his researches.

"As for the convicts, all musical instruments being proscribed in the jails, they accompany their voices only with their irons and with combs! (The use of



ANATOLE LIADOV.

the latter was taught them by some of the mutinied marines of the *Potemkin* who were sent to the prison of Tobalsk.) From these Mr. Hartfeld's performers drew sensational effects.

"The *March of the Irons* will linger in my memory for ever. Imagine a chorus chanted with closed lips. Sounds thus produced resemble groans. . . . As accompaniment the sharp shrilling of combs, like the wail of the North wind in a bank of reeds. And to mark the rhythm the sinister clanking of the chains shaken by the arms they hold in gyves.

"Unforgettable orchestra! A young girl of sixteen fainted during the execution of this march. Within the hall every face was pale, every lip quivering with emotion.

"The man struck by a punishment so tragic as that of the convict ceases at certain moments to present himself to our minds with his past degradation and crime, and evokes in us only an image of the sorrowful being whose primitive essence is similar to our own, whose soul bears the seal of a common Creator, and who, despite his faults and his debasement, remains flesh of our flesh.

"And then the Russian prisons do not shelter merely those condemned by the common law. Within these sinister asylums resounded also the groans of the political prisoners, who bear upon their arms, as do forgers and assassins, the shameful bruises of chains. One can easily imagine, then, the sentiments of an audience which comprised, perhaps, hardly a hundred persons who had not, in some prison or fortress, a brother, a sister, a relative or a friend upon the hearing of that *March of the Irons.*"

SOME EXAMINATION QUESTIONS.

BY WILBUR FOLLETT UNGER.

TERMS AND SIGNS.

1. Explain the meaning of the following signs:



2. Write examples of *appogiatura* and *acciaccatura* and discriminate between them.

3. Explain the difference between . . . . and ' ' ' ' (over or under notes).

4. Give meaning of *fine;* M.D.; M.G.; D.C.; D.S.

5. State the words or signs for use and disuse of soft pedal and "damper" pedal.

6. Translate *Adagio; Presto; Andante; Largo; Allegretto; Cantabile; Con Brio; Accelerando; Tempo Rubato; Leggiero.*

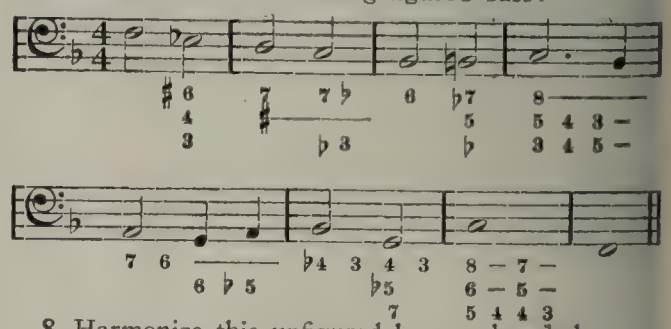
HISTORY, MUSICIANS, ETC.

GENERAL.

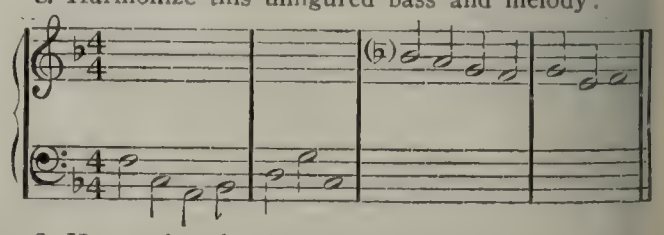
1. Describe how a pianist should sit at the piano.
2. How should the hands and fingers be held?
3. Describe the principal kinds of "touch."
4. Explain the use of the so-called "loud" pedal.
5. Describe "phrasing."
6. Give a logical reason why it is better to *practice slowly* when first learning a piece?
7. How many things are there to consider when reading at sight?
8. What do you think is the best way to "memorize?"
9. Name the principal things to acquire in learning to play.
10. What is the meaning of "equal temperament"?
11. State difference between a "note," a "tone" and a "key."
12. What is a Sonata? a Fugue? a Symphony?
13. State difference between the Opera and the Oratorio.
14. Explain the following: Soprano, Alto, Tenor, Bass, Mezzo-Soprano.
15. How many classes of instruments are there? Name several representatives of each.

THEORY.

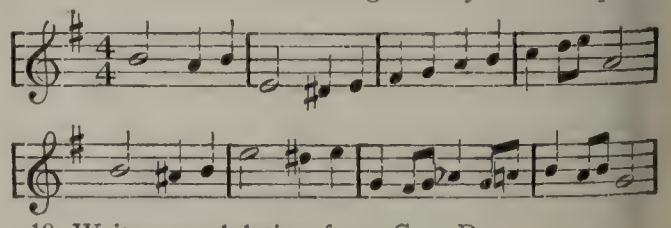
1. Give the resolution of a dominant ninth chord.
2. Explain False Relation, Pedal Point, Passing Notes, Suspensions.
3. Give another name for the chord of the Diminished Seventh.
4. Give a plausible explanation for the origin of the Chord of the Added Sixth.
5. Explain the several chords known as the "Extreme Sixth."
6. How many "species" are there in strict counterpoint?
7. Harmonize the following figured bass:



8. Harmonize this unfigured bass and melody:



9. Harmonize the following melody in four parts:



10. Write a modulation from C to D.



RUBINSTEIN

Famous Russian Pianists on the Art of Piano Study

Interesting Opinions of Great Virtuosos Which Give Practical Help to the Student



DE PACHMANN

RUBINSTEIN ON ESSENTIALS IN PLAYING.

"The three principal things in all the art of piano playing are—the choice of the correct rhythm and time, the ability to play the right notes and all the notes in the appropriate time, and most of all, careful shading, phrasing and the most artistic means of expression. I really cannot understand what kind of a teacher it is who does not teach the pupil to count strictly while playing. I know where I would send such a teacher. The student must get an absolutely clear idea of the rhythm and tempo of the piece before studying it with his fingers at the keyboard. Next, he must play the notes with clearness. We must wash the body before dressing it up finely. At first play firmly and slowly until the new piece has entered into the fingers. One should not dare to use the pedal or play with expression until every note can be played in a distinct, clear manner with the proper touch. When I hear a pupil play I demand that I shall hear all of the notes in a chord perfectly played. There must be no missing bass notes. They are quite as important as the melody notes, the principal notes. The piano is really a lovely instrument. You must fall in love with it, you must delight in the sound of it, and then try to be tender to it in order to make it devoted to your artistic aims. Under the mahogany cover lies divine beauty—a beauty which can only be called forth when the player himself is inspired by the divine beauty of music.

"Practice is not practice unless the work attempted is done in slow tempo. I myself never practice a piece I want in my repertoire other than slowly. At least, I never do when I really want to practice. But unfortunately my love for music is so deep that sometimes, unconsciously, I forget I am working and play as I feel—that is, in what I consider to be the right tempo; with the result too often, as you know, that my readings are not altogether free from wrong notes. Of course wrong notes are sometimes the result of an exuberant temperant, sometimes of nervousness, but, as a rule, they come from wrong methods of practice. I am an old artist, but knowing as much as I know now, I would correct this habit of practicing in the tempo of the piece I studied had I to begin over again."

RACHMANINOV ON PHRASING.

An artistic interpretation is not possible if the student does not know the laws underlying the very important subject of phrasing. Unfortunately many editions of good music are found wanting in proper phrase markings. Some of the phrase signs are erroneously applied. Consequently the only safe way is for the student to make a special study of this important branch of musical art. In the olden days phrase signs were little used. Bach used them very sparingly. It was not necessary to mark them in those times, for every musician who counted himself a musician could determine the phrases as he played. But a knowledge of the means of defining phrases in a composition is by no means all-sufficient. Skill in executing the phrases is quite as important. The real musical feeling must exist in the mind of the composer or all the knowledge of correct phrasing he may possess will be worthless.

If a fine musical feeling, or sensitiveness, must control the execution of the phrases the regulation of the tempo demands a kind of musical ability no less exacting. Although in most cases the tempo of a given composition is now indicated by means of the metronomic markings, the judgment of the player must also be brought frequently into requisition. He cannot follow the tempo marks blindly, although it is usually unsafe for him to stray very far from these all-important musical sign-posts. The metronome itself must not be used "with closed eyes," as we should say it in Russia.

Too few students realize that there is continual and marvelous opportunity for contrast in playing. Every piece is a piece unto itself. It should, therefore, have its own peculiar interpretation. There are performers whose playing seems all alike. It is like the meals served in some hotels. Everything brought on the table has the same taste. Of course a successful performer must have a strong individuality, but at the same time he should seek variety constantly. A Chopin *Ballade* must have quite a different interpretation from a Scarlatti *Capriccio*. There is really very little in common between a Beethoven Sonata and a Liszt Rhapsody. Contrast is invaluable in art.

HAMBOURG



DE PACHMANN ON PERFECTING DETAILS.

"Each note in a composition should be polished until it is as perfect as a jewel—as perfect as an Indian diamond—those wonderful scintillating, ever-changing orbs of light. In a really great masterpiece each note has its place just as the stars, the jewels of heaven, have their places in their constellations. When a star moves it moves in an orbit that was created by nature.

"Great musical masterpieces owe their existence to mental forces quite as miraculous as those which put the heavens into being. The notes in compositions of this kind are not there by any rule of man. They come through the ever mystifying source which we call inspiration. Each note must bear a distinct relation to the whole.

"Let me play the D flat Chopin Nocturne for you. Please notice how the notes all bear a relation to each other, how everything is in right proportion. Do you think that came in a day? Ah, my friend, the polishing of those jewels took far longer than the polishing of the Kohinoor. Yet I have heard young girls attempt to play this piece for me—expecting approbation, of course, and I am certain that they could not have practiced upon it more than a year or so. They evidently think that musical masterpieces can be brought into being like the cobwebs which rise during the night to be torn down by the weight of the dew of the following morning. *Imbecillità!*

"My life secret is work—unending work. I have no other secrets. I have developed myself along the lines revealed to me in my inner voice. I have studied myself as well as my art."

HAMBOURG ON THE EMOTIONAL IN PLAYING.

All pianists are not equally emotional, and their interpretations vary in some degree. And no pianist is ever swayed by his emotions to exactly the same extent every time he plays a particular piece. The actor on the stage rarely, if ever, speaks his telling lines with precisely the same intonation at every performance, and this for the reason I have given in the case of the pianist. In a similar way, the man who makes a speech, and has occasion to repeat some particular phrase more than once is certain never to give the words the same intonation each time.

And the pianist who, remember, is expressing his feelings just as much as plainly as the speaker, will never repeat in the same way any phrase that occurs several times in a piece unless it is a phrase with a meaning which demands an exact repetition each time, such as the three bass notes that are the chief characteristics of Rachmaninov's Prelude in C sharp minor.

GABRILLOWITSCH ON TOUCH.

"I have never been in favor of the many automatic and mechanical methods of producing touch. They are all dangerous to my mind. There is only one real way of teaching, and that is through the sense of *hearing* of the pupil. The teacher should go to the piano and produce the desired tonal effect, and the pupil should listen and watch the teacher. Then the pupil should be instructed to secure a similar result, and the teacher should persevere until the audible effect is nearly the same. If the pupil, working empirically, does not discover the means leading to this effect, the teacher should call the pupil's attention to some of the physical conditions leading to the result. If the teacher is unable to play well enough to illustrate this, and to secure the right kind of touch from his pupils, he has no business to be a teacher of advanced students. All the theory in the world will never lead to the proper results.

"Rubinstein paid little or no attention to the theory of touch, and, in fact, he frequently stated that he cared little about such things, but who could hear Rubinstein's touch without being benefited. I believe that in teaching touch the teacher should first give his model of the touch required and then proceed from this positive ideal, by means of the so-called Socratic method of inducing the pupil to produce a similar result through repeated questions. In this way the pupil will not be obliged to resign his individuality, as would be the case if he followed strict technical injunctions and rules. I desire to reiterate that if the ideal touch is presented to the pupil's mind through the medium of the ear, he will be much more successful in attaining his artistic ends."

GABRILLOWITSCH



Some Common Musical Terms Relating to Expression

By DR. ORLANDO A. MANSFIELD

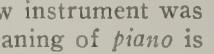
SINCE the time of Orlando di Lasso (1532-1594), perhaps the greatest musician of the sixteenth century, Italian has been generally accepted as the medium for the expression of musical terminology. The efforts of a few German musicians to employ their own language have proved as unsuccessful as they were misdirected. That the terms relating to expression are not so numerous as those relating to *tempo* need not surprise us if we remember that *tempo* is a more mechanical thing than expression, something that can be more exactly determined and, consequently, something that would have terms to denote these more or less minute differences. But expression is a more elusive matter, a thing with so many moods and mutations that no system of terminology can accurately describe them. All the poor composer can do with such a "most delicate fiend," as Shakespeare would say, is to insert a few leading directions, leaving the rest to the good taste (or otherwise) of the performer.

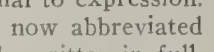
As in the case of *tempo,* so in that of expression, the principal terms continue in force, and with their primary meaning unaltered, until contradicted by some other term.

GENERAL TERMS.

These general terms are as few in number as they are frequent in use, practically the only ones being *piano* and *forte,* respectively supposed to mean soft and loud. "These," says the late Mr. H. C. Banister, sometime Professor of Harmony and Composition at the Royal Academy of Music, London, "gave name to the pianoforte, from its capability of producing the gradations of tone, in contrast with its predecessors." Here it should not be forgotten that the new instrument was first called fortepiano. The literal meaning of *piano* is plain, smooth, affable, or weak; that of *forte* being strong—another example of the conflict always going on in musical terminology between the real meaning and the conventional. In this case the real meaning refers to style, and only the conventional to expression. As every one knows, these words are now abbreviated into *p* and *f,* respectively; and are only written in full, says Mr. J. A. Fuller Maitland, "when it is necessary to draw particular attention to their presence, or where it is unlikely that they should stand; *e. g.,* the Finale of Beethoven's Pianoforte Sonata, Op. 2, No. 1, where the second subject is labelled *sempre piano e dolce.*" The latter word, meaning sweet, or agreeable, may be included amongst the general terms of expression, *piano e dolce* implying, says Sir George Grove, "that a sweet melodious feeling is to be put into the phrase."

VARIABLE TERMS.

Terms which vary in force or degree during the whole time of their duration I will call variable terms. First amongst these comes *crescendo* (literally "growing," from *crescere,* to grow, increase, enlarge, etc.), generally abbreviated *cresc.* "Sometimes," says Sir George Grove, "the word is expanded—*Cres . . . cen . . . do,* so as to cover the whole space affected." One of the most important effects in music, the *crescendo* is especially liable to abuse. Rossini, says a writer in the National Encyclopædia, "worked the effect to death." Indeed, he was nicknamed Signor Crescendo from his frequent employment of this device in his orchestral scores. But the power to carry out a crescendo with perfect proportion, and to bring it to a definite climax at a given point is a test of any performer's technique and musicianship. The sign  is often used instead of the abbreviation *cresc.;* and, according to Dr. Barrett, was "first employed in England by Matthew Locke, in 1676." Locke was Composer in Ordinary to Charles II, and the supposed writer of the well-known "Music to Macbeth."

The converse of *crescendo, diminuendo* (literally, "diminishing," from *diminuire,* to diminish) is generally abbreviated into *dim.,* or expressed by the sign  . Occasionally *decrescendo* (decreasing) is used in its place.

Other words having similar meaning to *diminuendo* but implying, in addition, a gradual slackening of *tempo,* are *calando* (from *calare,* to decrease, descend, or decay), *mancando* (from *mancare,* to want, to fail), *morendo* (from *morire,* to die), *perdendosi* (from *perdere,* to lose, to waste), and *smorzando* (from *smorzare,* to extinguish, to put out). These are usually employed in slow movements only, *morendo* and *perdendosi* being nearly always reserved for the end of a movement or a section of a movement. My opinion concerning *calando* is confirmed by Dr. Gustav Schilling, a celebrated German theorist, 1803-1881, who lived in America from 1857. In his *Lexicon der Tonkunst* he says that *calando* distinguishes itself from *decres.* and *dim.* by the fact that a slight retardation (*Zögern*) is combined with it, but only so far as the intonation becoming gradually weaker demands it." This agrees with Mr. Fuller Maitland's view that the word is "used to denote a *decrescendo* in an already soft passage."

Local terms in regard to expression I will define as those applied to only one particular note or chord. Of these there are but three at the most, viz.: *sforzato,* forced, or *sforzando* (from *sforzare*) and *forzato* (from *forzare*), respectively abbreviated *sf, sfz* and *fz.* Each one of these terms is equivalent to the sign  or ; and is used when a special emphasis is required, and there is a danger of the simpler sign being overlooked. In the execution of *sforzato* effects it should be remembered that the general loudness of the passage should not be altered, such a practice completely destroying the composer's intention. *Rinforzando* (from *rinforzare,* to reinforce), abbreviated into *rinf.,* is often confused with the preceding; but it should be taken to mean a sudden and strong *crescendo.* Hence it is applied to a phrase rather than to a note or chord, and belongs to the variable rather than to the local terms. Banister describes it as a "reinforcement of strength after some subsidence." Mr. Fuller Maitland most helpfully indicates that it is sometimes used in concerted music to denote a momentary prominence desired to be given to a subordinate part, *e. g.,* the 'cello part of the Allegretto from Beethoven's Quartet, Op. 95.

SUPPLEMENTAL TERMS.

Terms of expression varied by the addition of affixes, such as *issimo, mente,* etc., or by qualifying adverbs, such as *meno, molto,* etc., I propose to call supplemental terms. Of these the best known are the superlatives of *piano* and *forte,* viz.: *pianissimo* and *fortissimo,* abbreviated respectively *pp* and *ff.* Berlioz in his *Faust* (*Danse des Sylphes*) uses *ppp* and even *pppp;* while Verdi, in his *Requiem,* descends to *ppppp.* Synonymous with *pp* is *estinto,* literally "extinguished," meaning, according to Dr. Theo. Baker, "barely audible," and used by Liszt to denote the utmost degree of *pp; ff* has been expanded into *fff,* even by Beethoven; while the eminent Flemish composer and *littérateur,* Pierre Benoit (1834-1901) gives us, in his overture to *Charlotte Corday, ffff.*

The prefix *mezzo* (literally "middling") applied to *piano,* and abbreviated *mp,* denotes, says Mr. Fuller Maitland, "a degree of force slightly louder than *piano.*" Conversely *mf* would be somewhat less loud than *forte.* Another term, *fp,* denoting a sudden *forte* followed by an equally sudden *piano,* was a favorite with Beethoven who, says Sir George Grove, "will require it in the space of a single quarter note or even an eighth note. But *pf* does not stand for *piano forte,* but for *piu* (more) or *poco* (a little) *forte.* It is used by Hummel in the Coda of his fine posthumous Duo in E flat for 2 pianos, but its employment in modern music is unknown. Other supplemental terms are *meno* (less) *forte* and *meno piano,* "used," says Dr. Adolph Marx, "after a previous *forte* or *piano; molto* (much or very) *forte,* or *piano*—the converse of the foregoing; *piano,* or *forte assai* very soft or very loud, etc. *Poco a poco,* little by little, *un poco piu* a little more, and *piu* or *poco* alone, are applied to almost all the terms of expression we have examined. Similarly we have the use of the affix *"mente,"* equivalent to "ly," *e. g. fortamente,* loudly, *dolcemente,* sweetly, and so on.

My space is both limited and exhausted; my subject is neither. This article has only touched upon its merest outline.

MUSIC lovers should not allow some narrow favoritism towards this or that faction to encourage them in the habit of decrying the efforts of other artists than their favorites, or even to going the length of maligning those in the same field as their particular partisans. It is a very easy thing to destroy the finest work of art which may have taken years to build up, with a single rough, indiscriminate blow. The best efforts of our cultivated musicians require such an amount of self-sacrifice, patient and intellectual development of talent, that one should strive, for the cause of art, to seek the good and bear lightly with the faults.—SHERWOOD.

ALL ABOUT THE INTERVAL

BY THOMAS TAPPER.

DEFINITION

Difference in pitch between two tones.

HOW USED

1. In chords, in which the two tones sound simultaneously.

2. In melody, in which the two tones sound consecutively.

DESIGNATION

1. By number name.

2. By specific (kind, or variety) name.

TO FIND THE NUMBER NAME AND SPECIFIC NAME

1. Count the alphabetic staff degrees from the lower to the upper, *both* included.

2. Regard the lower tone as major scale tonic. If the upper tone is in the major scale of the lower tone, the interval is major.

Otherwise it is not major.

KINDS OF INTERVALS

1. Major.
2. Perfect (a name for certain major intervals).
3. Minor.
4. Augmented.
5. Diminished.

INTERVAL ANALYSIS

1. The major interval is described above.

2. The perfect interval is one in which each tone (lower and upper) is found in the major scale of the other.

3. Minor. Next smaller than major, the number and letter names remaining the same.

4. Augmented. Next larger than major and perfect; the number and letter names remaining the same.

5. Diminished. Next smaller than minor and perfect, the number and letter names remaining the same.

WHAT TO DO WITH INTERVALS

1. Learn to sing them all.

2. Write them until they are as familiar as the words cat, dog, bow-wow.

3. Learn to name them by analysis. This is equivalent to reading such words as cat and dog.

4. Do not think they constitute the whole subject of musical theory.

WHAT ONE MUST KNOW TO MASTER INTERVALS

1. All major scales.
2. The letters, A, B, C, D, E, F, G.
3. The numerals, 1, 2, 3, 4, 5, 6, 7, 8, 9.

HOW ARE INTERVALS CLASSIFIED

Major, seconds, thirds, sixths, sevenths, ninths.
Minor, seconds, thirds, sixths, sevenths, ninths.
Perfect, prime, fourth, fifth, octave.
Augmented, prime, second, third, fourth, fifth, sixth eighth.
Diminished, second, fourth, fifth, sixth, seventh, eighth.

WHERE TO FIND INTERVALS

1. IN MUSIC, by good composers.
2. Not alone in a theory book.

TWO FACTS ABOUT INTERVALS

1. It is some trouble to learn them.
2. It is infinitely more trouble not to know them.

HOW TO LEARN THEM

1. Begin.

2. Do not let up until you know them as familiarly as you know words of one syllable.

MUSIC THAT ATTRACTS ATTENTION.

Those who keep their ears open and observe, notice how explosive the music is which rapidly gets a vogue. How full it is of big words and the semblance of violent feeling, which fed by the desire to get a response from all the least trustworthy promptings of ill-regulated temperament in the audience, often by the mere love of feeling excitement of some sort. But as a matter of fact the appreciation which is the result of mere excitement is not truly artistic appreciation at all. It is appreciation of something that is incidental to art without representing art in itself. A great mind may be excited by some supreme and wonderful stroke of art, but lesser minds are excited by the very things which are antagonistic to art in the higher sense. The big words and violent gestures impose upon the ignorant and those whose minds are undeveloped. The artistic qualities appeal to the minds which are capable of discerning fineness of thought and skill in presentment —to those who understand.—*C. Hubert H. Parry.*

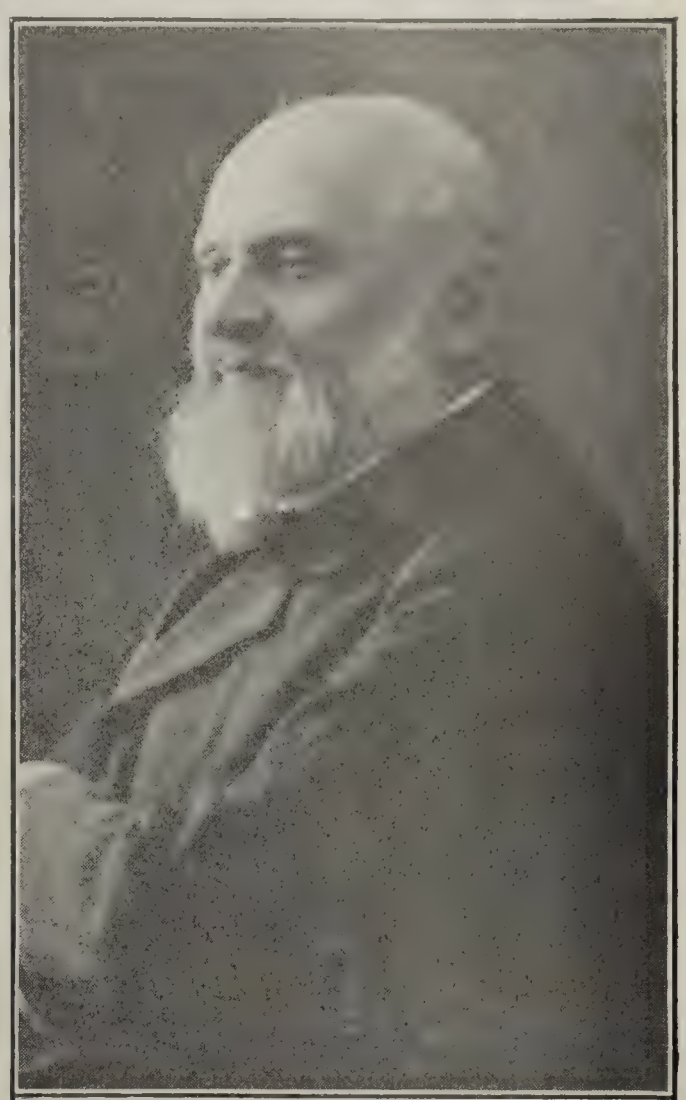
The Etude Gallery of Musical Celebrities



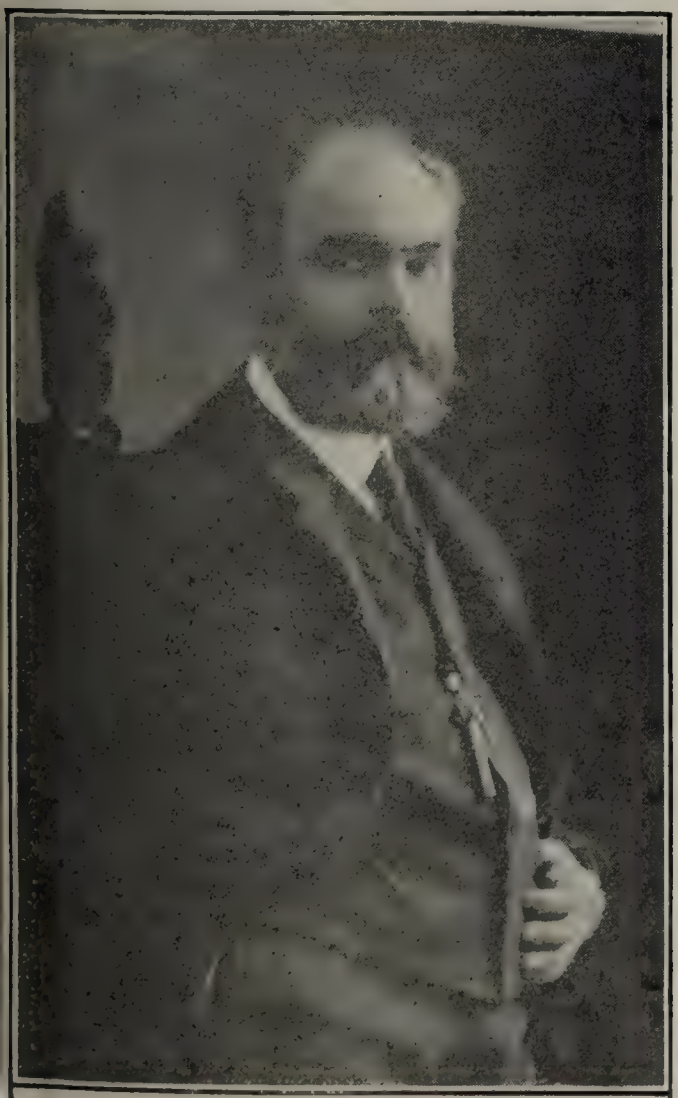
A. A. Ilyinsky



A. C. Glazounov



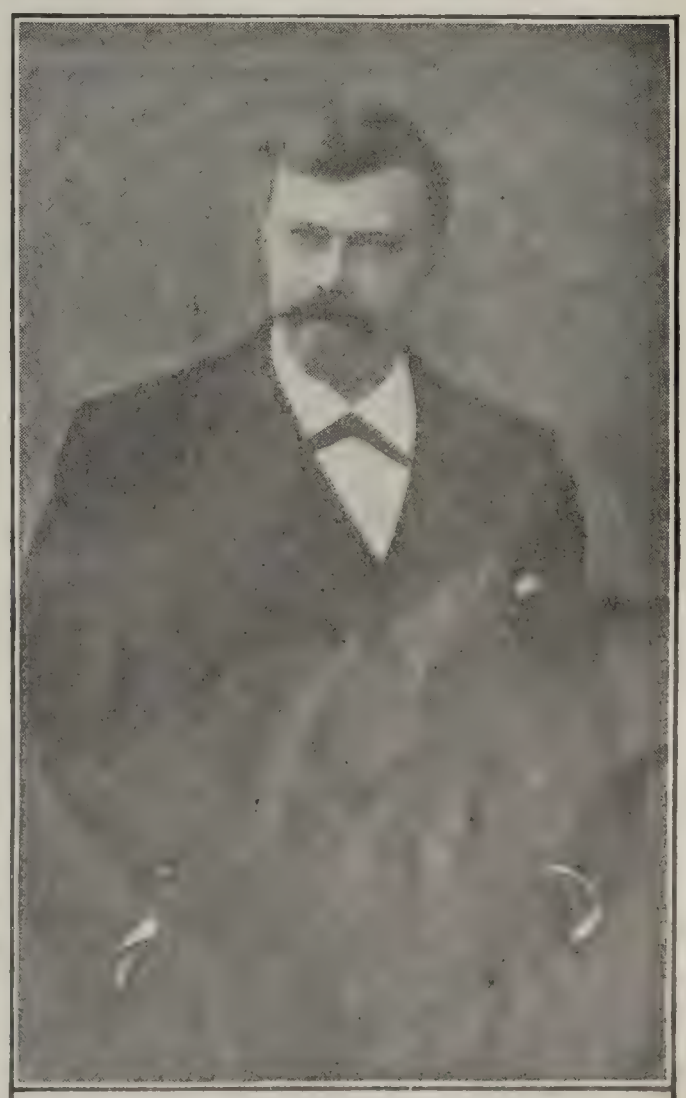
M. A. Balakirev



S. M. Liapounov



M. P. Moussorgsky



W. Sapellnikoff

Special Notice to Etude Readers

During the past four years THE ETUDE has presented, in its original feature page, "The Gallery of Musical Celebrities," over two hundred and fifty portrait biographies of famous musicians of the past and present, making the most comprehensive collection of its kind in existence. When possible we shall present other gallery pages occasionally. The successor to the gallery is "The Master Study Page," which our readers will find in many ways even more useful than the gallery itself.

MILI ALEXEIVICH BALAKIREV.

(Bah-lah-kee'-reff.)

BALAKIREV was born at Nijny Novgorod, Russia, January 2 (December 31, O. S.), 1836. He received much help and instruction from Oulibishev, and at the age of eighteen went to St. Petersburg. Glinka named Balakirev as his successor in the work of building up a national Russian school of music when Balakirev was only twenty years old. Around Balakirev there gathered a group of ardent enthusiasts, many of whom were older than himself. Among these were Cui, Moussorgsky, Rimsky-Korsakov and Borodin. In 1862 Balakirev, with the assistance of Stassov, founded the Free School of Music of St. Petersburg, and in 1869 he became director of the Imperial Chapel and conductor of the Imperial Russian Musical Society. Balakirev was a man of remarkable erudition, and while he had a thorough grasp of the classic forms, he seems to have guessed intuitively the advances which were being made by Wagner, Schumann and Berlioz, though their works had scarcely yet reached Russia. His own compositions are comparatively few, but they are full of lyric sentiment, passion, and show profound command over technical resources. For many years Balakirev has been living in obscurity, having taken refuge in the mysticism which absorbed the later years of Tolstoy, Gogol and Dostoievsky.

(The Etude Gallery.)

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ALEXANDER CONSTANTINOVICH GLAZOUNOV.

(Glaz'-oo-nov.)

GLAZOUNOV was born August 10, 1865, at St. Petersburg, Russia, and was the son of a well-known bookseller and publisher. After leaving school he attended lectures at the University of St Petersburg. He commenced to study music at the age of nine under Elenovsky, and subsequently on the advice of Balakirev studied with Rimsky-Korsakov. He showed astonishing talent as a composer, and speedily came to the front. He received encouragement also from Anton Rubinstein, and as Rubinstein and Rimsky-Korsakov were at the head of opposing schools of thought, Glazounov enjoyed exceptional advantages. Liszt was also much interested and obtained a hearing for his works in Weimar. Success in Paris and in London followed. His works include seven symphonies, symphonic poems, orchestral suites, and much other orchestral and chamber music. While Glazounov cannot be said to have altogether fulfilled the promise of his youth, he undoubtedly occupies a prominent place among contemporary Russian composers. He has never had the hard fight for recognition that is the lot of most composers, and has never known the pinch of poverty. Since 1899 he has been professor of instrumentation at the St. Petersburg conservatory.

(The Etude Gallery.)

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ALEXANDER ALEXANDROVICH ILYINSKY.

(Il-yins'-ke.)

ILYINSKY was born at Tsarkoe Selo, January 24, 1859. His musical education was received in Berlin, where he first studied pianoforte under Theodore Kullak at the Conservatory and afterwards studied theory with Bargiel at the Königliche Akademie. He returned to Russia in 1885 and became a professor at the Music School of the Philharmonic Society at Moscow. He has composed many works in the larger forms, including three suites for orchestra, a symphony, a Symphonic Scherzo, *Croatian Dances,* music to the *Oedipus Rex* and *Philoctetes* of Socrates, an overture to Tolstoy's *Czar Feodor,* a symphonic sketch, *Psyche,* two cantatas, and an opera entitled, *The Fountain of Bakchiserai.* He is best known, however, by his charming songs and pianoforte pieces. The pianoforte music includes the delightful *Berceuse,* three popular mazourkas, *La Princesse Enchantée Reverie* and a *Romance.* Owing to the influence of his German training, and perhaps a little to the influence of Tchaikovsky, Ilyinsky is less characteristically Russian than many of his contemporaries. Nevertheless, his music has much of the charm and piquancy not untouched with sadness peculiar to the music of the Slavic races.

(The Etude Gallery.)

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WASSILI SAPELLNIKOFF.

(Sah-pel'-ne-kof.)

SAPELLNIKOFF was born at Odessa, Russia, November 2, 1868. He showed considerable musical talent as a child, and on the advice of Anton Rubinstein was sent to the Conservatory of Music at Moscow. Here he became a pupil of Sophie Menter, Kessler and Brassin. He became a professor of the pianoforte at the Conservatory in 1897, having made his début as a concert pianist at Hamburg in 1888. He resigned this position after a few years in order to take up his residence in Germany, living for a time at Leipzig, and afterwards at Munich. He has won a considerable amount of popularity in England as well as in Germany. Up to the present Sapellnikoff has not visited this country, but he is well known to American music lovers by his many compositions for the piano. Some of the best known of these are *Danse des Elfes, Gavotte, Petite Mazurka, Second Gavotte, Lily of the Valley, Berceuse* and *Polka Caprice.* These works are for the most part very melodious and within the range of the ability of a fairly good pianist. As a pianist Sapellnikoff has won great favor. His earlier playing was characterized by a lack of restraint which won him popularity with the many rather than with the few who discriminate. In later years, however, he has adopted a more musical style with great advantage to his reputation.

(The Etude Gallery.)

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MODEST PETROVICH MOUSSORGSKY.

MOUSSORGSKY was born at Karevo, Russia, March 28, 1835, and died at St. Petersburg, March 28, 1881. He entered the Russian army, but on meeting with Dargomijsky and the leaders of the "New Russian School" his musical inclinations got the better of him. Against the advice of Cui, Rimsky-Korsakov, Balakirev, Borodin and Stassov, he resigned his military appointment and endeavored to win success at music. He was morbid, sensitive, at times over-confident and at times utterly despondent in disposition. Sheer poverty forced him to accept a government position in the interior, but he soon wore out the patience of his department and was obliged to return to Petersburg. He remained there from 1870 to 1871, working constantly. His opera *Boris Godounov* had already attracted attention and had earned for him restricted recognition as a composer of great originality, but only a few realized his great genius. Rimsky-Korsakov, a warm and faithful friend, shared rooms with him until his marriage left Moussorgsky dependent on his own resources. He gradually sank from bad to worse, morally, physically, and mentally, until he faded out of a world into which he never quite fitted. He left several operas, orchestral and choral music, piano music and songs, reflecting his own anarchic ideals, and wild Slavic temperament.

(The Etude Gallery.)

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SERGIUS MIKHAILOVICH LIAPOUNOV.

(L'ya'-poonov.)

LIAPOUNOV was born at Yaroslav, Russia, November 30, 1859. He gained his early musical education by going to the classes of the Imperial Musical Society at Nijny Novgorod. Subsequently he went to the Moscow Conservatory, but left there in 1883, having studied under Klindworth and Hubert. He was specially appointed by the Geographical Society to collect folk-songs in the governments of Vologda, Viatka and Kostroma (1893). A similar task was also undertaken by Liadov and Balakirev, and it is significant, regarding the astonishing development of Russian music during the past half century, to realize how much the Russian composers are indebted to the folk-songs of their country. Liapounov's experiences doing this work well fitted him to edit the collection of national songs, as he afterwards did. From 1894 to 1902 he was assistant director of the Imperial Chapel. His compositions include a symphony, a ballade for orchestra, concerto for piano, and many smaller pianoforte works. His pianoforte works, however, are of considerable difficulty, involving intricate rhythms and complicated fingering. Among them may be mentioned the 12 *Etudes d'execution transcendante* a *Barcarolle, Scherzo, Novelette, Mazurkas,* and the *Valse Pensive.*

(The Etude Gallery.)

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The Art ot Pianoforte Playing in Russia

An Interview with the Distinguished Russian Pianist

JOSEF LHEVINNE

[EDITOR'S NOTE.—Although one of the last noted Russian ianists to attain celebrity in America, Lhevinne is now pon his sixth successful tour of this country. At his first ppearance in New York he amazed the critics and music overs by the virility of his style, the comprehensiveness of is technic and by his finely trained artistic judgment. hevinne was born at Moscow in 1874. His father was a rofessional musician, playing "all instruments except the iano." It is not surprising that his four sons became proessional musicians. Three are pianists and one is a utist. When Josef was four his father discovered that he ad absolute pitch, and encouraged by this sign of musical apacity placed the child under the instruction of some tudents from the conservatory. At six Lhevinne became he pupil of a Scandinavian teacher named Grisander. Vhen eight he appeared at a concert and aroused much enhusiasm by his playing. At twelve he became the pupil f the famous Russian teacher, Wassili Safonoff, at the onservatory at Moscow, remaining under his instruction or six years. At the same time his teachers in theory and omposition were Taneieff and Arensky. In 1891 Rubinstein elected him from all the students at the onservatory to play at a concert given nder the famous master's direction. After hat Lhevinne had frequent conferences vith the great pianist, and attributes much f his success to his advice. In 1895 he von the famous Rubinstein Prize in Berlin. From 1902 to 1906 he was Professor of Piano at the conservatory at Moscow. One ear spent in military service in Russia roved a compulsory setback in his work, nd was a serious delay in his musical rogress. Lhevinne came to America in 907 and has been here five times since hen. His wife is also an exceptionally ne concert pianist.]

RUSSIA'S MANY KEYBOARD MASTERS.

"RUSSIA is old, Russia is vast, Russia s mighty. Eight and one-half million quare miles of empire not made up of olonies here and there all over the vorld, but one enormous territory comrising nearly one hundred and fifty million eople, of almost as many races as one nds in the United States, that is Russia. Although the main occupation of he people is the most peaceful of all abor—agriculture—Russia has had to leal with over a dozen wars and inurrections during a little more than century. In the same time the United States has had but five. War is not a hing to boast about, but the condition effects the unrest that has existed in he vast country of the Czar, and it is not at all unikely that this very unrest is responsible for the menal activity which has characterized the work of so nany artists of Russian birth.

Although Russia is one of the most venerable of the European nations, and although she has absorbed other erritory possessed by races even more venerable than herself, her advance in art, letters and music is comparatively recent. When Scarlatti, Handel and Bach were at their height, Russia, outside of court circles, was still in a state of serfdom. Tolstoi was born as ate as 1828, Turgenieff in 1818 and Pushkin, the half-egro poet-humorist, was born in 1799. Contemporary with these writers was Mikhail Ivanovitch Glinka—the irst of the great modern composers of Russia. Still ater we come to Wassili Vereschagin, the best known f the Russian painters, who was not born until 1842. t may thus be seen that artistic development in the nodern sense of the term has occurred during the lifeime of the American republic. Reaching back into the enturies, Russia is one of the most ancient of nations, ut considered from the art standpoint it is one of he newest.

The folk songs that sprang from the hearts of the eople in sadness and in joy indicated the unconcealable alent of the Russian people. They were longing to ing, and music became almost as much a part of their lives as food. It is no wonder then that we find among the names of the Russian pianists such celebrities as Anton Rubinstein, Nicholas Rubinstein, Essipoff, Siloti, Rachmaninoff, Gabrilowitsch, Scriabin, de Pachmann, Safonoff, Sapellnikoff and many others. It seems as though the Russian must be endowed by nature with those characteristics which enable him to penetrate the artistic maze that surrounds the wonders of music. He comes to music with a new talent, a new gift and finds first of all a great joy in his work. Much the same might be said of the Russian violinists and the Russian singers, many of whom have met with tremendous success.



JOSEF LHEVINNE.

WITH THE MUSICAL CHILD IN RUSSIA.

The Russian parent usually has such a keen love for music that the child is watched from the very first for some indication that it may have musical talent. The parent knows how much music brings into the life of the child and he never looks upon the art as an accomplishment for exhibition purposes, but rather as a source of great joy. Music is fostered in the home as a part of the daily existence. Indeed, business is kept far from the Russian fireside and the atmosphere of most homes of intelligent people is that of culture rather than commerce. If the child is really musical the whole household is seized with the ambition to produce an artist. In my own case, I was taught the rudiments of music at so early an age that I have no recollection of ever having learned how to begin. It came to me just as talking does with the average child. At five I could sing some of the Schumann songs and some of those of Beethoven.

THE KIND OF MUSIC THE RUSSIAN CHILD HEARS.

"The Russian child is spared all contact with really bad music. That is, he hears for the most part either the songs of the people or little selections from classical or romantic composers that are selected especially with the view of cultivating his talent. He has practically no opportunity to come in contact with any music that might be described as banal. America is a very young country and with the tension that one sees in American life on all sides there comes a tendency to accept music that may be most charitably described as "cheap." Very often the same themes found in this music, skilfully treated, would make worthy musical compositions. "Rag-time," and by this I refer to the peculiar rhythm and not to the bad music that Americans have come to class under this head, has a peculiar fascination for me. There is nothing objectionable about the unique rhythm, any more than there is anything iniquitous about the gypsy melodies that have made such excellent material for Brahms, Liszt and Sarasate. The fault lies in the clumsy presentation of the matter and its associations with vulgar words. The rhythm is often fascinating and exhilarating. Perhaps some day some American composer will glorify it in the Scherzo of a Symphony.

"In Russia, teachers lay great stress upon careful grading. Many teachers of note have prepared carefully graded lists of pieces, suitable to each stage of advancement. I understand that this same purpose is accomplished in America by the publication of volumes of the music itself in different grades, although I have never seen any of these collections. The Russian teacher of children takes great care that the advancement of the pupil is not too rapid. The pupil is expected to be able to perform all the pieces in one grade acceptably before going to the next grade. I have had numerous American pupils and most of them seem to have the fault of wanting to advance to a higher step long before they are really able. This is very wrong, and the pupil who insists upon such a course will surely realize some day that instead of advancing rapidly he is really throwing many annoying obstacles directly in his own path.

INSTRUCTION BOOKS.

Many juvenile instruction books are used in Russia just as in America. Some teachers, however, find that with pupils starting at an advanced age it is better to teach the rudiments without a book. This matter of method is of far greater importance than the average teacher will admit. The teacher often makes the mistake of living up in the clouds with Beethoven, Bach, Chopin and Brahms, never realizing that the pupil is very much upon the earth, and that no matter how grandly the teacher may play, the pupil must have practical assistance within his grasp. The main duty in all elementary work is to make the piano study interesting, and the teacher must choose the course likely to arouse the most interest in the particular pupil.

OPPORTUNITIES FOR VIRTUOSO-STUDENTS IN RUSSIA.

It may surprise the American student to hear that there are really more opportunities for him to secure public appearances right here in his own country than in Russia. In fact, it is really very hard to get a start in Russia unless one is able to attract the attention of the public very forcibly. In America the standard may not be so high as that demanded in the music-

circles of Russia, but the student has many chances to play that would never come to him in the old world. There, the only chance for the young virtuoso is at the conservatory concerts. There are many music schools in Russia that must content themselves with private recitals, but the larger conservatories have public concerts of much importance, concerts that demand the attendance of renowned artists and compel the serious interest of the press. However, these concerts are few and far between, and only one student out of many hundreds has a chance to appear at them.

One singular custom obtains in Russia in reference to concerts. The pianist coming from some other European country is paid more than the local pianist. For instance, although I am Russian by birth, I reside in Germany and receive a higher rate when I play in Russia than does the resident artist. In fact, this rate is often double. The young virtuoso in the early stages of his career receives about one hundred roubles an appearance in Russia, while the mature artist receives from 800 to 1000. The rouble, while having an exchange value of only fifty cents in United States currency, has a purchasing value of about one dollar in Russia.

WHY RUSSIAN PIANISTS ARE FAMED FOR TECHNIC.

The Russian pianist is always famed for his technical ability. Even the mediocre artists possess that. The great artists realize that the mechanical side of piano playing is but the basis, but they would no sooner think of trying to do without that basis than they would of dispensing with the beautiful artistic temples which they build upon the substantial foundation which technic gives to them. The Russian pianists have earned fame for their technical grasp because they give adequate study to the matter. Everything is done in the most solid, substantial manner possible. They build not upon sands, but upon rock. For instance, in the conservatory examinations the student is examined first upon technic. If he fails to pass the technical examination he is not even asked to perform his pieces. Lack of proficiency in technic is taken as an indication of a lack of the right preparation and study, just as the lack of the ability to speak simple phrases correctly would be taken as a lack of preparation in the case of the actor.

Particular attention is given to the mechanical side of technic, the exercises, scales and arpeggios. American readers should understand that the full course at the leading Russian Conservatories is one of about eight or nine years. During the first five years, the pupil is supposed to be building the base upon which must rest the more advanced work of the artist. The last three or four years at the conservatory are given over to the study of master works. Only pupils who manifest great talent are permitted to remain during the last year. During the first five years the backbone of the daily work in all Russian schools is scales and arpeggios. All technic reverts to these simple materials and the student is made to understand this from his very entrance to the conservatory. As the time goes on the scales and arpeggios become more difficult, more varied, more rapid, but they are never omitted from the daily work. The pupil who attempted complicated pieces without this preliminary technical drill would be laughed at in Russia. I have been amazed to find pupils coming from America who have been able to play a few pieces fairly well, but who wonder why they find it difficult to extend their musical sphere when the whole trouble lies in an almost total absence of regular daily technical work systematically pursued through several years.

Of course, there must be other technical material in addition to scales, but the highest technic, broadly speaking, may be traced back to scales and arpeggios. The practice of scales and arpeggios need never be mechanical or uninteresting. This depends upon the attitude of mind in which the teacher places the pupil. In fact, the teacher is largely responsible if the pupil finds scale practice dry or tiresome. It is because the pupil has not been given enough to think about in scale playing, not enough to look out for in nuance evenness, touch, rhythm, etc., etc.

MODERN RUSSIAN INFLUENCES IN MUSICAL ART.

Most musicians of to-day appreciate the fact that in many ways the most modern effects sought by the composers who seek to produce extremely new effects have frequently been anticipated in Russia. However, one signal difference exists between the Russians with ultra-modern ideas and the composers of other nations. The Russian's advanced ideas are almost always the result of a development as were those of Wagner, Verdi, Grieg, Haydn and Beethoven. That is, constant study and investigations have led them to see things in a newer and more radical way. In the case of such composers as Debussy, Strauss, Ravel, Reger and others of the type of musical Philistine it will be observed that to all intents and purposes, they started out as innovators. Schönberg is the most recent example. How long will it take the world to comprehend his message if he really has one? Certainly, at the present time, even the admirers of the bizarre in music must pause before they confess that they understand the queer utterings of this newest claimant for the palm of musical eccentricity. With Debussy, Strauss and others it is different, for the skilled musician at once recognizes an astonishing facility to produce effects altogether new and often wonderfully fascinating. With Reger one seems to be impressed with tremendous effort and little result. Strauss, however,



GLINKA, THE FATHER OF RUSSIAN MUSIC.

is really a very great master; so great that it is difficult to get the proper perspective upon his work at this time. It is safe to say that all the modern composers of the world have been influenced in one way or another by the great Russian masters of to-day and yesterday. Tchaikovsky, Rimsky-Korsakov, Cui, Glazounov, Rachmaninov, Moussorgsky, Arensky, Scriabine and others, have all had a powerful bearing upon the musical thought of the times. Their virility and character have been due to the newness of the field in which they worked. The influence of the compositions of Rubinstein and Glinka can hardly be regarded as Russian since they were so saturated with European models that they might be ranked with Gluck, Mendelssohn, Liszt and Meyerbeer far better than with their fellow-countrymen who have expressed the idiom of Russia with greater veracity.

CHOPIN'S LAMENTABLE AFFLICTION.

That Chopin was able to compose or to play at all is remarkable when it is remembered that during the latter part of his life he was battling incessantly with tuberculosis. In fact he had the grewsome aspects of his disease, then thought infallibly fatal, continually presented to him. George Sand is reported to have addressed him as "My dear Corpse!" and the following paragraph from Liszt tells a story of suffering which makes his life seem very pathetic:

"With the exception of some concerts given at his *début* in 1831, in Vienna and Munich, he gave no more except in Paris, being, indeed, not able to travel on account of his health, which was so precarious that during entire months he would appear to be in an almost dying state. During the only excursion, which he made with the hope that the mildness of a southern climate would be more conducive to his health, his condition was frequently so alarming that more than one hotel keeper demanded payment for the bed and mattress he occupied, in order to have them burned, deeming him already at that stage of consumption in which it becomes so highly contagious."

WHY THEY LOST THEIR PUPILS.

BY DOROTHY M. LATCHEM.

Most every teacher now and then receives a pupi who has been become dissatisfied with the work of previous teacher. It is interesting and instructive t note just why the teacher failed to "make good." Her are some records of expressions of such pupils wh have come to me.

1. "She never taught me how to count."
2. "She didn't teach me the scales."
3. "My pieces were too difficult and therefore I neve had anything ready to play for friends."
4. "She never had any recitals."
5. "She was too severe and sometimes made me s nervous that I could not play."
6. "She was never ready to give my lesson at th appointed time."
7. "She wrote letters and talked to others while I wa playing for her."
8. "She never explained things to me, and the har places were just as hard when I left the studio."
9. "She overlooked my fingering entirely and that i the reason I have grown into such careless ways."
10. "She never gave me my full time."

WHAT RUSSIA HAS DONE FOR THE VIOLIN.

Considering that the Russians have entered into thei musical kingdom rather late in life, it is surprising hov much they have accomplished in the interests of th violin. The world has been enriched by a great dea of admirable chamber music, thanks to the efforts o Tchaikovsky, Arensky, Bofodin, Rimsky-Korsakov Davidov, Cui, and in fact to practically all the leadin Russian composers since Glinka. What is still mor remarkable is that Tchaikovsky, himself no violinis should have added a concerto to the limited numbe of works in this form that have won favor with th public. The success of this concerto is the more remark able in view of the fact that Leopold Auer, to whom i was dedicated, refused to play it, on the ground that i was "too difficult." Hanslick, the brilliant musical critic went out of his way to insult the concerto. "W know," he wrote, "that certain works have recentl appeared in contemporary literature, the authors o which delight in reproducing certain revolting physio logical phenomena as, for example, disgusting smells Such literature may well be termed stinking. Tchaik ovsky's concerto appears to us to belong to the categor of 'stinking music.'"

In spite of what Auer (a professed friend of Tchaik ovsky) and the brilliant but narrow-minded Hanslick had to say, Adolf Brodsky, then a rising young violin ist, and Carl Halir, both mastered the work, and i has since become very popular among all violinist who have the necessary technique to play it, and stil more popular with the general public. It almost rival the concertos of Bruch, Beethoven and Mendelssoh in popular estimation.

Apart from composers, there have been many grea violinists born in Russia, not least of whom is th afore-mentioned Adolf Brodsky. Brodsky was bor at Taganrog, Russia, March 21, 1851. He played th violin in public at the age of nine, and was subse quently sent to Vienna to study with Helmesberger He had many successes, and in 1875 became violi professor at the Moscow Conservatory. He left Mos cow in 1879, and after a year or so at Kiev wen on tour again. He became violin instructor at th Leipzig Conservatory in 1882, and while there receive a visit from Tchaikovsky. Ten years later he wa in New York, but in 1895 was called to the Roya Manchester College of Music in England as head vio lin professor, and has since become director of tha institution.

Other distinguished Russian violinists have bee Gregorovitsch, Besekirsky, Kochanski and Petchnikoff Two distinguished 'cellists deserve mention—Wilhor ski and Davidov. A young violinist named Zacharie vitch has lately won very high regard for himsel in Europe, more especially in England. But undoubt edly the most distinguished Russian violinists of th present generation are Efrem Zimbalist and Misch Elman. Elman originally came before the public as child prodigy. He has ceased to be a child, of course but still continues to be something of a prodigy. Zim balist has visited this country only once, but he wo golden opinions and will doubtless come again.



ST. BASILE IN MOSCOW

Modern Masters in Russia

By ELLEN VON TIDEBÖHL



AT THE DOOR OF THE KREMLIN

RUSSIAN music begins to interest the world more and more, and every year brings forth new works by young composers which are well received.

Moscow is the musical center of Russia, and teems with musical talent. It offers every facility for the study and development of musical gifts. Many of the leading Russian composers were born here, and received all their training at the Conservatoire.

A group of composers of the younger generation entirely belongs to the Moscow school, and have received their training mainly at the hands of *Sergei Ivanovitsh Taneiew*, the great master of counterpoint, who has inspired them all with a true comprehension of their aim in art and the destiny of their talent.

SERGEI IVANOVITSH TANEIEW

Taneiew was born in 1859. His father was a highly-placed bureaucrat, so that the boy received a very good education. He showed at an early age his exceptionally great musical gifts, so was sent to the Conservatoire at ten years of age, but continued his other education at home under the direction of first rate teachers.

Nicolai Rubinstein (brother of Anton Rubinstein), director of the Conservatoire, gave the boy piano lessons and took an interest in him. He became soon one of his favorite pupils. And no wonder, for Taneiew was capable of catching the innermost idea conveyed by Rubinstein's teaching. Taneiew as a pianist reminds us in his manner of playing of the wonderful performance of Nicolai Rubinstein, that great musician, who introduced musical culture into Moscow and thus awakened the dormant musical powers of his nation. Thirty years have just elapsed since he died, but his work continues and Russia will never forget the debt she owes him. Taneiew finished his studies at the Conservatoire in 1875 and received the "Golden Medal." It was the first time it had ever been awarded to any one at the institution.

He became active as composer, pianist and teacher, was director at the Conservatoire from 1885 till 1889, and managed it so well that it prospered under him. However, he retired from this post, as he wished to give himself up entirely to composition and study. He remained at the Conservatoire, however, as professor of counterpoint.

Young composers crowded round Taneiew. He became their leader. All of them developed under his careful influence and realized the course they must take in order to develop each one his individuality and style suitable to his own gifts.

Taneiew is a teacher of rare energy with a systematic analysis in everything he does. He lays great stress on the importance of the study of the standard works of old masters. He himself in his compositions is more classical than modern. His works are always interesting and of great beauty and bear the stamp of being the production of a great musician. Symphonies, choral works, string quartets, trios, romances, etc., he has composed. Taneiew is also a writer on musical matters: his books on counterpoint, on musical forms are of immense value and are in the hands of all our Russian composers. Taneiew is the father of them, always ready to help them in their aspirations and struggles.

Now let us pass to the composers of his school in Moscow: the first group includes the great names of *Rachmaninoff, Scriabin* and *Nicolai Medtner*. All three have nothing of Russian melody in their music—they are quite international.

To the second group belong *Vassilenko, Glière, Gretshaninoff*, composers who first began by writing in a Russian style, but later on seemed to hesitate, between this and Western music, finally settling under the influence of modern music; although they still sometimes return to the flowing melodies of their nation.



SERGEI IVANOVITSH TANEIEW.

SERGEI RACHMANINOFF.

Rachmaninoff now resides in Moscow and St. Petersburg, holding the post of inspector of music classes over the whole of the Russian Empire; sometimes he wields the baton at great symphonic concerts and plays as soloist, but he devotes the greater part of his time to the development of his creative power. Rachmaninoff was born in 1873, in the district of Novgorod. At the age of nine he entered the Petersburg Conservatoire, but later passed on to the Moscow one, so as to have Taneiew for his teacher in harmony and counterpoint. He completed his education in 1891, and as a mark of distinction, a golden medal was awarded to him. Silotti, the famous pianist, his cousin, was his piano-master.

The world soon recognized Rachmaninoff's musical genius; his compositions were performed and admired everywhere, especially when he himself was the performer at the piano or the conductor of the orchestra. Germany, England, and even America had opportunities of hearing him. He composed operas, symphonies, concert pieces for piano, trios, romances, choruses of sacred music, small piano pieces, etc., and in each form he has attained great perfection, so that it is difficult to say in which branch he has produced the most remarkable works.

ALEXANDER SCRIABIN.

Scriabin was born in Moscow in 1872. He was educated in a military school, from where he passed to the Conservatoire of Moscow. Safonoff interested himself in the young student and gave him piano lessons. Taneiew taught him counterpoint. At the end of his course at the Conservatoire in 1891 he won the first prize. In 1897 Scriabin was nominated professor at the Conservatoire, but pedagogic duties did not suit his taste, for he retired from his post after five years of professorship and now lives as a free man, able to give himself up entirely to composing. He passed several years abroad, but is at present residing in Moscow, his native town. With every succeeding year his genius seems to develop more fully. At first he was not understood; he was thought a composer of sickly, weak character, who employed dissonances and new harmonic progressions only to produce effect! Chopin was a kindred spirit of his under whose influence he doubtless fell, but he imitated him only in a few outward features. The farther Scriabin advanced in his musical development, the more he became the poet, the thinker, the musician opening up a new path. The impetuous aspirations and struggles of Nietzsche's *Superman*, with his yearnings after individuality, became the basis of his compositions.

The piano became too limited an instrument to give full scope to his powers. The ideas that teemed in his brain needed the orchestra. Symphony was the form he chose, the form in which to express the teaching which he intended to be his life's work. Now he has gained a full conception of his own style with new harmonic progressions, new rhythms, etc. His first symphony with a hymn on art, his second in which the influence of Richard Wagner was more felt, were both only the beginning of the plans he intended working out; the third symphony, called *Poême Divin*, and his fourth, *Extase*, more clearly convinces us that Scriabin has found the solution of the great tragedy of existence, both in the creative power of the innermost soul and in the living forces of the intellect with its flights of enthusiasm and ecstasy. He went farther in composing his fifth symphony, which he called *Prometheus* or *Poême du feu*, based on the new scales, which he had worked out by logical musical combinations with new accordant sounds. And these works are only preludes for the *Mystery—Les Misères*, which Scriabin is now composing to give the world an entirely new form of art in music—a synthesis of various elements into a whole.

His fifth symphony, *Prometheus*, requires a great number of performers in the orchestra and chorus. The celeste and the piano are included among the instruments. Scriabin's next theory is that tinted lights should be used during performances to intensify the impression of the music. He has composed for the piano fine sonatas, fantasies, études and small pieces entitled *Enigme, Prélude Etudes, Désir, Mazurk*, etc. Two different moods are to be recognized in them: stormy passion on one side, soft melancholy and dreaminess on the other; the originality of his style is felt from his very first compositions, which all are of fascinating beauty.

NICOLAI MEDTNER.

Nicolai Medtner is the youngest of the three. The time is not so far off when he will be recognized by the whole world!

He was born in Moscow in 1874, educated here, and entered the Conservatoire at twelve years of age. Safonoff gave him piano lessons. Taneiew was his teacher in counterpoint. At the end of his course at the Conservatoire in 1900 he won also the golden medal, and at the competition of Anton Rubinstein in Vienna, 1900, the first work of distinction was awarded to him. Medtner began to be widely known from the time when he performed his own compositions at concerts. They struck the hearers by their uncommon new style and originality and the richness of thoughts and harmonic inventions, with which they abounded.

Strange as it may seem at our time, when the hypermodern school in music predominates, the young composer did not join it. He is a direct descendant of Bach and Beethoven. Schumann, the romantic composer, and Brahms, the typical German genius, are the kindred spirit of this Russian composer. There is nothing of imitation in his style—he is great in himself. His piano pieces all bear German names, *Mährchen, Novellen, Sonatas, Dythirambs,* etc. He



NICOLAI MEDTNER.

took German poems for his *Lieder,* which are of a remarkable richness in musical invention as well for the voice, as for the piano accompaniment—real masterpieces in themselves. Goethe, Heine, Nietzsche are the poets who gave him inspiration for his *Lieder.*

THE SECOND GROUP OF TANEIEW'S PUPILS.

Sergei Vassilenko was born in Moscow in 1872, joining the faculty of Loro and then entered the Moscow Conservatoire. After having finished his studies at the university in 1896 he decided to give himself entirely up to music; he worked hard and finished the course at the Conservatoire in 1901. Taneiew was his master. The golden medal was awarded to Vassilenko for the composition of a work in the old style of Russian sacred music. He was nominated professor at the Conservatoire, which post he still retains. In 1907 Vassilenko organized a series of symphonic concerts with a historical program, which were given on Sunday afternoons, the price of admission being low, thus bringing music within the reach of the lower classes of the population in the town. Schoolboys and girls being free from school on Sunday, hastened to get a subscription ticket for the season. Vassilenko put great energy into this work, thus developing a taste for music among his fellow-countrymen. He is himself a highly-gifted conductor and a musician of intelligence, and his performance of orchestral pieces is exceedingly exact, careful in details and fiery in expression.

Vassilenko began to compose in the old style of Russian sacred music; this was the first period in the [illegible] musical work. As he gradually grew more and more thoroughly acquainted with religious, poetical myths and traditions, his spirit seemed to be steeped in the mysticism of the Greek Orthodox faith. On account of this his compositions at that time bear the stamp of Russian ideals. The religious atmosphere which enwrapped him, dispersed little by little and Vassilenko gave himself up to poetical inspiration. Oscar Wilde was the first to supply him a subject for a beautiful symphonic poem, *The Garden of Death,* with which begins the second period of his works and which shows the influence of Western music on the composer. Then followed another symphonic poem, *Fireur Nocturnus,* or "The Flight of Witches," of a demoniac spirit containing a bacchanalian wild dance. Meantime he composed many songs on Russian poems of the modern school (Tuegressionists), giving to each of them a characteristic harmony suitable to their theme. In this period we see Vassilenko struggling amidst gloom and darkness, and the character of his music is sometimes even mournful. But with the third period this gloom disappears and in one of his best works, entitled "On Soleil," his style again changes and seems to burst forth into radiance and sunshine, which pervade the whole work.

REINHOLD GLIÈRE.

His works of chamber music opened up his way to fame, abroad as well as in his native land. The first nine years of his work as a composer were given up to sextets, quartets, octets, a romance for violin, a ballade for 'cello, works for choruses, etc. Many of them won prizes at the competitions organized by Belaiero, the Russian publisher, in Leipsic, and were published by him. Meantime, Glière composed a Symphony, which was performed later at a concert of the Imperial Russian Musical Society in 1898, and quite won the hearts of the audience by its melodious themes, logically worked out.

Reinhold Glière was born in Kiew in 1872, and began there to study music at the musical school, but passed to the Moscow Conservatoire in 1894, so as to have for his teachers G. Conus, Arensky and Taneiew.

Glière's first steps in composition and in pedagogic duties were in Moscow and he decided to reside here, sometimes going abroad. He now lives in Moscow, working hard and composing one work after another, full of flowing melodies and sometimes in Russian style, sometimes in Western. The influence of Chopin and Schumann is felt in the construction and form of his compositions, although he sustains his own individuality. His symphonic poem, *The Syrens,* deserves full attention as well for the beautiful picture he depicts, as for its construction and the beautiful melodies with which it abounds.

He has the glowing temperament of a romantic poet. His melodies are radiant and clear; there is a certain sincerity in all that he has to say.

ALEXANDER GRETSHANINOFF.

(Born in 1864.)

There is a certain set of people in Russia who struggle hard against culture and everything new in social life; they defend everything in the way of old traditions and are fanatically religious. They don't allow progress to come anywhere near them. Gretshaninoff was a son in such a family, who lived in the suburbs of Moscow. His father was a severe despot, whose appearance at home was always accompanied by general terror. He decided his son should be a tradesman like himself, gave the boy no more than two years' schooling. His mother, clever and tenderhearted as she was, wished to have her children educated and did all in her power towards this end.

The mother at last persuaded her severe husband to allow a piano in the house, as she wished to have piano lessons for her daughter. The day the instrument made its appearance was an epoch-making day! Gretshaninoff passed his free time at the piano, trying to find out the melodies he had in his head; so that his mother soon perceived his musical talent and after a long and hard struggle got the strict father to allow the boy to enter the Conservatoire (1881). He studied thoroughly, went to Petersburg to the same institution, as he greatly desired Rimski-Korsakow as teacher, but returned to Moscow, had piano lessons from Safonoff and studied counterpoint with Taneiew, who again helped to develop a young talent and set it on the right path. Vocal music of different forms was chosen by him for his first compositions: "Masses" for Russian church services, which were so exceedingly interesting and beautiful that he became soon well known. Meantime, he composed overtures for Russian dramas with quite Russian melodies. Later on appeared his opera, *Dobrynia Nikititsh,* on the stage of



REINHOLD GLIÈRE.

the Imperial Opera House, the subject of which was taken from an ancient Russian myth, on account of this it abounded in Russian airs, had a Leitmotiv and won great success. His romances, choruses and children songs aroused greater and greater interest. He dedicated a beautiful Trio to Taneiew, his master in counterpoint, whom he worshiped. Songs, symphonies, etc., followed.

Lately he has been carried away by the power of poets of other nations. His enthusiasm for them has gone so far, that he has composed an opera on Maeterlinck's *Socur Beatrice,* set to music Burns' Songs of Scotland, poems of Baudelaire, the hyper modern French poet, forming them into various series each series bearing out one idea, but the songs of which can be sung separately—thus forming precious pearls of music, each one complete in itself.

Gretshaninoff has now arrived at the full development of his musical gifts and we may hope to hear more of him in the near future.



SERGEI VASSILENKO.

The Etude Master Study Page



1830—The Real Rubinstein—1894

"How Often Have I Suffered from Hunger!"

RUBINSTEIN'S PERIOD.

The three dynasties of Russian monarchs who ruled over the vast country immediately prior to the birth of Rubinstein made a powerful impression upon the life and manners of the sombre territory washed by the waters of three oceans. Catharine (1762-1796), cruelest of tyrants since the terrible Ivan, was nevertheless a woman of tremendous ability, filled with a progressive spirit which enabled her to compensate in a measure for her dissolute habits. She furthered education, commerce, industries and even personal liberty. Her son, Paul I, who succeeded her, inherited all his mother's faults and very little of her personal force or intellectual strength. He fostered countless intrigues until his assassination by persons high in his own court came as a natural consequence to his reign of oppression. His successor was Alexander I, who although he employed drastic means to carry out many of the policies of his father and his grandmother, possessed other qualities which made him one of the foremost Czars of all time. With the northern winter as an ally, he drove the redoubtable Napoleon, drunk with ceaseless triumphs, back to France.

When Alexander died in 1825 he was unwillingly succeeded by his younger brother Nicholas, who became an absolute monarch in all that the Russian meaning of the word implies. Restrictions were placed upon any intellectual effort that gave the least possible suggestion of a connection with the constant political eruptions breaking out in all parts of the country. The icy road to Siberia was worn with the bleeding feet of exiles, some guilty, some innocent. Not even this imperial cruelty could paralyze the master minds who were fighting for the larger cultural field that was to come to them in following reigns.

It was not until the death of Nicholas I and the succession of Alexander II that the intellectual awakening of Russia became possible. In 1855 a new spirit of reform arose, leading to the freeing of twenty-three million serfs in 1861. Since then Russia has been a land of continual progress.

It may be seen, however, that during Rubinstein's youth, which he fortunately spent in part away from his homeland, Russia was hardly the land in which to propagate a new musical art. The case of Glinka is a remarkable exception, indicating the power of a great original genius to rise above adverse conditions. However, it is likely that even his success would not have been possible had he not lived for some time in Italy and Germany. During the reign of Alexander II the Russians were able to enjoy the home life to which they are beautifully devoted. The whole land has in fact been undergoing a great intellectual renaissance. Popular Russian educational advancement has been very striking in many ways. For instance, when the first volumes of the philosophy of Herbert Spencer reached the country, they were read by family groups and then given to a horseman who would ride to distant groups, so that in a short time hundreds had the best thoughts from one book. It was in such an atmosphere and such a land that Rubinstein spent his boyhood days and later years.

RUBINSTEIN'S ANCESTRY.

Rubinstein was of Jewish ancestry. His father, Gregori Romanovich, was a Russian subject who settled in Bessorabia, that little section of Southern Russia which adjoins Roumania. There he established a pencil factory and secured a fairly good living as a merchant. Rubinstein's mother, Kalèria Christofòrovna Rubinstein (born Levenstein), was well educated, especially in music. The family included six children, and the home life must have been happy despite the unsettled disposition of the father, who in search of a fortune moved several times to distant cities.

RUBINSTEIN'S BIRTHPLACE.

Rubinstein was born November 28, 1830, at Wechwotynetz (sometimes spelled Vichvatijnetz), Russia. The date of his birth is variously given as the 16th, 18th and the 30th of the month, these differences being due to the method of reckoning the calendar in the modern style and in the old style. (Old style November 16th corresponds to modern style November 28th.) In 1834 or 1835 the entire Rubinstein family moved to Moscow where Anton was brought up, and where the father established a pin and pencil factory.

RUBINSTEIN'S EARLY TRAINING.

Anton's first lessons were received from his mother, who taught both him and his brother Nicholas, later destined to found a school of music in Moscow similar to that which Anton founded in St. Petersburg. The mother had no idea of making great musicians of her sons but taught them music simply as a part of their education. Rubinstein tells of his youthful repertoire which included many works of Hummel, Hertz, Moscheles, Kalkbrenner, Czerny, Diabelli, Clementi and other famous composers of the day.

The Rubinsteins shortly acquired an extremely musical neighbor in the person of Mme. Barbara Grünberg. Her daughter Julia was a fine performer, and er progress incited Antono to higher accomplishments.

Rubinstein's mother, at that time in less prosperous circumstances, sought the leading teacher in Moscow, Alexander Villowing, and told him that her means would not permit her to pay his full rate, but that she hoped that her son's talent would warrant him taking the boy as a pupil at a reduced rate. He accepted the boy without any tuition fee and became his sole teacher. Rubinstein never forgot his debt of gratitude to Villowing, and spoke of him as a kind of "second father." Villowing played but very little himself but was a most excellent teacher. Rubinstein was everlastingly grateful to him for giving him a thorough, firm foundation in technic, "a foundation which could never be shaken." So little is known of Villowing that the sparse mention of him in standard reference works does not tell who his own teachers were. When he died in St. Petersburg at the age of seventy, his sole fortune consisted of a few coins and a few old fiddles.

RUBINSTEIN'S EARLY APPEARANCES.

Rubinstein's first appearance was made in his tenth year in Moscow when he played pieces by Hummel, Thalberg, Field and Henselt. Accompanied by his teacher he traveled all over Europe giving concerts. These he describes as being real fun to him. Indeed he looked upon the concerts as a child does upon his playthings. The only things he rebelled against were the strenuous methods of education, which in those days were emphasized by the use of frequent punches and slaps, to say nothing of the ever-ready ferule.

In 1840 Rubinstein spent the better part of the year in Paris, jealously guarded by his teacher who was afraid that he might fall into other hands. He gave numerous concerts, and at one both Chopin and Liszt were present. Liszt took a particular interest in the boy and advised him to tour through Germany while completing his musical education. It was a day of infant prodigies but Rubinstein was obviously the greatest of all. In England he was welcomed by the music-loving Queen Victoria, then in the prime of her youth.

In 1843 he returned to St. Petersburg, where he was richly received. He admits of mimicking Liszt at that time, and also tells of the wonderful effect upon him made by the Italian tenor Rubini, whose charming voice he strove to imitate upon the keyboard. The Emperor Nicholas was an amateur musician, and took great interest in the boy, calling him jokingly "Your Excellency."

Upon returning to Moscow, Rubinstein found himself laden with rich presents from crowned heads but without other funds. As they were very poor these presents were all pawned at the government pawn shop (collateral bank). In 1844 the family removed to Berlin where the boy studied harmony and counterpoint under Dehn. Here he also studied the Russian language and the Greek religion under Father Dormidònt. He also studied modern languages at the same time. He also received instruction from Marx upon the advice of Mendelssohn and Meyerbeer.

RUBINSTEIN IN VIENNA.

In Vienna Rubinstein lived in an attic and gave lessons for very cheap rates. Indeed, he was so poor that he was obliged to go without meals for two and three days at a time. Liszt finally rescued him from his penury after a year and a half of literal starvin



IMPERIAL CONSERVATORY OF MUSIC AT ST. PETERSBURG, FOUNDED BY ANTON RUBINSTEIN.

1848 Rubinstein returned to Berlin and "threatened" to go to America. In 1849 he returned to Russia and had great difficulty in entering the country owing to the fact that he did not have a passport. His compositions were seized and later sold as waste paper. In St. Petersburg Rubinstein spent most of his time in composing and in teaching. His opera *Dmitri Donskof* was first produced in 1852. From 1854 to 1858, Rubinstein toured musical Europe with the greatest success. In 1854 Rubinstein lived with Liszt for some six months at Weimar, practically as a member of the latter's family.



ANTON RUBINSTEIN AND HIS BROTHER NICHOLAI.

THE FOUNDATION OF A GREAT CONSERVATORY.

In 1858 Rubinstein returned to St. Petersburg crowned with the laurels from Western Europe. With the assistance of some friends he was successful in founding the Russian Musical Society in 1859 (now Imperial Musical Society). In 1862 he founded the St. Petersburg Conservatory with Leschetizky as Professor of Piano and Wieniawski as head of the violin department. Rubinstein himself was director. Musical culture had been at a comparatively low ebb in Russia. There were many able amateurs but few professional musicians of ability. Once after Rubinstein had been to confession at the Kazan Cathedral he was questioned as to his profession, and when he told them that he was an artist, a professional musician, the deacon refused to recognize such a vocation and put him down as "the son of a merchant of the second guild." Actors and painters had long been recognized as members of useful professions, but it was not until 1860, when the graduates of the conservatory were permitted to assume a title (Bachelors of Music), that their standing was acknowledged. The Conservatory met with all manner of opposition, but the worst epithet hurled against it was that the teachers were "a set of German professional pedants." A similar conservatory was founded in Moscow by Nicholas Rubinstein, and to these two institutions much of the musical greatness of Russia to-day is really due.

Rubinstein's own account of the difficulties he encountered in establishing the conservatory makes very interesting reading. In the first place the instruction was to be given in Russian, and since there were almost no text books on music in that language, the teachers had to prepare their own works in some cases. Again, the school was regarded by many as a place where children unfit for anything else might be trained. Repeatedly mothers came with feeble-minded sons, convinced that they might do something in music despite their lack of intelligence.

RUBINSTEIN'S AMERICAN TOUR.

Rubinstein was too much of an iconoclast to remain long at the head of a permanent institution. In 1867 he left the conservatory through a disagreement with the professors, owing as, he admits, to his hasty temper. In 1872, together with Henri Wieniawski, Rubinstein arranged to tour America, receiving two hundred thousand francs. He appeared two hundred and fifteen times, giving two and three concerts in the same cities on one day. No wonder that he declared that "it became so tedious that I began to despise myself," and refused to accept an offer of one half a million made to him later. He admitted, however, that the receipts from his American tour laid the foundation of his prosperity. In 1865 Rubinstein married Mmle. Viere Tchekuanov. He had three children, Jacob, Anna and Alexander. In 1887 Rubinstein resumed management of the St. Petersburg Conservatory, advocating widespread plans for the spread of musical learning in Russia. In 1889 Rubinstein celebrated his jubilee and published his autobiography. He died November 20, 1894, at Peterhof.

RUBINSTEIN'S APPEARANCE.

Rubinstein's appearance was very striking. His hair was very thick and he never affected a beard or moustache. One critic said of him, "He has the head of an inspired sphinx, upon whose face not even the paroxysms of enthusiasm call forth a smile. Did not the color of life illumine it, it might be of stone." Dr. Hugo Reimann said of him, "Rubinstein's gloomy countenance, seldom lighted by a smile, was not a mask, but the natural expression of the attuning of his soul, and when he mourned or grieved at the piano it was not merely artistic expression, but dead earnest."

RUBINSTEIN AS A PIANIST.

During his lifetime Rubinstein was so great that his playing was never compared with that of any other pianist but the great Liszt. Indeed, there are those who contend that in many ways he was even greater than Liszt. His technic was incomparable and his interpretations were characterized by emotional and brilliant attributes which few have ever equaled. It was said of him that "he composed each piece as he played it." In his youth his memory was remarkably fine, and he apparently knew the entire literature of the instrument "by heart." However, in later years he complained of lapses, and it is a fact that his recitals were often marked by wild irregularities which his friends attributed to failing memory. Eduard Hanslick said of his playing, "It is a delight to listen to him, in the highest and most sincere sense of the word. The merits of Rubinstein's playing are sought principally in his elementary powers, and from the same source spring likewise many of his faults. Rubinstein's temperament is of such compelling force that exhausted Europe yields submissively to his will."

RUBINSTEIN AS A COMPOSER.

Great as was Rubinstein's fame as a virtuoso, it was not as a virtuoso that he wished to be known to posterity, but as a composer. It is difficult to reach a right appreciation of his works because of the fact that they have been judged by the works of modern Russian composers who have written in a totally different and much more rugged style. By many he has been likened to Mendelssohn and indeed the comparison is not an inappropriate one, although he failed to produce works which have had the comprehensive grasp upon the musical public that have marked the compositions of Mendelssohn. His *Ocean Symphony* has been widely played, and is one of the most impressive of his compositions. His operatic works are little known outside of Russia, and only a very few of his numerous compositions for piano are played at this day. His works to which opus numbers have been given include one hundred and nineteen compositions. He has been widely criticized for his failure to write less and produce compositions marked by more labor, more careful revision. He cultivated an acid hatred for the works of the "ultra" composers of his time, particularly Wagner. Rubinstein produced seven Russian operas (*The Demon* and others), six German operas (*Nero, The Maccabees, Feramoors,* etc.) and five "sacred operas" (*Paradise Lost, The Tower of Babel, Moses,* etc.). He also wrote cantatas, an orchestral suite, concert overtures, six symphonies, a violin concerto, two 'cello concertos, five pianoforte concertos, quartets, quintets, an octet, a sextet, much chamber music, numerous excellent pianoforte pieces and one hundred songs, some of which are models of the beautiful in the art song. His D-minor Concerto is one of the greatest compositions for the pianoforte.



RUBINSTEIN WHEN HE WAS AMAZING EUROPE AS A CHILD PRODIGY.

A RUBINSTEIN PROGRAM.

		Grade
1	Piano Solo.....Duet, *Trot de Cavalerie*	4
2	Piano Solo.....*Bohème Polka*	4
3	Vocal Duet.....*The Wanderer's Night Song*	4
4	Violin Solo.....*Melody in F* (arr. by Hahn)	4
5	Piano Solo.....*Valse Caprice* in E-flat	6
6	Piano Solo....*Le Bal* (Polka, Opus 14, No. 6)	6
7	Piano Solo...*Marche a la Turque* (Beethoven)	7
8	Piano Solo.....*Etude on False Notes*	10
9	Piano Solo.....*Romance,* Opus 44, No. 1	4
10	Vocal Solo.....*Thou art so like a Flower*	5
11	Piano Solo.....*Kamenoi Ostrow*	7
12	Mixed Chorus.*Through Earth and Heaven Sighing*	4

BOOKS ON RUBINSTEIN.

Autobiography of Anton Rubinstein, translated by Aline Delano. *A Conversation on Music,* by Rubinstein, translated by Mrs. J. P. Morgan. *Guide to the Proper Use of the Pianoforte Pedals, with Examples from the Historical Concerts of Rubinstein,* translated by John A. Preston. *Anton Rubinstein,* a biographical sketch by Alexander MacArthur. The following in German: *Anton Rubinstein, Biographischer Abriss nebst Charakteristik seiner Werke,* by Bernhard Vogel; *Anton Rubinstein ein Kunstler Leben,* by Eugen Zabel.

A RUSSIAN ESTIMATE OF RUBINSTEIN.

Anton Rubinstein (1824-94) enjoyed in Russia the greatest popularity, which he richly deserved, not only as a prodigious pianist and as a composer of talent, but as the musician who founded the Russian Musical Society and Conservatory, and who worked hard for the development of music in Russia, and also as a man of independent character and of broad and generous nature. He was as productive as Tchaikovsky, if not more so. As a composer, Rubinstein does not disclose talent of the very highest order, but his personality is very marked. He was wanting in self-criticism; he wrote too quickly, without going over, without analyzing the completed work. His music is extremely uneven; close to very pretty measures, one happens upon wretched commonplaces. He had broad views, but did not always succeed in realizing them. He wished to do large work, and accomplished only long work; his ideal of beauty never rises to poetry. The music of his opêras is inferior to Tchaikovsky's efforts, but the operas are better suited to the stage and the style is broader. He often wished to write Russian music, but his performances are only more or less clever counterfeits. *Per contra,* he was always successful with Oriental music.—Cesar Cui in *The Century Library of Music.*



SILHOUETTE OF RUBINSTEIN AT THE KEYBOARD.

Interesting Stories of Rubinstein and Tchaikovsky.

RUBINSTEIN'S ENCOUNTER WITH THE POLICE.

"'YOUR passport, please!'

"'What passport?'

"'What passport? You know perfectly well. Are you not aware that every person who enters Russia must have a passport?'"

The above conversation took place between Anton Rubinstein, then a young man of twenty returning to his native land, and an official on the Russian frontier. In his autobiography (Copyright, 1890, by Little, Brown & Co.) he tells us the story of his reception by his fellow-countrymen, and of how he narrowly avoided being sent to Siberia. To continue in his own words:

"I had actually forgotten the need of a passport; or, to speak more accurately, had never known it. When I came to Berlin with my mother in 1844, I was a mere child. My brother, my sister, and myself were all included in the same passport with my mother. Afterward, when I went to Vienna the rest of the family returned to Moscow, and I was left without papers to prove my identity. During the three years that followed, I had had no occasion to use them in any of the cities of Germany where I had lived. But no sooner did I set my foot on my native soil (I think it was in Maslovitzi) than I was confronted with the demand for a passport. When I strove to explain, they seemed rather inclined to suspect my apparent simplicity.

"'Your luggage, sir! What have you in your box? Music? It looks more like manuscripts. We will put the seals on, and it will be attended to yonder. Here is your receipt.'

"I have forgotten the reason why they allowed me to pass, but at last, after an absence of six years, I found myself once more in St. Petersburg. In 1843 I had been a petted child; I return an unsophisticated youth, quite ignorant of the customs of my native land. And I was not long in draining the cup of experience to its bitter dregs.

"I went to a hotel. I could not at first remember the name of my acquaintances. Here was I, a youth of twenty, as much alone as if I had been in the depths of a forest. Early in the morning there came a rap at the door.

"'Your passport, please.'

"'I have none.'

"'What! In that case we cannot keep you in any longer.'

"Here was a fine dilemma. I bethought myself of an acquaintance, a playmate of my childhood, Charles Lévi, an amateur musician, a little man, who died about five years ago. I started out, and found him somewhere in the Grafski Lane.

"'See here,' I said to him, 'they refuse to keep me at the hotel because I have no passport.'

"'Spend the night with me,' he said, 'and we will think the matter over.'

"In the morning came the *dvornik* (janitor).

"'Your passport.'

"'The deuce take the passport!'

"'I will go to the chief of police' I exclaimed.

THE THREAT OF SIBERIA.

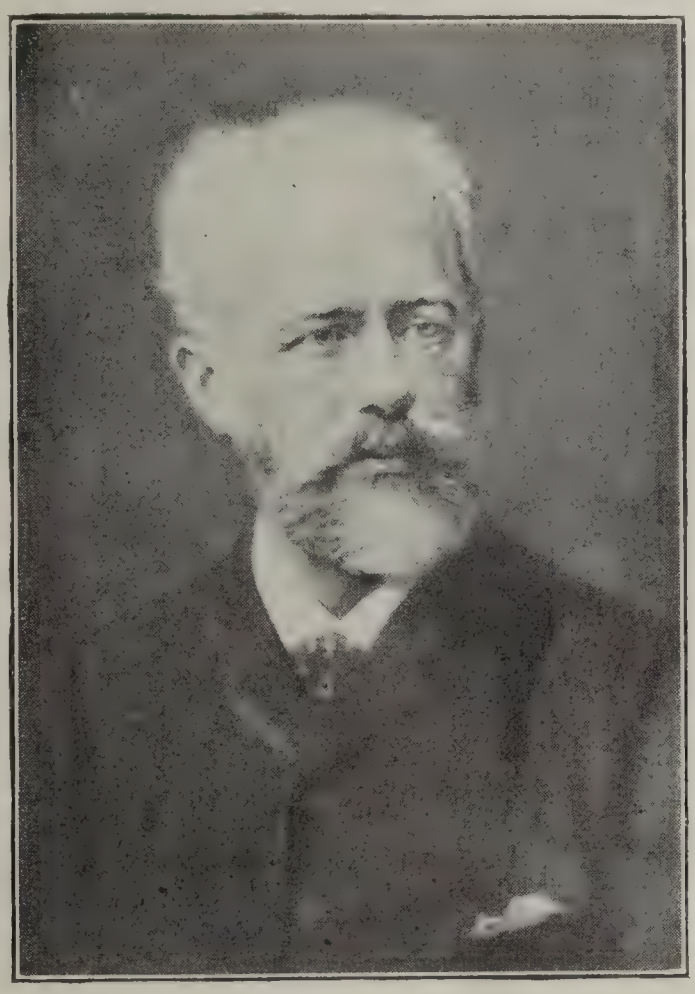
"General Galàhov was the chief of police at that time. I went to the bureau and informed the clerk in the reception room that I had recently come from abroad, and knew nothing whatever about passports or that one would be required of me. . . . He looked at me in utter astonishment.

"'Wait here,' he said.

"When Galàhov appeared the clerk reported to him: 'A certain Rubinstein has arrived from abroad without any passport, and there he is.'

"'What! How is that?' roared Galàhov. 'Where does he live? Where has he been? Where does he come from? Send some one to find out without delay! Inquire in whose house he has been staying! Who are they? And see that they are fined!'

"'What can all this mean,' I thought; 'why do they make such an ado over a passport? I am known to a number of men—to Prince Lvov, Count Stròganov, Count Vielgòrski; . . . I will call upon them.'"



P. I. TCHAIKOVSKY.

Rubinstein called upon his friends, who interested themselves in his behalf, but without avail. Finally he went in person to Shulgin, the governor general, only to receive even worse treatment.

"'I will have thee put in chains In chains, I tell thee! I will send thee to Siberia!'

"I was dumbfounded (Rubinstein continues). A youth of twenty straight from the centre of civilization, from the world of arts and sciences, returning to his native land to find such a welcome as this! I cannot remember how I left Shulgin, or why he did not execute his threat. . . . That he could have done so is beyond a doubt. . . . I only remember that all this weighed on my mind.'"

Further remonstrance from Rubinstein's powerful friends brought Galàhov to a more reasonable frame of mind, and Rubinstein had another interview with him.

"'Well, my good fellow,' he said, 'I have been told that you are quite a musician; but I have little faith in all this talk. What I want you to do is to go to my secretary, Chesnakòv, and play something to him, so that we may know if you are a real musician; and bear in mind that he understands music.' All this was uttered in the most scornful tones.

"I was conducted to the secretary, who had some kind of miserable piano. I seated myself, and all the bitterness, the wrath, the indignation I felt at the treatment I had received I poured forth upon the keys of that instrument. I thundered so that the piano fairly shook under my touch, and seemed on the point of falling to pieces. It was really the most wretched piano, and my wrath knew no bounds. The secretary, however, listened patiently to the end, and then we returned to the chief of police.

"'Your Excellency's information was correct,' he reported. 'Rubinstein is a musician, indeed; he can play—'

"'Then let him have three weeks' grace!' thundered Galàhov. And thus I won my reprieve. . . . Ah, those were hard times. Meanwhile my passport arrived from Berdichev, and so the demands of the law were satisfied."

TCHAIKOVSKY'S APPETITE FOR PAPER.

Owing to his retiring disposition, Tchaikovsky has not been the subject of so many anecdotes as Rubinstein, nor has he in his autobiography written very much about the events of his life as made a record of his impressions. Nevertheless, a few stories have been handed down to us, and Mr. Edwin Evans, in his work on Tchaikovsky, tells us:

"On May 13, 1859, Peter Ilyich Tchaikovsky graduated from the school of law and was entered as an official of the first division in the Ministry of Justice. His activity there seems to have been chiefly of a negative nature. He carefully abstained from doing anything wrong, but he scarcely knew what his duties really were, and he certainly does not seem to have troubled much about them. His appreciation of things serious may be judged by an anecdote which his brother tells of him. In absent-minded moments he was apt to chew scraps of paper, and on one occasion, when he was sent from one part of the Ministry to another with a highly important document bearing the minister's own signature, he stopped to have a conversation with a friend, in the course of which he absorbed the best part of the state document. Fortunately he was able to make another copy of it, but history does not relate on what pretext he obtained another signature."

Tchaikovsky seems to have had very little idea of the value of money, and Rosa Newmarch tells us of two incidents which serve to show us his indifference to financial matters and his love of children.

"On one occasion a friend enquired, 'Peter Ilyich, where do you invest your capital?' Tchaikovsky stared at him in astonishment, and then burst out laughing. It had never occurred to him that there was any possible investment of capital other than in personal expenditure and presents to friends. Breathless with laughter, he explained to his friend that his last investment of capital had been in the hotel where he had stayed in Moscow; 'and where my next investment may be, I am sure I cannot tell you at present.'

TCHAIKOVSKY AND THE CHILDREN.

"In the country he spoilt all the peasant children by giving them coppers. Taneiev and Kashkin reproached him for this bad habit, saying that it demoralized the children, and using other virtuous arguments. The next time they went for a walk, Tchaikovsky resolved to make a heroic effort to escape from the youthful beggars whose morals were corrupted by his kopecks. They started for the bridge which crosses the river on the road to Klin. Tchaikovsky's hour for walking was known to every child in the neighborhood, and feeling sure that he would be waylaid on leaving the park, he tried to deceive his persecutors. Leaving Taneiev and Kashkin on the path, he descended to the river bank and crept under the thick sallow-bushes, while Taneiev, from the upper road, watched his furtive movements, and recited, with mock pathos, 'Behold the worthy fruits of evil doing,' etc.

"Tchaikovsky's innocent ruse availed him nothing. The children, who had studied the character of their victim to some purpose, had posted sentries in ambush, and by the time Tchaikovsky reached the bridge, a party of boys were awaiting him. His friends came up just in time to hear the joyful laughter of the victorious enemy as they moved off laden with booty. Tchaikovsky, blushing with confusion, hastened to explain that he really could not help it, that he had given the children the merest trifle, etc. M. Kashkin did not quite believe in this extenuating circumstance. On one occasion Tchaikovsky had given away at least fourteen shillings (about $3.50) in an afternoon's walk, and, in addition, had borrowed all that his friend had with him at the moment."

Study Notes on Etude Music

By PRESTON WARE OREM

NOVELLETTE—N. RIMSKY-KORSAKOV.

Rimsky-Korsakov's piano compositions are not numerous, but all are interesting and original. The *Novellette* is taken from a set of four pieces, Op. 11. This is a striking composition, based on a rhythm of great vigor. It will require supple wrists and considerable endurance on the part of the player. The hands should bound and rebound from the keyboard, the wrist held loosely, without any rigidity in the arms. The first theme of this piece reminds us strongly, at first, of the *Trio* of Schumann's fifth *Novellette*. The resemblance is purely rhythmic, however, the melodic and harmonic treatment being totally different. The interpretation throughout should be bold and sonorous.

LAST ROSE OF SUMMER—M. GLINKA.

It may not be generally known that Glinka wrote a number of drawing-room pieces for the pianoforte. *Variations* are not so fashionable nowadays as they once were, but certain exceptional ones still hold their own; and occasionally a new set appears which is played more or less. In the time of Glinka the variation form was exceedingly popular, even the greatest composers writing variations on all sorts of themes. By a variation is meant a certain modification or embellishment of a given melody, either by increasingly elaborate figuration or by harmonic and rhythmic transformations. Masterly examples of the variation form are to be found in the works of Bach, Handel, Haydn, Mozart and Beethoven, and, in more recent times, of Schubert, Schumann, Brahms and Tchaikovsky. To the piece now under consideration Glinka has given the title *Theme Ecossais Varié* (Variations on a Scotch Theme). This turns out to be none other than our old friend, *The Last Rose of Summer,* which is not Scotch at all, but of Irish origin. Many know this tune only as one of the favorite airs in Flotow's opera *Martha,* but it is a genuine ancient folk-song, and it is a question if much of the popularity of the opera is not due to its inclusion in the score. Glinka's variations are clever and interesting, with some original and characteristic effects. The *naive* and piquant harmonic treatment gives the old theme a new aspect. The first variation with its interlocking counter-melody is harder to play than the remainder of the piece, but, if not taken too fast, a little painstaking study will bring it out satisfactorily. It is really very pretty. The second variation is purely harmonic, but quaintly effective. This should be taken rather slowly. The third variation is both rhythmic and harmonic, a playful *scherzo,* with the theme first in one hand then in the other. It requires a biting *staccato* touch, with the theme well marked. This leads into a graceful *finale.*

FANTASTIC TALE—H. PACHULSKI.

This is one of the most characteristic numbers from the works of this accomplished Russian composer. It is taken from a set of short pieces, Op. 12. In order to bring out the best effect this movement should be taken at a rapid pace, bringing out the sonorous harmonies in a bold and dashing manner, with the rhythm steady and well accented. While the interest of this piece is chiefly harmonic, when well played, it will be found to have a well-defined and pleasing melody of its own. It is a charming and original conception.

BERCEUSE—A. ILYINSKY.

This number became popular in this country some years ago through the playing of the pianist, Adele aus der Ohe, and it is still a favorite. In the original, it is in the key of G flat, lying chiefly on the black keys of the pianoforte, but it has also been transposed to G, for those who wish it so. The principal theme is an example of what a pretty melody may be written, employing only the pentatonic or five-toned scale. The accompanying figure with its drone bass gives the necessary rocking effect, suggesting the old-fashioned cradle. It is a dainty and artistic conception throughout, requiring the utmost finish and attention to detail

DOLLY'S FUNERAL, VALSE—P. I. TCHAIKOVSKY.

Some of the world's greatest composers have not deemed it beneath them to write music for the young, and, indeed, have taken a real delight in so doing. The musical literature of the pianoforte received permanent artistic additions in the children's pieces of Schumann, for instance. It is by no means easy to write such pieces as many composers have found to their chagrin. In Tchaikovsky's Op. 39 one finds a perfect set of miniatures. Two of the most interesting are *Dolly's Funeral,* No. 5, and the *Valse,* No. 8. The first-named is a genuine funeral march on a small



H. PACHULSKI.

A Popular Russian Composer of Effective Piano Pieces.

scale, truly pathetic and beautifully harmonized. It could not be done better. The *Valse* is also very striking. The first section is of Viennese type, but in the middle section the Muscovite asserts himself and we have a characteristic folk dance over a drone bass. Both pieces are easy to play and adapted for small hands. Young players enjoy them and they will prove valuable as studies in style and interpretation.

COSSACK DANCE—A. ZARMANN.

One hears much nowadays of the Russian dancers. Their national dances are all picturesque and graceful, but, at times, almost barbaric. Zarmann's *Cossack Dance* is a real specimen, by a contemporary composer. It should be played with vigor and abandon, and with accents almost explosive.

BAVARIAN FOLK DANCE—C. MOTER.

Mr. Carl Moter's *Bavarian Folk Dance* loses nothing by contrast with the preceding number. It calls to mind a picture of rustic gayety, taking place in a remote village far in the forest. All the peasants are taking part in jolly contra-dance to the accompaniment of a group of local musicians. This tuneful number should make a very acceptable recital or teaching piece for a student of intermediate grade.

LA ROULETTE—R. FERBER.

Mr. Richard Ferber's *La Roulette* is a lively *rondo* somewhat in the style of a perpetual motion piece, the rhythm of sixteenth notes being carried on throughout. Pieces of this type require an agile finger technic and an absolute steadiness of rhythm. They are exceedingly effective when well done. They should be practiced slowly at first, gradually increasing the speed until the desired *tempo* is attained.

LOVE FAY—H. WEYTS.

Mr. Henry Weyts has a decided talent for the production of taking drawing-room pieces. A number of his efforts in this line have become very popular. *Love Fay* should prove no exception. It has three well-defined themes, all very pretty. In the first section it is best to play the single grace notes exactly on the beat, following immediately with the principal or melody notes. In the *Trio* the melody in the left hand should be brought out in the manner of a 'cello or baritone solo.

MARGARITA—H. D. FARNSWORTH.

This is running waltz movement, brilliant and showy, but lying well under the hands, and consequently not at all difficult to play. This will make a good recital number. The author is an American woman composer of promise, new to our readers.

FESTIVE BELLS—C. GAENSCHALS.

Carl Gaenschals is a successful German writer of educational piano music in the lighter vein. His *Festive Bells* is a good specimen of his style. It is rather easier to play than the piece by Weyts mentioned above, but the same remarks will apply to the passages in which the single grace note appear.

FAIRIES' CARNIVAL—B. R. ANTHONY.

This little *mazurka* movement is sure to be liked. It is an easy teaching piece of the taking sort. The teacher will find in it an opportunity for teaching a rhythm often neglected (the dotted eighth followed by a sixteenth note), and the pupil will enjoy it for itself. For dancing purposes it may be used as a *three-step.*

PUSS IN BOOTS—P. RENARD.

This is a still easier teaching piece, suitable for the early second grade. It is a dainty waltz movement, melodious throughout. This composer has a long list of successes to his credit. *Puss in Boots* is taken from a new set of four pieces, all in waltz rhythm.

TROT DE CAVALERIE (FOUR HANDS)—A. RUBINSTEIN.

This is one of the best of Rubinstein's characteristic piano pieces. Originally it was a solo, but it seems more effective in the four-hand arrangement. It must be played in military style, jauntily and with precision. This is a favorite recital number.

ROMEO GAVOTTE (VIOLIN AND PIANO)—L. RINGUET.

This is an easy violin piece which will appeal to many. It is melodious and well written, the piano part being rather more than a mere conventional accompaniment. This piece is a proven success. It is the sort of a number for which teachers are continually on the lookout. The composer is well known to our readers.

CHANT SANS PAROLES (PIPE ORGAN)—P. TCHAIKOVSKY.

This number, Op. 2, No. 3, is one of the best known of Tchaikovsky's shorter piano pieces. As arranged for the organ it is very effective, giving a fine opportunity for colorful registration. It will require clean execution and a finished interpretation.

THE VOCAL NUMBERS.

Heine's well-known poem, *Du bist wie eine Blume,* has probably been set to music more times than any other verses. In addition to many others, all the great song writers have essayed it. Many singers declare Rubinstein's setting to be the best and most appropriate of all, preferring it to those of Liszt and Schumann. It is simple and unaffected, yet wonderfully touching.

J. W. Bischoff's *Good Night* is one of the best songs by this popular American writer. It is rather imposing with its declamatory opening and broad closing theme, just the right sort for recital use and valuable for teaching purposes.

TRY to play a few passages of unusual difficulty quite softly and without here and there missing a sound; the result of such an attempt would probably show that to execute a passage distinctly and clearly and with even force is one thing, while to play it with varying force is quite another. I doubt if any exercises, no matter what their special purposes may be, should be played without variation in quantity and quality of tone. The very name as well as nature of the instrument which we are trying to learn to use, and whose possibilities we hope to fathom, is "soft-loud."—*B. J. Lang.*

DOLLY'S FUNERAL

Andante M. M. ♩ = 58

P. TSCHAIKOWSKY, Op. 39, No. 5

pp *ten.* *pp*

ten. *Fine* *p*

mf *D. C.*

VALSE

Assai vivo M. M. 𝅗𝅥. = 76

P. TSCHAIKOWSKY, Op. 39, No. 8

p

mf *ten.*

f

1st time only *last time only*

f *Fine*

dim. *p* *D. S.*

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LAST ROSE OF SUMMER

THÊME ECOSSAIS VARIÉ

M. GLINKA

Intro.

Moderato M. M. ♩ = 88

l. h.

Theme M. M. ♩ = 66

p dolce

una corda

mf

dolce

Piu mosso scherzando M. M. ♩ = 88

VAR. I

leggiero

a tempo

poco rit.

Moderato assai M. M. ♩ = 66

VAR. II

f *r. h.* *p*

Vivace agitato M. M. ♩. = 108

VAR. III

p ma marcato *mf* *marcato il basso*

p *p* *mf* *marcato il basso*

8

pp *mp*

cresc. *poco marcato il basso* *nf* *cresc.* *f*

dim. *p*

dim. *pp* *morendo*

NOVELLETTE

Edited and fingered by
S. L. HERRMANN

N. RIMSKY - KORSAKOW, Op. 11, № 2

Allegro risoluto M. M. ♩= 108

f

mf

f

Maestoso

ff

1st time only

last time to Coda

CODA

p cres - - cen - - do poco a

poco

molto cresc.

ff

fff

p cantabile

leggiero il basso

p *cresc.* *mf* *D.C.*

FANTASTIC TALE

Allegro con brio M.M. ♩= 120

H. PACHULSKI, Op. 12, No 1

f e sempre marcato *f* *sempre f* *f* *ff* *f* *ff*

TROT DE CAVALERIE

MORCEAU DE SALON

SECONDO

A. RUBINSTEIN

Allegro M.M. ♩ = 100

𝄋

p

fz *p* *fz*

f

ff

last time to Coda 𝄌

p legg.

TROT DE CAVALERIE

MORCEAU DE SALON

Allegro M.M. ♩ = 100

PRIMO

A. RUBINSTEIN

p

fz

p

fz

f

ff

8

8

last time to Coda

p legg.

SECONDO

f *p sub.* *f* *p sub.* *p*

cres - - cen - - do - - f marcato

fz

D. S. dal 𝄋 al ⊕ e poi la Coda

CODA

f *p* *f*

fff marcato

PRIMO

f *p sub.* *p*

cres - - cen - - do *p*

fz

D.S. dal 𝄋 al ⊕ e poi la Coda

CODA

f *p* *f*

f *p* *f*

tff

MARGARITA

VALSE

H. A. FARNSWORTH

INTRO.
Allegro

atempo

mf *f* *dim. e rit.* *f*

Tempo di Valse M.M. ♩.=63

mf *f* *mf*

Fine

fp *mf*

f *cresc.* *mf* *mp*

f *p* *f*

Ped. simile *Ped. simile*

f *mf* *f* *D.C.*

Ped. simile

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BERCEUSE

LULLABY

ALEX. ILYNSKY, Op. 13, No. 7

Poco Andante M. M. ♩ = 72

p *p*

Ped. simile

espressivo

poco ratt.

dim.

atempo

Ped. simile

una corda

dim. e rit.

pp

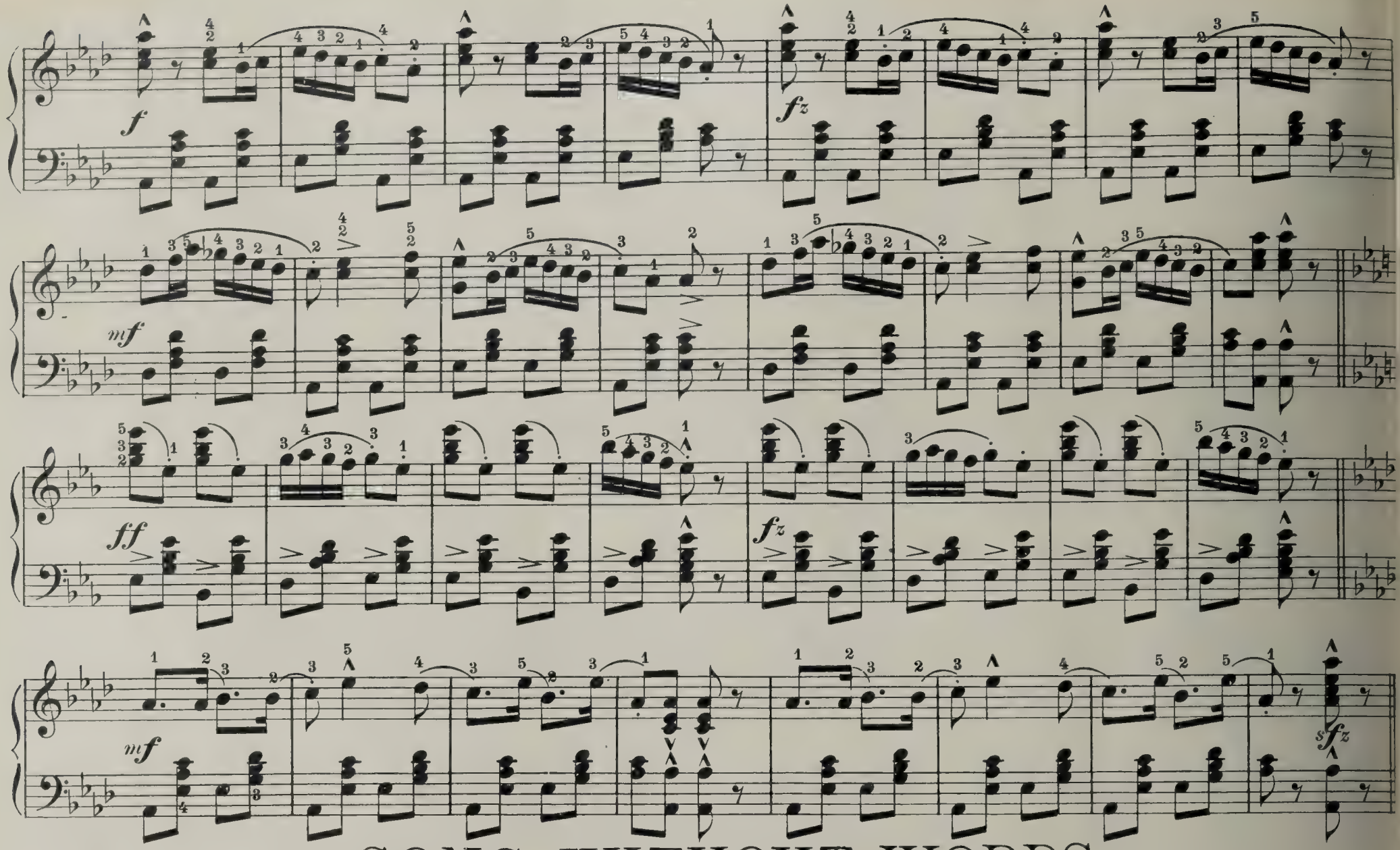
COSSACK DANCE

DANSE DE COSAQUE DE LA L'UKRAINE

Allegro M.M. ♩=126

A. ZARMANN

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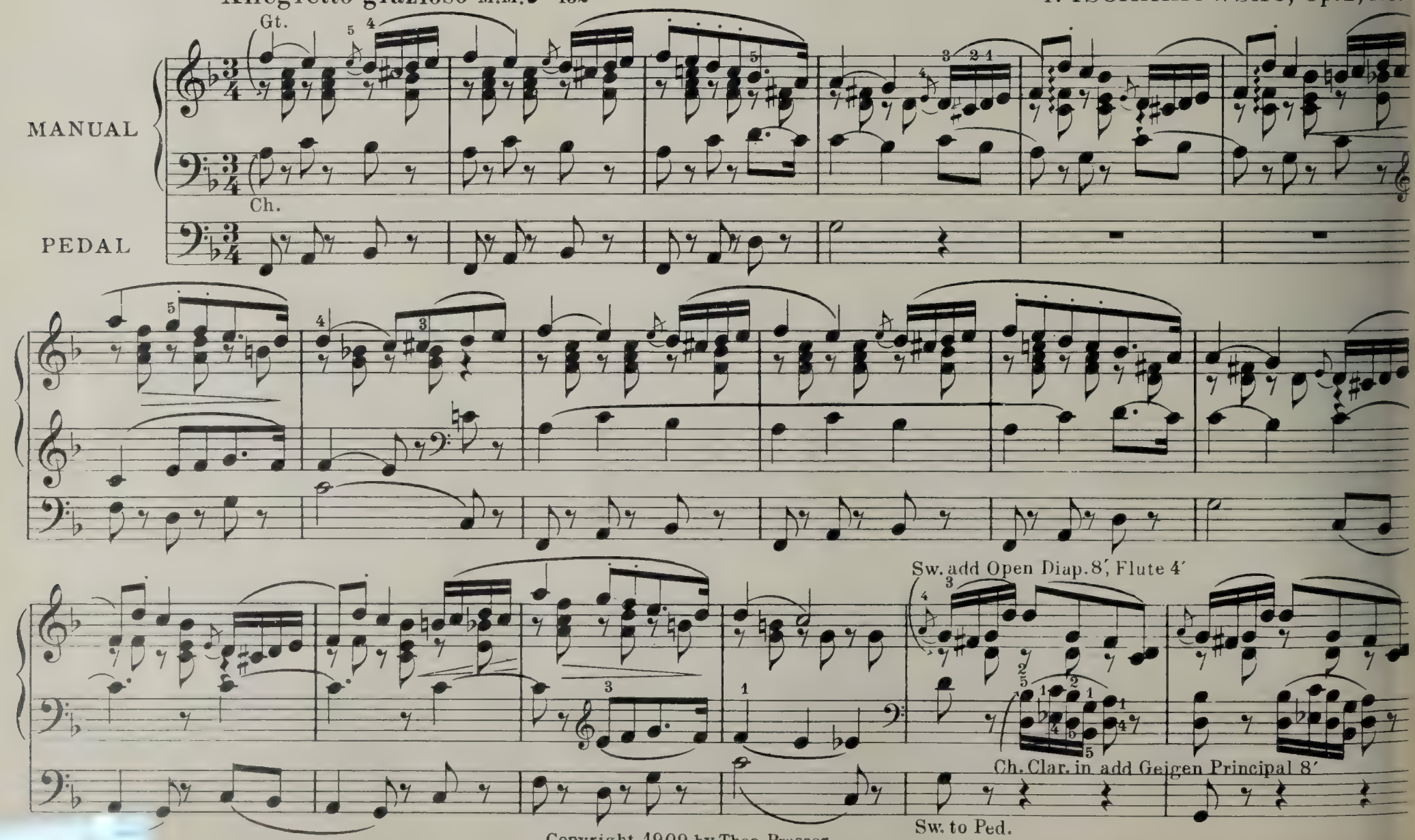
SONG WITHOUT WORDS

CHANT SANS PAROLES

Registration:
Swell: Viola 8′ & St. Diap. 8′, with Oboe
Great: Clarabella 8′ or other soft 8′ (Sw. coup.)
Choir: Melodia 8′, with Clarinet
Pedal: Bourdon 16′

Allegretto grazioso M.M. ♩=132

P. TSCHAIKOWSKY, Op. 2, No. 3



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increase Sw.

rit.

a tempo

Gt.

Gt. Sw. coupler off

Ch. add Clar.

add Flute 4′

Sw.

(Flute 4′ in)

Sw. Reduce to St. Diap. and Oboe

sempre dim. e rit.

Ch.

Sw. to Ped. off

ppp

pp

PUSS IN BOOTS

WALTZ

PIERRE RENARD

Tempo di Valse M.M. ♩. = 54

p

f

Con animo

dim.

p

mf

Tempo primo

f

p

f

Fine

TRIO

p scherzando

D.C.

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FAIRIES' CARNIVAL

MAZURKA

BERT R. ANTHONY, Op. 21, No. 4

Tempo di Mazurka M. M. ♩ = 126

p *mf* *p*

cresc. *dim.* *Fine*

f *p*

f *p* *f* *p*

f *p* *mf*

cresc. *dim.*

Trio

p *mf*

p *mf* *D.C.*

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LOVE FAY

BALLET - DIVERTISSEMENT

H. WEYT

Moderato

ff *pp*

Mazurka

Moderato M. M. ♩ = 126

mf *pp grazioso*

f *rall.*

1 2

sf pp *sf pp* *f* *p* *pp* *pp*

sf pp *sf pp* *sf pp* *mf* *f*

pp

expressivo *p* *cresc.* *f* *ff* *Fine*

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TRIO *un poco meno mosso*

pp cantabile

espressivo

piu animato

pp

cresc.

f D. C.

FESTIVE BELLS

FESTGLOCKEN

IDYLLE

CARL GÄNSCHALS, Op. 170

Andantino M. M. ♩. = 63

p

mf

f

mf

p

Fine

Ped. simile

mf

Ped. simile

f

D. C.

Ped. simile

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LA ROULETTE

RONDO-INTERMEZZO

RICHARD FERBE

Allegro giusto M.M. ♩=120

ben marcato

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BAVARIAN FOLK DANCE

BAYRISCHE VOLKSWEISE

CARL MOTER

Allegro non troppo M.M. ♩=120

1st time sotto voce
2nd time forte

Fine.

D.S.

marc la melodia e il basso stacc.

sempre legato

poco rit.

a tempo

ff marcato

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p

f

p

pp

dim

p

mf

f

fz

fz

p

p

fz

fz

fz

fz

ROMEO GAVOTTE

LEON RINGUET

Moderato M.M. ♩=108

VIOLIN

PIANO

TRIO

Con gusto

poco rit.

a tempo

Fine

D.S.

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THOU'RT LIKE UNTO A FLOWER

DU BIST WIE EINE BLUME

HEINE
English version by
NATALIA MACFARREN

ANTON RUBINSTEIN

Moderato

p

Thou'rt like un - to a flow - er, As fair, as pure, as bright;
Du bist wie ei - ne Blu - me so hold und schön und rein,

p

— I gaze on thee and sad - ness steals o'er my heart's de - light. — I long on those gold - en
— *ich schau' dich an, und Weh - muth schleicht mir in's Herz hin - ein* — *mir ist, als ob ich die*

p

tress - es My fold - ed hands to lay, — Pray - ing that Heav'n may pre - serve — thee So fair, so
Hän - de auf's Haupt dir le - gen sollt', — *be - tend, dass Gott dich er - hal - te so rein und*

pure — al - way; — Pray - ing that Heav'n may pre - serve thee So fair, so pure — al
schön — und hold, — *be - tend, dass Gott dich er - hal - te so rein und schön — und*

cresc.

cresc.

p

way, — Pray - ing that Heav'n may pre - serve thee,
hold, — *be - tend, dass Gott dich er - hal - te,*

p

So fair, so pure — al - way.
so rein, und schön — und hold.

GOOD NIGHT, SWEET DREAMS

J. W. BISCHOFF

Andante sostenuto

p Recit

Thick shad-ows creep like
Ein Schat-ten schleicht wie

sempre piano

si - lent ghosts a - bout my bed,
Gei-ster still sich um mein Bett,

I lose my-self in ten - der dreams While o-ver-head the
ver-lie-rend sich in sü - ssem Traum, wenn ü-ber mir des

moon comes steal-ing through the win-dow bars.
Mon - des Licht durch's klei - ne Fen-ster strahlt,

f

A sil-ver sic - kle gleam-ing 'mid the stars.
in Sil-ber-glanz die stil - le Nacht mir malt.

f

p

con animo

For I, though I am far a - way Feel safe and strong to trust you thus, dear love, And
Und ich wenn ich auch fern von ihr, fühl' stark und gross des Lieb - chens Treu' zu mir; doch

f

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Also published for High and Low Voice

poco rall. a tempo p

yet the night is long, I say with sob - bing— breath the old fond pray'r. Good
ach! die Nacht ist lang, weh - mu - thig sin - ge ich den al - ten trau - ten Sang Gut'

poco rall. a tempo

Con espress

night, sweet dreams, God bless you ev' - ry - where. Good night, sweet
Nacht, mein Lieb', Gott schirm' dich im - mer - dar. Gut' Nacht, mein

p p

dreams, God bless you ev' - ry - where. Good night, sweet dreams, God
Lieb', Gott schirm' dich im - mer - dar. Gut' Nacht, mein Lieb', Gott

f f

bless you ev' - ry - where. Good night, Good night, God bless you ev' - ry - where. Good
schirm' dich im - mer - dar. Gut' Nacht, Gut' Nacht, Gott schirm' dich im - mer - dar. Gut'

ff ff

p rall.

night, sweet dreams, Good night, Good night!
Nacht, mein Lieb', Gut' Nacht, Gut' Nacht!

p rall. calando pp

The Teachers' Round Table

Conducted by N. J. COREY

THE SCALE.

"One of my pupils cannot grasp the idea why we should use the key B as the flat of C, or F as the sharp of E. Neither does she seem able to accept the scale with its half steps between 3 and 4 and 7 and 8, unless the cause is given. The why of these things I am unable to explain in a satisfactory manner."—J. H. P.

To make the matter simple to your pupil, you may tell her that the modern major and minor scales are a logical evolution from a number of scales used in olden times, in which the steps and half steps were variously located. Meanwhile, in the gradual evolution of harmony (originally everything was sung in unison), the major and minor became fixed as the most amenable to harmonization, becoming completely settled in the time of Bach. Long use has made them seem as if they must be Nature's own scales, especially the major, which everybody accepts, whether musical or not.

Now you can tell her that there are neither white nor black keys on the keyboard. She merely lays some keys that will enable her to play the major scale, and tunes the wires under those keys so that half steps will come between 3 and 4, and 7 and 8. She may paint the keys any color she chooses, red, green or white, but finally selects white. For convenience she calls each key a letter through the octave of the scale, repeating for the next octave and so on. In fingering about on her keys one day she discovers that she can begin on letter G and play up to G an octave and have a scale exactly like the one that she starts on C, except that there is no half step between 7 and 8. There is a whole step there which does not sound right.

After studying the situation a little she decides that if she could place a wire between F and G that would make a sound half way between them, she could have the major scale again at another pitch, a new key in fact. She places a wire in under F and G, and then cuts a hole between these two keys, taking half from each key, and places another and smaller key in the opening, and can thus strike the new wire. By continuing her investigations she places four more keys, and finds then that she can begin her scale on any one of the keys, and play a correct major scale. She has nothing but half steps, but can now place her steps and half steps in the scale as she pleases. As these keys she has added are a little difficult to see, she makes them higher than the others and decides to paint them black. These new keys have to have names, and she decides that she will not name them all over again, but will keep just seven letters for each scale. In her scale which reads G, A, B, C, D, E, F, G, she might decide to call the new tone between F and G by the name X, but that disturbs the sequential order of letters, so she decides to call it F sharp, so as to keep the letters reading in their right order. As she develops her system farther in a theoretical way she finds that, for the same reason, in some keys she must call it G flat in order to keep the same seven letters in their natural order. Suppose in the first place she should have decided to call the tone F sharp, G flat, instead. Then reading down her G scale it would start thus, G, G flat, E, D, etc. The letter F would be omitted in the list, and G would occur twice, which would not be theoretically correct. She readily sees there should be seven distinct names for the seven sounds of the scale. Through this she will also learn that her F sharp in her first new scale is not in reality F that some one has gotten under and pushed up a half step. F is there in the piano just the same, and F sharp is an entirely different sound that has been placed in there so that she can get the half step desired. Having found this out, ever afterwards in her teaching, if one of her pupils strikes F when she should have struck F sharp, instead of telling her to raise the F, she tells her to play F sharp in place of the F, for each sound has an individuality all its own.

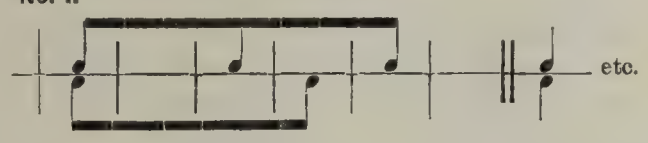
She can now understand, since she only has a series of half steps on her keyboard, in reality all of one color, only coloring some black to aid the eye, that when she makes the scale of F sharp, and comes to the seventh letter, and finds that she must put her finger on the key called F she must call it E sharp, or she will have the letter F twice in her series and no E at all. If she were playing the violin, she would find that she not only has no keys at all, but must learn to find her steps and half steps, she would find that theoretically her E sharp and her F were just a little different from each other, and could be made so in music were it not necessary to conform the sounds to those of the fixed keyboard. She might now try to make the sounds correct on the piano and put in another key and wire everywhere needed, but she would find she could not manage so many keys, and that unless she were a giantess fifteen feet or so in height, she could not even reach an octave. She would then decide to let well enough alone, and leave the tempered keyboard as it is for the present.

STUDYING COMPLICATED RHYTHMS.

I am trying to learn Chopin's "Fantasie Impromptu," but do not understand how to count the time in the first part. Will you please write out the first measures in a way that I can understand this and the same principle when applied to other pieces?—C. E.

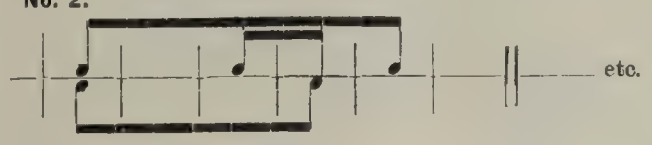
The cross rhythms of three notes against two, and four against three, are puzzling to all pupils at first, although not so difficult to overcome as is sometimes imagined. It is only a question of a little patience and persistence. It is best accomplished by momentum rather than by calculation. Calculation, however, in the case of three against two, can be of practical use when played slowly. For example: six is the smallest number into which both two and three are contained. Therefore divide your beat into six segments, and place in the upper half the three notes in their proper places, and the two in the lower half.

No. 1.



Now by counting six the relative placement of the two parts easily shows itself. Next draw a line from the lower note to the time line of the upper, draw the sixteenth line, and the rhythmical division is at once apparent, as follows:

No. 2.
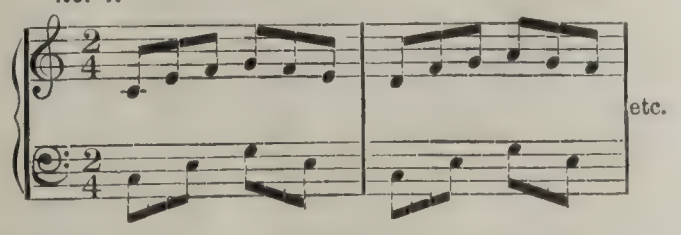


Expressed in a single line it is as follows:

No. 3.



When played slowly it is easy to keep this in mind, but if the notes run rapidly it is impossible, and the separate practice of right and left hand momentum is necessary, after which comes practice with both hands united. The following exercise will accomplish much in easing up the problem, but it may require patience.

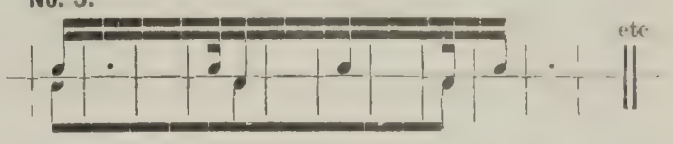
No. 4.



The first measure should be repeated many times until it goes easily, then continue the right hand through the octave. The bass sounds a little dissonant, but I have found that pupils conquer the problem more quickly if they can keep one hand in one position. Reverse the right hand part for descending. After this is conquered you can easily invent many other combinations in scale passages. To exchange this exercise between the two hands, write the bass for the right hand two octaves higher, and transpose the treble into the bass.

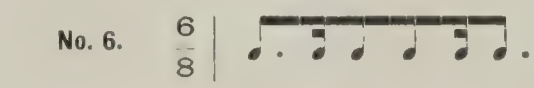
When this can be made to go comfortably, you will be ready to attack the problem of four against three, as you have it in the *Fantasie Impromptu* of Chopin. Twelve is the smallest number into which both three and four are contained. As before divide your beat, but this time into twelve sub-divisions:

No. 5.
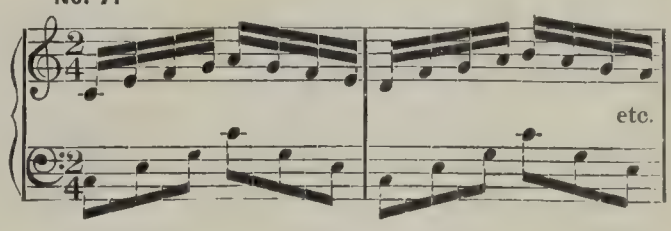


You will understand from the other examples the meaning of the note value stems that have been drawn. You will also note the irregularity of the divisions. Transferred to a single line the rhythm appears as follows:

No. 6.



Although this can be counted in very slow tempo as six in a group, or measure, yet you can readily see that it would mean nothing as the tempo was quickened. Figuring these things out mathematically means very little when applied to the speed required in the Chopin Impromptu. In such rapid tempo the proportionate relations of the notes cannot even be apprehended by the mind. The momentum problem will have to be attacked again. The following will answer. Repeat the first measure until it can be played, first playing each hand separately, then adding the right to the left as the momentum of the latter is set going, and *vice versa*. Weeks of application may be needed on this. Then let the right hand ascend the scale as before, letting the left hand remain stationary as it distracts the attention to have to change both hands. Rewrite in same manner as you did the first exercise. Then invent various scale passages between the hands. This is the only practical manner in which I have been able to teach pupils to conquer these rhythmical problems.

No. 7.



Charles W. Landon's studies, *Playing Two Notes Against Three,* although covering a different phase of this subject in a slightly different manner, gives the actual material, including selections from famous writers such as Germer, Czerny, Concone, Ascher, Gurlitt, Mozart, Haydn, Beethoven, Mendelssohn, Saint-Saens.

STUDIES.

"Could you tell me what technical studies are best for a student within a year of graduation at a good college of music, but who is now obliged to work alone? Something to acquire accuracy and speed especially."—M. E. L.

There is nothing at which you can possibly work that does not require, and at the same time inculcate, accuracy. Whatever you work on, your first aim should be every kind of accuracy; accuracy of touch, accuracy of note, accuracy of speed, accuracy of expression, etc. There is nothing written especially for this purpose because everything is so written.

As requirements vary in different schools, and as you do not state what you have done, it is a little difficult to prescribe for you. Assuming that you have never played Czerny's Opus 740, there is nothing better for speed. Meanwhile, the Bulow selection of the *Fifty Cramer Studies* is in the standard routine, as is also Clementi's *Gradus ad Parnassum*. Some schools graduate at this point. Meanwhile, Kullak's *Octave School* will be needed, and Chopin's *Etudes* and Bach's *Well Tempered Clavichord* is indispensable for farther progress. Two books of Henselt and Rubinstein, Saint-Saëns and Liszt will take you farther into virtuosity fields if you are able to encompass them. For strictly technical exercises Mason's *Touch and Technic* will provide you with them, or if you do not understand its use, Philipp's *School of Technic* will meet all your needs.

A Biographical List of Russian Composers.

[EDITOR'S NOTE.—Owing to the fact that the Russians have their own alphabet, many letters of which represent sounds that are not to be clearly indicated in our system of orthography, there is considerable confusion as to the correct method of spelling Russian names. "Glazounov," for instance, is variously spelled by different authorities. "Glazounov," "Glazunov," "Glazounow," "Glazounoff," "Glazunoff," etc. In the following list the spelling as far as possible has been that found in Grove's *Dictionary of Music*. Many names are included, however, which are not to be found in Grove, or indeed in any one musical dictionary, as a variety of sources of information have been drawn upon. Where Grove's spelling is not forthcoming, the spelling is that given by other authorities.]

ALPHERAKY, A. N., 1846. Popular composer.
ALTSCHULER, MODEST, 1873. Distinguished Russian-American conductor.
ARAJA, F., 1700-1770. An Italian opera composer who resided in Russia and wrote the oldest Russian opera, *Cephalos and Prokris*, 1755.
ARENSKY, A. S., 1862-1906. Russian composer and pianist. Wrote operas, cantatas, symphonies, chamber music, church music, songs and piano pieces.
ARNOLD, Y. VON, 1811-98. Russian composer and music critic.
ARTSCHIBOUSHEFF, N. V. 1858. Pianist and composer.
ASANTSCHEWSKY, M. P. VON, 1838-81. Pianist and composer.
BALAKIREV, MILY ALEX., 1837-1910. Eminent composer and one of the chief apostles of the Russian national school of music. A great teacher.
BESEKIRSKY, VASIL V., 1836. Violinist and composer.
BLARAMBERG, PAUL I., 1841. Opera composer and writer on musical subjects.
BLUMENFELD, F., 1863. Pianist and teacher.
BORODIN, A. P., 1834-87. Highly gifted composer of opera and orchestral music.
BORTNIANSKI, D. S., 1752-1825. Composer. First to reduce Russian church music to a system, and a great choir director.
BRODSKY, ADOLF, 1851. Distinguished violinist.
BROUNOFF, PLATON. Russian-American composer. Pupil of Rubinstein and Rimsky-Korsakov. In America since 1891.
CUI, C. A., 1835. Composer of operas, orchestral music, songs, choruses, etc. One of the leaders of the "New Russian School."
DARGOMIJSKY, A. S., 1813-1869. One of the foremost of the Russian composers. Wrote operas, orchestral music, chamber music, songs, piano pieces, etc.
DAVIDOV, K. J., 1838-89. Renowned 'cellist, composer and teacher.
ESSIPOFF, ANNETTE, 1851. Famous Russian pianist.
GABRILOWITSCH, O. S., 1878. Renowned Russian pianist.
GALITZIN, NICHOLAS B. A Russian Prince who was a patron of Beethoven.
GALITZIN, GEORGE, 1823-72. Son of preceding, Imperial Chamberlain. He formed a choir of seventy boys and orchestra with which he traveled Europe and America giving concerts of Russian music. Composed masses, etc.
GLAZOUNOV (GLAZUNOV), A., 1865. Distinguished Russian composer. Has written many symphonies, suites, overtures; chamber music; and piano pieces, etc.
GLIERE, R. M., 1874. Composer of distinction.
GLINKA, M. I., 1804-57. "The pioneer Russian National composer." His opera, *A Life for the Czar*, was the starting point of the modern Russian school of music.
GRECHANINOV, ALEX. T., 1864. Russian composer of piano music.
GREGOROVITCH, C., 1867. Violinist.
GRODSKI, B., 1865. Russian composer.
HAMBOURG, M., 1879. Distinguished Russian pianist.
ILYINSKY, A. A., 1859. Composer of opera, symphonies, etc.
IPPOLITOV-IVANOV, MICHAEL M., 1859. Composer of operas, orchestral music, chamber music, etc.
JUON, P., 1872. Composer of distinction.
JÜRGENSEN, P. I., 1836-1904. Founded celebrated publishing house.
KALINNIKOV, BASIL S., 1866-1901. Composer.
KARGANOFF, G., 1858-90. Pianist and composer of piano works.
KASATCHENKO, N. I., 1858. Composer and chorus master Imperial opera, St. Petersburg.
KASAULI, N. L., 1869. Conductor and composer.
KASHKIN, N. D., 1839. Pianist and writer.
KASHPEROV, V. N., 1827-94. Composer and teacher.
KLENOVSKI, N. S., 1857. Conductor and composer.
KOCHANSKI, P., 1887. Violinist.
KOPYLOFF, A., 1854. Composer.
KORESTCHENKO, A. N. Composer.
LERNER, TINA. Contemporary Russian pianist.
LEPS, WASSILI, 1869. Distinguished Russian-American composer, conductor and teacher. Received musical education wholly in Germany.
LIADOV, A., 1855. Composer of many well-known piano pieces. Teacher, and one who has done much for Russian national music.
LIAPOUNOV, S. M., 1859. Composer of orchestral works. Helped Liadov to collect Russian folk-songs.
LISSENKO, N. V., 1842. Composer of operas, songs, etc.
LVOV (or LWOFF), A. VON, 1799-1870. Composer of Russian National anthem, and of operas, violin music, Russian part-songs, etc.
MALASCHKIN, L. D., 1842-1902. Popular Russian song composer.
MAYKAPAR, S., 1867. Virtuoso pianist and composer.
MEDTNER, N., 1874. Composer and teacher.
MELGOUNOW, J. VON, 1846. Pianist and writer on rhythm, etc.
MOUSSORGSKY, M. P., 1839-1881. One of the foremost of the Russian composers, and a man of great genius. He was morbid and sensitive, and deeply imbued with ideals of political freedom. His works reflect his character, and "his dominant idea was to bring music into closer relationship with actual life." His best known work is the opera *Boris Godounor* and his songs.
NÁPRAVNÍK, E. F., 1839. Bohemian by birth, his best work as conductor and composer of exceptional ability has been done in Russia.
OULIBICHEFF, A. VON, 1795-1858. Writer on musical topics.
PACHMANN, VLADIMIR DE, 1848. Distinguished contemporary [illegible] specially noted for his interpretations [illegible]rks.
PACHULSKI, H., 1859. Noted pianist.
RACHMANINOV, S. V., 1873. Famous contemporary Russian pianist, and regarded by many as the foremost living Russian composer. Has written a symphony, an opera, and many pianoforte compositions, including the well-known *Prelude in C-sharp minor*.
RASOUMOWSKY, A. K., 1752-1836. Russian nobleman who befriended Beethoven, and to whom Beethoven dedicated his three string quartets.
REBIKOFF, V. I., 1866. Composer of operas, songs and piano pieces, which have been described as "weird, dissonant and remarkable."
RIMSKY-KORSAKOV, N. A., 1844-1908. Founder of the "Neo-Modern Russian" school. Distinguished composer of several successful operas, symphonies and other orchestral works; church music, chamber music, songs, etc.
RUBINSTEIN, ANTON G., 1829-94. One of the world's greatest pianists. One of the leading spirits in the foundation of a Russian school of music, though his own compositions follow German models. Wrote seven Russian operas, six German operas, five "sacred operas" or oratorios, cantatas, symphonies (including the *Ocean* Symphony), chamber music, etc., besides songs and piano pieces such as *Melody in F* and *Barcarolle, Kammenoi Ostrow* and other similar works.
RUBINSTEIN, NICHOLAS, 1835-81. Brother of Anton, and a great pianist. Founded the Russian Musical Society, 1859, and this society founded the Moscow Conservatory which Nicholas Rubinstein directed until his death.
RUBINSTEIN, JOSEPH, 1847-84. Noted pianist and friend of Wagner. No relation to Anton or Nicholas Rubinstein.
SAFONOFF, W., 1852. Pianist, teacher and renowned conductor.
SAPELLNIKOFF, W., 1868. Famous pianist.
SCHÜTT, EDUARD, 1856. Eminent composer. Born and educated in St. Petersburg. Long associated with musical life in Vienna.
SCRIABIN, A., 1872. Distinguished pianist, and composer of remarkable piano pieces.
SEROV, A. N., 1820-1871. Famous critic, composer, and one of the most important figures in the foundation of Russian national music.
SILOTI, A., 1863., Remarkable contemporary pianist.
SMOLENSKY, S. V., 1848. Authority on Russian church music.
SOKALSKY, P. P., 1832-87. Composer of opera, and writer on musical subjects.
SOKOLOV, N. A., 1859. Composer of orchestral and chamber music, choruses, songs, etc.
SOLOVIEV, N. T. Composer of operas, cantatas, songs, orchestral and chamber music, etc.
STASSOV, V. V., 1824-1906. Art critic and important writer on musical affairs.
STCHERBATCHEV, NICHOLAS V., 1853. Pianist and composer.
STCHERBATCHEV, ANDREW V., 1869. Composer.
STERNBERG, C. VON, 1852. Distinguished piano virtuoso.
TANEIEV, S. I., 1856. One of the most remarkable of the Russian composers. Tchaikovsky, who instructed him in composition, greatly respected Taneiev's criticisms of his own works. Has composed symphonies, operas, cantatas, chamber music, etc. Is also a fine pianist and teacher.
TCHAIKOVSKY, P. I., 1840-1893. Most distinguished of modern Russian composers. Wrote operas, including *Eugene Onegin;* symphonies, including the immortal *Pathétique*, besides other orchestral works such as the "1812" overture, *Slav March* and similar works. Also composed songs and piano pieces. His works portray every shade of emotion; and his orchestral compositions, in particular, are characterized by freshness, power and originality.
TIMANOFF, VERA, 1855. Noted Russian pianist.
TURTSHANINOFF, PETER I., 1779-1856. High priest whose compositions are said to be important. They are in manuscript in the Imperial Chapel.
VASSILENKO, S., 1872. Conductor, composer and teacher.
VERSTOVSKY, A. N., 1799-1862. Wrote seven operas, besides much popular music.
WIHTOL, J., 1863. Composer and teacher of eminence.
WILHORSKI, M. J., 1787-1863. Fine 'cellist.
WINOGRADSKY, A., 1854. Noted conductor.
WRANGELL, W. G., 1862. Composer and writer.
ZACHEREWITSCH, M., 1879. Celebrated violinist.

WHAT'S THE "USE" OF MUSIC?

BY WILLIAM WALLACE.

THE biologist asserts that "utility" is of the first consideration in all questions of development, and if "things produced with a view to pleasurable emotions are non-necessary," music, in the minds of some, may be one of them. But, granted that at present we cannot completely define its utility, it seems scarcely safe to assert that it must be placed irrevocably in the category of the "non-necessary." It may be difficult to specify in precise terms the particular need of man to which it ministers, but we have no right to conclude that because we cannot in so many words explain its use, music must therefore be useless.

Those who have disposed of the matter on this ground have taken no account of the man who makes music—the composer. It is in him that we find a supreme example of the law of necessity. No man becomes a composer—I speak now of him whose aim is serious—as another might turn his attention to a profession or handicraft. He writes music because he must; he encounters the world under conditions which are at every step adverse and inimical to himself; the ease and comfort which might have been his had he indentured himself to any of the conventional forms of slavery he is willing to forego, provided that he is free to express the thing that he hears with the "ear of his mind." He may realize the smallness of his gift; he may have within him the intuition that he has something which is not to be bought with gold. Music to him is his necessity, and he will not barter it for a mess of pottage. Surely it is no whim of nature to confer upon some men an exceptional cerebral endowment, incomprehensible though it be to their contemporaries.—*On the Threshold of Music.*

HOW ONE MOTHER MADE PRACTICE ATTRACTIVE.

BY C. HILTON-TURVEY.

CHILDREN are like Paddy's pig, perversely inclined to go in the forbidden direction. A wise mother of our acquaintance took advantage of this fact with her second little daughter. The older child had been "started" on her career in piano-playing when about eight years of age. Her mother set apart two half hours a day for the child's practice the first year, and kept her rigorously at work. The next year practice time was increased to an hour and a half a day. But much to her mother's disappointment she began to develop a profound distaste for piano work that finally extended to everything musical. As she grew older, the dislike for music increased. Often as she practiced the tears would fall out of her eyes and bedew the keys. She regarded a concert as nothing less than a penance.

What was to be done? The mother reluctantly stopped the child's forced practice and lessons. She was getting nothing from either. Meanwhile, the little sister was a child of between four and five, seemingly a musically inclined youngster, as her sister had been at her age. The mother, taking Paddy's methods with his perverse pig as a model, decided to do likewise with the baby girl.

Had Evelyn been good to-day? Then mother would play her a little piece on the piano before she went to bed. No, Evelyn must not touch the piano keys. Some day—her next birthday, if she went to bed every night without grumbling, and did everything that mother told her—she should have her first piano lesson. So Evelyn looked forward for months to her birthday, and gazed longingly at the forbidden piano keys. And her plastic baby consciousness was being molded to a belief that to play the piano was an inestimable privilege, and to take lessons, the highest reward that could come to a babykins who did all she was told to do. So it worked both ways, for conduct and for the proper ideals.

SHORT PRACTICE PERIODS.

On her fifth birthday she had her first lesson—a simple lesson, not to tax the little brain. The very short practice periods were carefully managed by the watchful mother. The little girl never sat at the piano after she began to wriggle with the fatigue that comes so easily to children. Before that point arrived, Miss Evelyn was "shooed" off the stool, and the piano shut down with an air of finality. Yes, mother knew Evelyn wanted to play longer, but she must wait till to-morrow. Occasionally, relinquishment of piano practice for the day was made to serve as the crowning punishment for a childish fault. As a reward of merit she was permitted a little extra practice, or her mother took her to hear some music.

It worked like a charm. The shortness of the practice periods seemed to induce concentration in the child's work. She did more and better work by far than those children who dawdle out the enforced half-hour or hour, with one anguished eye on the clock. In addition, the wise mother coöperated with the teacher to stimulate the child's ambition. "Yes, this is a beautiful piece, but much too hard for Evelyn," the mother would say, and then Evelyn's teacher would "consent" to help her learn it and "s'prise mother."

So step by step they lured her on, and bye and bye they saw this little Paddy's pig started full tilt down the "forbidden" road till she found her best pleasure there, beyond all turning aside from it.

Drudgery is inevitable in acquiring technic, and that teacher or mother is the wisest who can make it assume the guise of entertainment, and all the relish of the proscribed—a very different matter from the *prescribed*!

THE interim . . . may both with profit and delight be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies heard or learned; either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer; sometimes the lute or soft organ stop waiting on elegant voices, either to religious, martial, or civil ditties; which if wise men and prophets be not extremely out, have a great power over dispositions and manners, to smooth and make them gentle from rustic harshness and distempered passions. The like also would not be inexpedient after meat, to assist and cherish Nature in her first concoction, and send their minds back to study in good tune and satisfaction.—JOHN MILTON.



Department for Singers

Edited for March by
D. A. CLIPPINGER

Editor for April Mr. GEORGE CHADWICK STOCK

A short biography of Mr. Clippinger appeared in The Etude Voice Department for May, 1912

PRACTICAL VOICE CULTURE.

BY D. A. CLIPPINGER.

GENERALIZING is a favorite pastime with the average writer. When the data is sufficient it is a fairly harmless habit. Generalizing offers such opportunities to give wings to one's imagination that oftentimes we may, without literary indiscretion, be justly termed flighty.

The attempt to be scientific is likely to lead the writer upon voice subjects into a literary maze from which he can extricate himself only with great difficulty and small satisfaction. It would be easy to fill our allotted space with a kind of argument designed to prove beyond peradventure that the voice is a stringed instrument, or that it is not a stringed instrument, according to our intellectual bias and hereditary tendency. But whichever view we espoused we should doubtless be more concerned with proving ourselves right and others wrong than with any helpful influence we might exert on voice teaching. Those things only which are involved in doubt, form a legitimate subject of debate. The less most people know about a subject the more they are likely to talk about it. We have never heard the multiplication table publicly contested, but the tariff, the inhabitants of Mars, and vocal mechanism are still lively subjects for mental exercise and verbal swashbuckling.

STUDIO AND LABORATORY.

Vocal mechanism is an exceedingly interesting subject and every one should thoroughly understand it, but the work of the studio and the laboratory should be clearly defined and differentiated. In one, singers are trained. In the other mechanical processes are scrutinized and tabulated. In the studio one will do well to confine himself to those things which are productive of musical results. In the laboratory the scientific student is dealing with things he can see. In the studio he is dealing with things he cannot see. Let me explain:

In the laboratory one is dealing with physical processes. He is studying effects, not causes. In the studio he is dealing with mentalities in all stages of development. These unformed musical mentalities he must develop. They are causative, and are directly responsible for the unformed voices we hear. No two of these mentalities are alike. No two of them view music in the same way; therefore no two of them can be treated in precisely the same way. But in every case the teacher must form in the mind of the pupil the processes of musical thinking. These include the rhythmic sense, the melodic sense, the harmonic sense, the sense of form, and a thoroughly refined sense of what is beautiful in tone quality. These things are fundamental in the formation of the artist and should not be neglected. There is evidence that they are often looked upon as intangible, and for that reason are avoided. But to the real musician the elements constituting musical taste are as definite as mathematics.

If one would be anything more than a mere machine he must be trained to think and feel as musicians do. The training of a singer is at least nine parts mental to one physical. It is nine parts æsthetics to one part physics. It is nine parts psychology to one part physiology.

THE OLD ITALIAN METHOD.

WHAT was the magic formula used by the masters of the seventeenth and eighteenth centuries in producing those marvelous singers about whom historians so delight to rhapsodize? That they produced great singers is beyond question, but as to possessing a secret which has been lost nothing is further from the truth. The so-called secret may be discovered by any one who will study the works of such Italian masters as Tosi, whose book was published in 1725, and Mancini, whose book appeared in 1775. Their secret may be briefly told. First, these men were musicians. They *knew* music. They were men of fine musical taste, and particularly sensitive to tone quality. Their ideals of tone quality and artistic singing were very high, consequently they set a high standard for their pupils. What was their method of realizing their ideals in their pupils? In other words, how did they teach? They knew nothing of vocal physiology and make no reference to mechanism further than that of dividing the voice into two registers, chest and falsetto, making the latter synonymous with head voice. They developed the upper voice out of the light register. Their sensitive ears would stand for no forcing and most important of all their pupils had daily lessons of an hour each for five, six, or eight years. The great secret of the Italian method then was that the pupils were under the guidance of a sensitive musical ear every day in the year.

DAILY LESSONS.

There is nothing whatever mysterious about the teaching of the old Italian masters. The same plan can be followed to-day, and if it were the results would be the same. Wherever it is followed the results prove not only that the old ones were right, but that the secret is not lost.

There are many things to be said in favor of such a system of study, one of the most important of which is that the pupil is kept in the *spirit of study*. I fancy that this is overlooked in most instances, but it is such a large factor in the growth of the pupil that it cannot be too strongly emphasized.

In daily lessons the pupil is kept in the mood and the lesson is filled with results, whereas with one or two lessons per week he loses the spirit of study, his concepts become dim, his practice ineffective, and part, at least, of each lesson has to be given to awakening the mood.

THE LESSON HOUR.

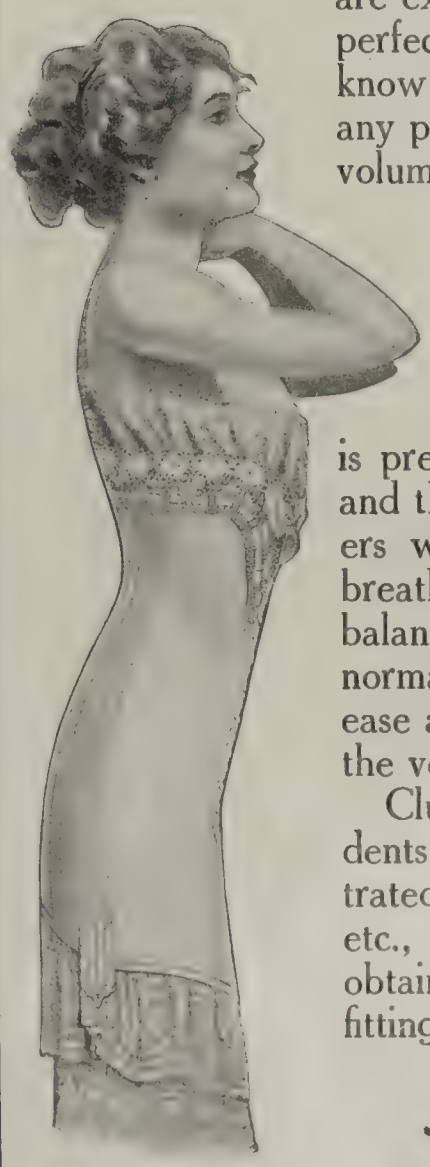
ONE cannot go very far into the subject of voice culture without coming to the parting of the ways. For instance, a pupil said to me this morning, "I can sing this tone two ways. I can raise the soft palate until the uvula almost disappears, or I can sing it with the soft palate relaxed. Which is right?" "Do they sound alike?" said I. "No," he replied, "they are quite different." "Which sounds the better to you," said I. "I do not know," was the reply. Here we have the gist of the whole matter. My pupil was thinking only of how to produce the tone, and could not tell when he heard it whether it was right or wrong. Suppose he knew a dozen ways of producing a tone, of what value would it be to him if he could not tell which of them was right? The chances of success in such an instance, compared with finding a needle in a hay stack, are not above one in a hundred.

My pupil reads a great deal, and he had fallen in with one author who told him to raise the soft palate as high as possible. Another one had taught him to relax it. By a curious oversight both had neglected to explain to him, as far as can be done in words, how it ought to sound. As I listened to his different ways of producing a tone I found them all unsatisfactory, because in his attempt to make the vocal mechanism do a number of different things he had put tension into the wrong place and destroyed the element of sympathy.

Another author had told my pupil to use the smiling position of the lips. In his attempt to follow directions he injected a snarl into his tone. Another idea he had gained somewhere was that of raising the cheek muscles and the eyebrows with the hope that his tone quality might profit thereby.

Now these suggestions might have some value if made at the right time, but to one who has an unformed taste and whose throat is full of resistance such suggestions are misleading and altogether out of place. My pupil in trying to follow the mechanical suggestions of a dozen differing authorities on vocal processes was producing no two tones in the same way, nor were any two of them alike in quality. The trained singer will be able to use a variety of tone

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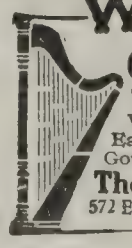
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colors and qualities to express different moods, but to attempt such a thing with an unformed voice would be equivalent to trying to establish a half dozen standards in the mind of the student at once.

ONE QUALITY AT A TIME.

The pupil must be taught one quality at a time. He must first learn to produce a normal tone throughout the middle octave of his voice, a tone in which there is no evidence of resistance anywhere. This is the first step, and unless this step is taken in the right way everything that follows will be wrong. In taking this step the less said to the pupil about the mechanics of voice production the better. Instead of telling him to open his throat and raise his palate he must be taught to leave those things alone and sing with his throat in a state of repose. The idea that one must have a great cavity in the back of the mouth and throat is one of those mechanical vagaries which beyond doubt originated in Satan's workshop, for its results have never been otherwise than diabolical. It would be impossible to express in polite language the incalculable amount of damage done to the voice and the cause of singing by that ill-timed, ill-advised, ill-omened command, "open your throat." It is exactly what the pupil should not do by conscious effort, and he will never produce a sympathetic tone so long as he does it. Before a singing tone can be produced his throat must be free from contraction and interference, and this always brings the feeling of repose, not that of holding it in a particular position. With this freedom the pupil feels that he is letting himself sing instead of making himself sing—one of the most valuable things that can be learned about voice production.

THE RIGHT PRACTICE METHODS.

In the matter of practice we can always discover the extent and character of the exercise which has been given to the pupil's conscience. Some find that mental organ which discriminates between good and bad so sensitive that in order to satisfy it they overdo and practice too much. Others find themselves in no way hampered by the "inward monitor" and can go a week without practicing and never be "called on the carpet."

But there is a higher authority than the conscience of the pupil which must decide what, when, and how long the pupil must practice, namely, the judgment of the teacher. This matter of practice is the weak spot in our present system of teaching singing. It is of the utmost importance, and yet it is the thing the teacher is least able to control. The success or failure of vocal practice is not a question of time, but of understanding on the part of the pupil. There is a popular belief that when one is studying he should practice, but this, like many other matters of public opinion, can be accepted only with qualifications. If my pupil comes with bad habits which are firmly settled upon him, and I allow him to practice alone, he is almost certain to perpetuate the habit already formed rather than form a new one. In such instances he must work with me until I am convinced he can work alone to advantage. When he practices alone he must practice only what he understands. Furthermore, an exercise must not be discontinued as soon as it begins to go well. The real benefit comes from the continued use of it after it goes well.

THE HEAD VOICE.

Singers produce their greatest effects in the upper part of the voice. It is there that climaxes are made. Therefore, unless the upper or head voice is under perfect control the singer is handicapped to the point of failure. The head voice is the most difficult part of the voice to form. It is outside the compass of the speaking voice, hence is not in constant use as is the middle voice. Its production, therefore, seems less natural and is more likely to be forced. It is in the head voice that resistance is most persistent.

The old masters, many of them at least, developed the head voice from the light register, making head voice and falsetto synonymous. I am not prepared to say that the head voice can always be developed from the falsetto, although I know some excellent teachers who believe that it can. In some instances where the falsetto seems to be closely connected with the other part of the voice it is quite possible. But whether the falsetto is used or not the head voice must be developed from a light tone. I believe it to be impossible for an untrained singer to form the right kind of head voice if he be allowed to practice with full voice. In such practice he will inevitably force the lower register up and increase the resistance rather than diminish it. This disagreeable forcing of the upper voice is so common that we must conclude that the success of a voice teacher depends to a large extent upon his ability to develop the head voice.

COMMON FAULTS.

Perhaps the most common fault to be found in untrained voices is an uneven scale, uneven in power and in quality. Oftentimes scarcely any two tones alike, and all of them barren of sympathy. If we look for the cause we shall find it in some form of resistance. This fault is so common, even among professional singers, that it might be called universal. It is heard in the concert hall and on the operatic stage; in fact, some of the most pronounced examples of it may be heard in performances of grand opera. It is resistance that causes the quality known as "throaty," and to it may be traced all varieties of unsympathetic tone quality. It is largely responsible for those breaks in the voice known as change of register. When the voice has become free from resistance such breaks usually disappear. That singers fall a prey to this disorder doubtless may be accounted for in the prevalent belief among students that they must feel they are doing something when they sing. They have been told that there are sensations connected with tone production, and they mistake the wrong one for the right.

The idea of deciding the merits of a tone by its physical sensations has long since been proven valueless by thoughtful teachers, but many still cling to it because it seems more tangible than what is known as musical taste, which is a disembodied something or other difficult to cognize. That there are sensations connected with a rightly produced tone is acknowledged, but there are sensations accompanying the tone that is not rightly produced, hence the test is unreliable. Musical taste is the court of last resort, and the only court that has jurisdiction in the matter of right and wrong in tone quality. Any variety of tone will satisfy the unformed taste, therefore the value

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of the teacher depends largely upon his musical taste. By this alone he establishes standards for his pupils. He will not and cannot exact from his pupils a higher interpretative sense than he has developed in himself. This at once makes singing a matter of psychology rather than physiology.

The singer must form his instrument as he sings, and inasmuch as any vocal organ will produce a wide variety of tone qualities it must be apparent that if the mechanism is entirely free from resistance, it may respond to the thought of the singer. From that point on the character of the tone depends upon the singer's musical taste. This need not be argued in detail. It is evident that the pupil will not produce a better tone than the one he has in mind, and the one he has in mind is the measure of his musical taste; therefore it is more important that we form his musical taste than that we instruct him in the direct control of the vocal mechanism.

A COMMUNICATION.

BY E. J. MYER.

From the Pen of a Young Lady Vocal Pupil in a Small Western City.

It is a curious thing in this day of anti-disease societies and public regulation of everything from milk to morals, that some philanthropically disposed genius does not invent a toxin that will render the countless young singers immune to the lure of the average studio. They see themselves arrayed in green gowns and red-heeled slippers, with flaming interviews in the Sunday papers, and this wild ecstacy—this exuberance of a creditable ambition, running riot—is purely the result of "taking voice." Think of it! The teachers are not to be blamed—everyone admires enterprise! What the pupils need is an injection of homely, unvarnished common sense to protect them from the grand opera germ. Of course it would be a little hard on some teachers, but a Get-rich-quick-Wallingford is never long "off the job!" Let us not waste our sympathy.

Here is a would-be professional (three times removed) tumbled suddenly into the serene lethargy of a small town. She advertises herself as "late of London," has been the pupil of several impossible names (this always proves a drawing card!) and opens fire with a song recital. Who can withstand it! Maledictions on the ignoramus who ventures to dissent! Everyone scrambles for the privilege of turning over good gold to this bit of quasi-greatness, in return for the very questionable probability of a grand opera career! She has an opera class (Shades of the Conservatoire!!) and teaches first the "Jewel Song" from *Faust*—perhaps the only thing she can act with abandon! For the ability to scent an opportunity is an inborn talent and can no more be taught than the histrionic art to a steam-pipe! All tremolo is anathema in her studio, and all the embryonic prima-donnas grip their tones and hold them steady till they count five. After the grip is acquired, she takes up the scale—all her voices attempting the same things, irrespective of range or ability! Some of them divide at the top and disappear like a sky rocket, while others are more fortunate, producing a sound as futile (and as serious!) as the crow of a young rooster. How exciting it all is! No one is permitted to try her wings at home, but can practice "talking big," and work if off on the family! They get along splendidly till they come to a word like "wire," then the machinery slips! Try it! It is far more exciting than "Peter Piper" and *much* newer! How they pity the poor souls who "study breathing:" such fol-de-rol smacks of hoopskirts and pantalettes—*they* are far beyond all this! *They* wear Gossard corsets and "breathe below the belt!" "O yes! Madame teaches the Natural Method. Just go out in the fields and watch a cow. They all breathe this way." Besides these gymnastics, the longer they hold a phrase, the more they are to draw in the abdomen—and cite all the concert singers as illustration. This is very often the only impression they carry away from a concert—this abdominal recoil after the tone goes off! What does the exquisite music or the soul of the singer mean to them! Just nothing! They are too busy watching the wheels go round! Every other singer must suffer comparison with their little tin-god, and is shortly disposed of with an uncharitable "off with his head, off—." These wonderful new ideas! If everyone only knew them! How to get the "voice down" (incidentally depressing the key and the audience!) or to sing a high tone properly. It is *so* easy to do! "Just change. Do something on the inside. You'll know when you get it." A "consummation devoutly to be wished," but a forlorn hope for most of the strivers.

All the instruction in such studies is, for the most part, as incomprehensible as the axioms of some philosophers, but more far-reaching and detrimental in its effects. For the pupils work earnestly and conscientiously, with their foresight and discrimination hampered by a flattered egoism, and the subtle volubility of a clever poser: one who can "troll a catch" (sans any musicianship) and pull the innocent headlong into her net. There they struggle away—convinced that they are in Arden—till suddenly a rough jolt knocks them out. Stunned by the shock and momentarily dazed, they can only sit up and, rubbing their eyes, gasp with Touchstone, "The more fool I!"

THE ELEMENTS OF SINGING.

The student should be taught deep breathing without rigidity. He should be taught to speak and read the English language with dignity and force. He should be taught how to enunciate distinctly without sacrificing *legato* or without throwing tension upon the vocal organ. We have no patience with those pessimists who still declare that English is unsingable. Let that clamor forever cease. If one is thoroughly musical and reasonably brainy, English offers no insurmountable difficulties.

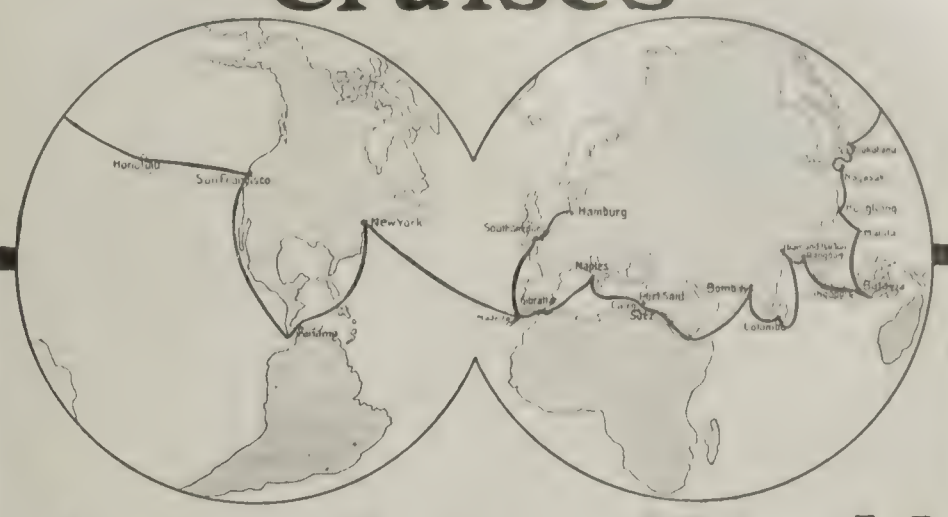
The student should be clearly shown the part imagination plays in the art of singing, and the lines of reading and study best calculated to develop it. He should be taught the difference between temperament and temper, sentiment and sentimental, psychical and physical. He should be taught that singing should develop every one of the finer and higher qualities in his nature, and at the same time eliminate all that are unworthy.

THE LENGTH OF THE LESSON.

The length of the lesson period in America is worthy of serious consideration. The conscientious teacher in his effort to produce results crowds into a half-hour lesson far more than can be assimilated and the pupil has mental indigestion. We might well ponder whether it would not be better for the pupil to have an hour lesson and the teacher to work more deliberately and not inject so much American enterprise into his teaching.

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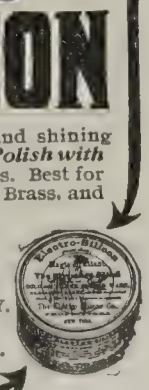
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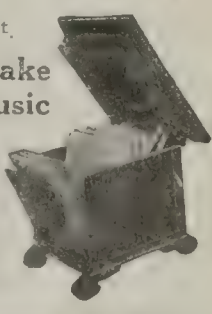
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Department for Organists

Editor for March, MR. FREDERICK MAXSON

[MR. FREDERICK MAXSON was born at Beverly, N. J. His teacher in organ playing was the late David D. Wood, whose educational influence, particularly in church music in Philadelphia, was invaluable. Mr. Maxson also studied with the late Alexandre Guilmant in Paris. He has been organist of the Christ M. E. Church, the Central Congregational Church and the First Baptist Church, all of Philadelphia. The latter post he has held for over ten years. He has given innumerable recitals in the Eastern States, and has written many excellent compositions for piano, organ and voice. He has obtained the degrees of Associate of the Royal College of Organists, London, and Fellow of the American Guild of Organists. He is a Director of the American Organ Players Club and is Treasurer of the Philadelphia Music Teachers' Association. His practical ideas represented in the following excellent department will be much appreciated by ETUDE readers.—EDITOR OF THE ETUDE.]

BEGINNING THE STUDY OF THE ORGAN WITHOUT A TEACHER.

WHILE the results of study in any department of knowledge are decidedly better, quicker and more positive when the student is under the personal supervision of a teacher, who can correct his faults and inspire him to his best efforts, it is also possible to produce results, in the absence of a teacher, or when for any reason it is inconvenient or impossible to secure one. Let us suppose the case of a student who must for his organ study rely upon himself, and upon such hints as he may pick up from the musical magazines. The present article is designed to assist any who may be in such a position.

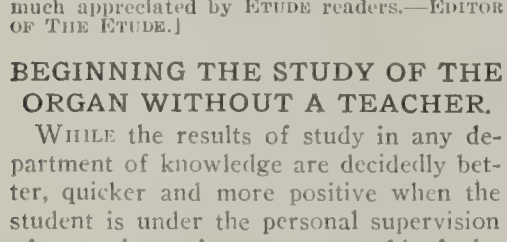
It is assumed that before beginning the study of the "King of Instruments," the student has attained considerable proficiency in playing the piano. He should be advanced to at least the third grade, and be able to play all the scales, arpeggios and technical exercises at a fair speed, hands together, having fingers, wrists and arms under good control, in addition to being a fair reader of music. Should he fall short in these requirements, his progress in the organ will be proportionately slower. This instrument is decidedly not adapted to the study of technique in its earlier stages, although it demands a good, clean delivery of the notes, and utilizes any technique previously acquired.

A very serviceable book for beginners on the organ is, for instance, *Graded Materials for the Pipe Organ*, by Rogers. This will provide study for from three to six months, or longer.

The following suggestions may be used in connection with the Rogers' book.

STARTING PEDAL STUDY.

For finding the location of the pedals without looking at the feet, I have found the following successful:



Let the student sit in an easy position, at a convenient distance from the instrument, placing his feet over the pedals indicated by (1). This we will call the natural or normal position, and to find these keys the left foot will be placed in the gap between A♯ and C♯ (covering B-C), while the right is between D♯ and F♯, (over E-F). Practice for security in findings these keys by repeatedly taking the feet away from the two gaps, and returning to position, finding B-C, E-F. The D (third line) may be found by either foot from pedals already learned. Now, slide each foot from position 1 to position 2, passing the front of the three intervening sharps. The gaps will now be between lines D♯—F♯, and upper A♯—C♯. When these new keys can be found with certainty, practice each foot in going from position 1 to position 2, still without looking. The next step is to find low G (from F) and low A (from B); also second G (from F, right foot), and A, from B. The remaining keys for right foot may be found from highest F (position 3) descending to E and D. The only keys still to be found by the left foot are lower C and D (position 3). Each sharp may now be found, following this by persistent drill in finding any natural or sharp key desired, confining the right foot to about the compass from D (third line) to the highest keys of the pedal keyboard.

PHYSICAL EXERCISE IN PEDAL STUDY.

Preliminary ankle exercises may now be practiced, continuing daily. First: Sit in a chair, and keeping the feet on the floor, move each foot a number of times to the extreme right and extreme left; L ⌐ R without moving the knee. Second: Repeat same motions, with foot clear of the floor. Third: Move each foot up and down, ankle motion, foot clear of the floor. Fourth: Assume a crouching position on the floor, hands supported by the back of a chair. In slowly rising, press the feet strongly against the floor. This will cultivate endurance for pedal practice, by strengthening the muscles.

In playing the pedal exercises in the book, let the foot rest lightly on the key to be taken, playing with a slight depression of the toe, action at the ankle joint only allowing the key to rise by relaxation of pressure, the foot still touching the key. Do not release key suddenly (causing an unpleasant click from the spring under the key), nor in playing kick the key down. The movements must be quiet and even, producing a legato between successive keys that are played. Avoid overlapping caused by releasing the pedal too late, or staccato from the opposite method. Keep the knees as close together as convenient.

The fingers are next exercised in producing a good, clean legato by a quick action of the fingers at the first joint, and a slight pressure touch, making free use of change of fingers on a key when necessary.

When the feet cross each other in pedalling, the right may always be furthest in advance (near the front edge of the sharp keys); or if preferred, the left may be in front of the right in the upper part of the keyboard, whichever way seems to be most convenient to the individual player. Exceptions must sometimes be made when both sharp and natural keys are played.

TRIO PLAYING.

Independence of hands and feet having been acquired by exercises for one hand and pedals, the playing of trios naturally follows. Here the selections should be divided into short phrases of perhaps four measures, practicing each part alone; hands together; left hand and pedals; right hand and pedals; then all three parts together. When the phrase selected can be accurately played *six times in succession*, the student is prepared to attack the next few measures in precisely the same way. When the entire selection has been gone over carefully in phrases, it may be practiced as a whole until it can be played perfectly *six times in succession*. The playing of several successive pedals with the toe and heel of the same foot is the next point of study. With the lighter action of the pedals in our recent organs, it is possible, and often desirable, to play a number of successive keys in this way, both for speed and for accuracy.

Hymn tunes should now be systematically practiced, selecting those with easy pedals, gradually coming to the harder ones. In the Hymnals will be found some good material for practice, which may be done in the following four ways:

First: Play the tune, on the swell, without pedals, but with expressive use of the swell pedal.

Second: Play with hands on the manual, the bass being played by the feet.

Third: Melody played as a solo on one keyboard, the left hand taking tenor and alto, the bass played by feet.

Fourth: Hymn transposed up or down a step or half step.

While working through the book from this point to the conclusion, it is advisable to return to some of the earlier pedal exercises, playing in progressive rhythms, one, two and four notes to a count, without any change of tempo, increasing the speed as fluency is acquired. A metronone may perhaps be of use in keeping a record of progressive speed, and for evenness. Phrasing of pedal exercises may also be applied *without* progressive rhythms, playing notes in pairs  , and in as many other ways as the ingenuity may devise. The manual exercises from the earlier part of the book may now be played faster on the swell, and with expressive use of the swell pedal.

When the entire book has been conscientiously practiced, the student is well launched in the groundwork of organ playing, and the superstructure will depend upon his talent, diligence, and aptitude for applying the knowledge gained.

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Take, for example, *The Organ in Church,* by Clarence Eddy; *Thirty Preludes,* Clough Leighter; *Junior Organist,* Morse; also another work by Morse, somewhat more difficult, called *The Church Organist; Soft Voluntaries,* George Calkin; *The Village Organist.* (The *Soft Voluntaries* and *The Village Organist* come in a number of separate parts.) The hymns should be rehearsed, and receive special care in enunciation, expression, phrasing and tempo; the congregation following the lead of the organ and choir. Should there be choral responses, which are becoming more and more customary in formerly non-liturgical services, they should be sung in a devotional manner. Attention is called to various sets of responses published by representative American and English firms.

The writer of this article has composed one in which minister, choir and congregation participate in turn. In the singing of the choir selections, both solo and concerted, they should be given with reverent and devotional expression, with no attempt at personal display; for the church service is not the place for self-exploitation or show.

For the Organ Offertory and the Postlude selections may be made from the above mentioned books, as well as the following: *Thirty Postludes,* Carl; *Church and Concert Organist,* Eddy, volumes one and two; *The Organ Player* Orem; *Modern Organist,* Shelley; *Contemporary Organist,* Morse; *Standard Organ Collection,* Truette.

In addition to pieces to be found in book form, the following pieces may be used with success. They are comparatively easy, and may be had separately:

PRELUDES.

Impromptu, Faulkes; *Melody in A flat,* Guilmant; *Nocturne in B flat,* Hollins; *A Song of Sorrow,* Nevin; *Reverie,* Driffill; *Adagio, Third Sonata,* Guilmant; *Jubilate Deo,* Silver; *Reverie,* Silver; *Meditation in a Cathedral,* Lilas; *Melody in D,* Guilmant; *Grand Chorus in D,* Maxson.

OFFERTORIES.

Pastorale, F sharp minor, Faulkes; *Intermezzo,* major; *Even Song,* Johnston; *In the Twilight,* Harker; *Madrigal,* Rogers; *Intermezzo* (from Suite), Rogers; *Berceuse,* Kinder; *Berceuse,* Faulkes; *Benediction nuptiale,* Hollins; *Romance in C,* Maxson.

POSTLUDES.

Grand Chorus in G, Faulkes; *Processional March,* Rogers; *Processional March,* Kinder; *Marche Royale,* Hailing; *Minuet G minor,* Tours; *Postlude in D,* W. G. Wood; *Hosannah,* Wachs; *Festal March,* Calkin; *Finale in B flat,* Maxson; *Festive March,* Maxson.

SPECIAL MUSICAL (OR PRAISE) SERVICES.

THE regular services of the church may be occasionally varied in an interesting way by having a special musical service (or a Praise Service). I do not here refer to the very general custom of singing an occasional oratorio or cantata by the choir, but to a program of music arranged along special lines by the organist. He may follow one of several plans in doing this.

One way is to devote the entire service to music by one composer. This can be appropriately varied by using solos, duets, trios, quartets, anthems and organ selections written by the composer chosen. Thus a *Gounod Evening* might include, for instance,

SOPRANO SOLO, *O Divine Redeemer;*

DUET SOPRANO AND CONTRALTO, *A Heart that Loves Thee;*

QUARTET, *There is Mercy With Thee,* from *Out of Darkness;*

ANTHEMS, *Sanctus,* from *Messe Solonelle, Here by Babylon's Wave;* perhaps *Praise Ye the Father,* arranged from *Marche Romance; Send Out Thy Light; Jesus Word of God Incarnate* arranged by Best.

ORGAN, Berceuse; March from *Queen of Sheba; Quand tu Chantes* (Serenade), arranged by Westbrook; may also be found in Flagler's *Organists' Treasury.*

Should an American composer be selected, a service taken from compositions by Dudley Buck might perhaps be as follows:

BASS, *Judge Me O God;*

SOPRANO, *Fear Ye Not, O Israel;*

CONTRALTO, *My Redeemer and My Lord;*

TENOR, *How Long, O Lord, Wilt Thou Forget Me?* from *The Triumph of David.*

ANTHEMS, *Cantate Domino, in C; Venite in A;*

QUARTET, *Rock of Ages;*

MALE QUARTET, *Sing Alleluia Forth;*

ORGAN, *At Evening; The Holy Night; Sunshine and Shadow; Triumphal March.*

Our own choir had a beautiful service from compositions of the blind organist of Philadelphia, the late David D. Wood, which included the following:

SOPRANO SOLO AND CHORUS *There Shall Be No Night There* (the pathetic yearning of a soul deprived of earthly light);

QUARTET, *Asleep in Jesus;*

TENOR SOLO AND CHORUS (Easter), *Behold I Shew You a Mystery;* Tenor Solo and Chorus (Christmas), *In the Beginning;*

ANTHEMS, *Benedic Anima in E; Sanctify O Beatific Lord;*

UNACCOMPANIED PART SONG, *The Twilight Shadows Fall* (an exquisite selection).

A service may sometimes be given entirely to works by composers of a single nationality, American, English, Russian, etc. Another way is to select a certain subject upon which each selection sung shall have a bearing.

We found it interesting also to choose the words of a familiar hymn, singing a variety of settings, by different composers. I remember the *Abide With Me* service gave us:

DUET (Soprano and Contralto), Bilderman;

QUARTET, Sullivan;

LADIES' QUARTET, Parks;

ANTHEM, Boyton Smith.

BARITONE SOLO, Pughe-Evans (The Male Quartet by Buck could also have been used).

For the service using the words of *Nearer My God, To Thee,* we chose the following:

QUARTET, Schnecker.

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It is a three manual of 49 stops and 31 couplers, and in the latter lies a wealth of tone coloring unheard of heretofore. Every speaking pipe in the entire organ is enclosed in cement expression boxes, one box for each manual division and including the Pedal department in the Great box. The three crescendo pedals can be locked together and operated from any one of them as desired. The effects obtainable are tremendous and justify tenfold the little additional cost of the extra cement chamber and shutters.



The accompanying cut, showing the console, will help elucidate matters. Probably the most prominent feature noticed is the coupler arrangement, so that will be taken up first. In arriving at the present order it was first considered that the most used couplers, the unison of 8′, should be separated from the others, and yet definitely related to them so that all might appear most readily accessible; and the only arrangement possible was the three horizontal rows as shown.

The matter finally resolved itself into the following, which seems to be the most logical order, and the easiest to remember and *apply:* Pedal, Great, Swell, Choir. This then, using only initial letters to indicate the couplers, is the form in which the present coupler-board finally resolved itself:

	Pedal	*Great*	*Swell*	*Choir*
4′	P G S C	G S C	S C	S C
8′	P G S C	G S C	S C	G S C X
16′		G S C	S C	S C P

(X indicates the tablet for locking together the crescendo pedals. P is the piston releasing all 4′ and 16′ couplers, and restoring unisons removed by cut-offs.)

The couplers afford a wondrous variety of solo tone coloring and shading, and also make it easily possible to completely change the relative position of the manuals, so that any of the three may be placed immediately above any other; and the full organ may be played from more than one manual at the same time.

REGARDING THE STOP KNOBS.

In turning these problems over in the mind it was recognized that the most logical method of use by the average organist was in the following sequence: standard 8′, standard 4′, standard 2′, fractional lengths (2 2-3, etc.), mixtures, standard 16′; then following up with the solo stops in the same relative order as the standard stops.

A further step was taken and the stops in each of these groups were placed according to their relative strength of voicing, *beginning* with the *softest;* thus in the 8′ standard stops of the Great, the Dulciana was first, the Melodia next, etc.; and in the 4′ the Harmonic Flute was first, with the Octave (being the louder) next, and so on to the solo stops which followed the same order, always beginning each group with the softest. The order in which the stop knobs appear in the console is precisely the same as in the specifications, and the reader can refer to them. It is helpful in that all the stops of one variety in any manual are always grouped together.

All borrowing was indicated on the stop knobs (giving name of division if from another, and name of stop if from same division), and stops on duplex action were also marked, which borrowing and marking gave the organist the clue to the right swell box to use for any given stop. The order in which the knobs were located in the jambs is the same as in reading, as will be seen:

— — 1 — —
— 2 — 3 —
— — 4 — —
— 5 — 6 —
— — 7 — —
— 8 —

The writer presents this scheme with the hope that some builder or organist may derive helpful hints for use in his future instrument, or that it may stir up criticism and thought. The latter will eventually lead to some beneficial scheme, whether at present devised or yet to be heard from.

(Reprinted by permission from the Musical World, at the request of the editor of this Department for this Month.)

PLUTARCH tells us that "Dionysius the Elder, being asked whether he was at leisure, replied, 'God forbid that it should ever befall me.'" Idle minutes, no less than idle hours, can well be used up in extra practice with astonishing results.



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Department for Violinists

Edited by ROBERT BRAINE

MAKING THE FIRST LESSON SUCCESSFUL.

THERE is a routine in accomplishing every human task, from learning to play the violin to building a cathedral. Routine is knowing exactly "what to do first, and what to do next" at every stage of progress, until the task has been finally accomplished. The man who "knows what to do next," and how to do it, is the one who will be successful in teaching the violin, or anything else. The violin is commonly supposed to be an extremely difficult instrument to master, and so it is if one would play like a virtuoso, and surmount the enormous difficulties of a Paganini concerto. It is, however, not difficult to learn to play simple melodies, or even easy solos on the violin, if one but have a good ear, a competent teacher, fair intelligence and plenty of common sense.

There are very few violinists who are not called upon at some time in their lives to instruct others, even if they do not make a profession of teaching, and in many cases they are greatly troubled to know just how to set about it. A few observations on the first essentials in teaching beginners may be of interest.

PRELIMINARY WORK.

Before the violin is placed in the pupil's hands, the teacher should carefully examine it and the bow, to see that they are in proper condition for playing. I once knew a young teacher who allowed a pupil to play for three mortal years on a violin without any sound post in it, never having noticed the absence, and blaming the resulting horrible sounds on the poor quality of the violin. The violin must not be unglued at any point, the sound post and bass bar must be in the correct position, the bridge and nut must be of the proper height, the fingerboard smooth and free from grooves and ridges. Then the pegs must be well fitted and turn easily, and not slip, the chin rest screwed tightly to the violin so that it will not rattle, and the violin properly strung with strings of the proper size, with each string fitted in its proper peg. The bow must be examined to see that the screw is in good working order, and that the hair is not worn out, so that it fails to "bite" the string. If anything is out of order the violin or bow should be sent to a good repairer.

NAMES OF THE PARTS.

The violin having successfully passed inspection, the pupil should be instructed as to the names of the different parts of the violin and bow, the scroll, head, neck, tailpiece, bass bar, frog, etc. A few words describing the function of each part would also be in order. A pupil should be intelligent about his instrument, and know the name and use of each part. This is often neglected. I have found pupils, for instance, who had had lessons for years who had never discovered that their violin contained a bass bar.

CARE OF THE VIOLIN.

A few elementary remarks on the care of the violin would also be in order at the first lesson, just as a workman should be taught to take care of his tools and machinery. The pupil should be cautioned to keep the bridge perpendicular at all times, since the tuning of the strings constantly pulls it forward. The strings should be kept up to pitch and not loosened after each practice hour. All rosin dust should be wiped off the violin, the fingerboard, and the stick of the bow, if the instrument is to be kept with a presentable appearance. Powdered rosin on the fingerboard gets on the finger tips, rendering them sticky and making good fingering impossible. The hair of the bow must be loosened after playing, and when tightened again ready for playing must not be drawn too tightly. The teacher should instruct the pupil on just how tightly it should be drawn Many other things will occur to the teacher to tell the pupil, so that he will know how to take care of violin and bow.

TUNING.

A few preliminary remarks about tuning would be in point at the first lesson, although it may be some weeks or months before the pupil is able to tune his violin well, especially if his ear is not particularly acute and accurate in determining pitch. Even the mechanical part of tuning, the mere turning of the pegs, will require a good deal of practice before the pupil is able to do it properly.

POSITION.

I have seen inexperienced teachers hand a pupil the violin and bow and after the briefest explanation, attack scales and printed exercises from the very start. Nothing but ultimate failure could result from such an absurd practice. No left hand work should be attempted during the first lesson, or better still during the first few lessons. If the pupil can possibly be brought to see the wisdom of the course, the first few weeks should be devoted entirely to learning to bow, and to tone production. Camilla Urso, a famous woman violinist, always attributed her fine tone and excellent bowing to the fact that her teacher kept her for six weeks doing nothing but bowing on the open strings, and requiring her to practice with her right foot resting in a porcelain saucer, so that any swaying of the body or unsteadiness would be avoided, to keep from breaking the saucer.

The pupil should be taught to maintain a steady position, without moving around on the floor, or making unnecessary motions of the body. The majority of teachers instruct the pupil to bear the weight of the body on the left foot with the right foot slightly in advance, and this position is no doubt as good as any, although I have known teachers who preferred the weight of the body to rest on the right foot, and others who counseled placing the feet a few inches apart and distributing the weight of the body equally on each. The position, as Spohr says, should be "noble and free."

The violin rests with the lower edge of the back on the left collar bone, and is held securely by pressing the jaw on the chin rest. A good chin rest, of greater or less height, according to the build of the performer, will be found of great assistance in holding the violin firmly. If necessary, further assistance in holding it can be secured by using a velvet pad, placed under the coat in the hollow of the left shoulder. In the case of a woman the pad can be pinned to the dress or attached to the chin rest or body of the violin with ribbon strings or rubber bands. Some performers prefer the patent shoulder rest, attached to the chin rest, which has achieved great popularity. If no shoulder pad is used, it is often necessary to "hunch" the left shoulder up under the violin, to avoid the violin swinging too far to the left. This is rather uncomfortable and ungraceful.

The violin should be held in a horizontal position. To allow the head of the violin to sink down in playing is awkward and ungraceful, besides if held too low, the bow has a tendency to slide down the strings toward the nut.

The violin is not held straight in front of the performer, but to the left at an angle averaging somewhere from 35 to 45 degrees, depending to a great extent on the length of the performer's right forearm. The teacher should be very careful to see that the violin is held to the proper angle to the left, since if it is held too far one way or the other the bowing will not be straight.

THE RIGHT HAND.

The holding of the bow is of the greatest importance, since much depends on the proper position. There are three points to be considered, which if properly observed render success certain. The thumb is placed within the nut, with the joint turned outward in a convex manner, so that the thumb nail touches the metal band of the nut with its outer edge. The fingers of the right hand are placed on the stick with the middle finger (or according to Courvoisier, the second and third fingers) held opposite the point of the thumb. The little finger balances the bow and resists its weight, and occupies a position on top of the stick for this purpose. The fingers are held close together on the stick. The stick of the bow must not be allowed to sink too far in the middle joint of the forefinger, but should lie in the first crease of the fore-finger counting from the finger tip. The whole hand should have an elegant curved form, and the knuckles should not be allowed to protrude in an ungraceful manner. The fingers should be at about a right angle to the stick of the bow.

BOWING.

It is quite apparent that a perfect tone can only be obtained by drawing the bow perfectly parallel to the bridge and at right angles to the string; so all the earlier efforts of the beginner must be addressed to achieving that result. The first practice should be done at about the distance of an inch from the bridge. Later on the pupil can be shown that in all string instruments the bowing must approach closer to the bridge for a louder tone, and recede from the bridge for a softer tone. When an increased pressure is desired to make the tone louder, this pressure is made with the fore-finger, which likewise supplies all accents, *sfz's.*, etc. The bowing is not done with the flat of the hair as the novice would think, but the stick of the bow is inclined away from the performer, so that if the pressure on the bow is very slight, only the edge of the hair touches the string in soft passages. With increased pressure more and more of the hair touches the string, and with full pressure the entire width of the hair is applied to the string.

One of the most frequent sources of bad bowing is the failure to change the position of the elbow of the bow arm When playing on the E string the elbow

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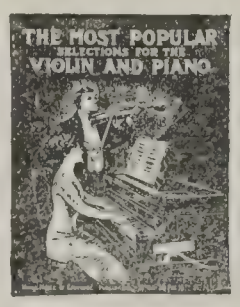
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is held close to the side, but as the A, D, and G strings are attacked the elbow is raised gradually higher and higher, until the G string is reached, when it is held at a considerable distance from the body. This raising and lowering of the elbow is necessary in order that the bow wrist will at all times be able to do its work at the same angle—the angle of greatest flexibility.

MOULDING THE ARM.

The work of teaching beginners to bow will be much facilitated if the teacher guides pupil's bow arm. In the case of young pupils whose muscles are soft and pliable, a skillful violin teacher can mould their bow arms into shape for describing the proper movements used in bowing, just as a sculptor moulds a figure out of clay. The teacher of the violin who would turn out pupils whose work will be done in perfect form, must have the eye of an artist, and something of the ability of a sculptor. He must be constantly at work, guiding the arm into its proper curves, pushing fingers into shape, correcting positions, always moulding, *moulding,* MOULDING, until the pupil acquires all the complicated movements required in violin playing. The bow arm, and wrist of the student soon learn their work if a skillful teacher actually takes hold of them and forces them to go through the proper curves and motions for correct bowing.

THE WRONG WAY OF TEACHING.

The average violin teacher devotes too much attention in the beginning to the musical portion of the lesson, when he ought to be busy with the mechanical part. Of what value are notes and time and left-hand work, if the bowing, and consequently the tone is bad? Many teachers play the violin with the pupil, or accompany him on the piano, when they ought to be guiding his arm, correcting the lapses of his position, his faulty holding of the bow, etc. The average pupil needs the constant attention of the teacher in these matters. In the beginning the teacher cannot relax his vigilance for a moment, and should leave the musical part of the instruction somewhat in abeyance, until the pupil has mastered correct bowing, and the correct position of both right and left arms and fingers.

One of the most successful violin teachers of this country—the late Prof. S. E. Jacobsohn—turned out a large number of eminent pupils who are now scattered all over the world devoting themselves to different branches of musical activity. His success came principally through his extreme thoroughness in teaching his pupils the fundamental principles of violin playing. On several occasions I sat in his studio in a college of music in Chicago, and observed with great interest his method of teaching. He sat at the pupil's side, talking, explaining and correcting. The slightest deviation from the correct position of fingers or arms, or the slightest incorrect movement of the bow, brought out an instant correction. Everything had to be in correct form. There was a piano in the room, but it was loaded down with half a ton of books, and I doubt if it was ever opened. His violin lay in a case nearby, and only once in an afternoon of teaching did I see him take it up and play a few bars by way of illustration. The whole vigor of his extraordinary mind was concentrated on detecting the slightest mistake in the playing of his pupil or in his position. He told me that this intense concentration of mind in his teaching fatigued him greatly, and that he often went to sleep in the street cars going home, after a day's teaching, so that he would be carried many blocks beyond the street where he was accustomed to get off.

CONSTANT OBSERVATION.

The pupil who would acquire a correct bowing should observe with the closest attention the bowing of good violinists when he attends concerts or even the theatre. I would advise every violin pupil, especially in the beginning, to take lessons from the most eminent violin teacher available. A few lessons from a master teacher are much better than several times the number from a teacher who does not understand how to teach. Some pupils find it impossible to afford regular instruction. In such cases they should endeavor to take at least a few lessons from a first-class teacher, so as to acquire the correct manner of holding the bow, the correct bowing movements, etc. Such pupils can learn much from pictures also. Several violin instruction books have an excellent series of pictures, illustrating how to hold the violin, the bow, etc. Notable among these are the *Violin School* of Louis Spohr, *Violin Method* by Ovide Musin, *Violin School* by De Beriot and others.

LIGHT BOWING.

The beginner, in addition to seeing that he constantly draws his bow straight across the strings, should see to it that he does not try to apply a strong pressure to the bow at first. He should bow very lightly with the edge of the hair, "breathing" on the string with the bow, as it were. If the beginner applies a strong pressure to the bow, a hideous scratch is the result, whereas in the case of an experienced violinist a strong sonorous tone would result from the same pressure, simply because the muscles of the wrist and arm of the latter have been trained so that they will transmit pressure without losing their elasticity, and consequently produce a smooth tone. The beginner must be content to do a large amount of practicing on the open strings, without music, keeping his eyes constantly fixed on the bow hair at its point of contact with the strings, and seeing that it is kept parallel to the bridge at all times.

STRONG VITALITY NEEDED.

The general public has not the slightest idea what a terrific drain the career of concert violin playing makes on the nervous system of the performer. He who would succeed as a virtuoso must have immense vitality. It is stated that Fritz Kreisler, the famous violinist, played thirty-two engagements in Europe during the month of October this fall, and that he appeared in public last year 210 times. The compositions which he played in this large number of concerts covered a wide range, and included many of the most notable compositions in the literature of the violin.

It must be remembered that all this work was from memory, and in the case of a performer so famous as Kreisler, he could not run the chance of the slightest lapse of memory. For this reason he was obliged to be up to his best form at every public appearance. Preparing for such concerts is often the greatest part of the task, although Kreisler is said to have a marvelous memory, so that he hardly knows what it is to forget. He says that his greatest danger is of losing interest and enthusiasm in some of the compositions he plays. For this reason he only looks over and practices what he is called upon to play in the immediate future, and letting other compositions go until just before it comes their turn to be played.

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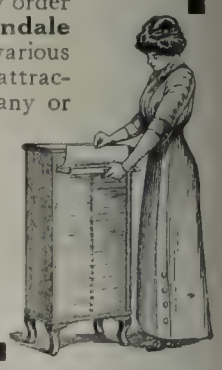
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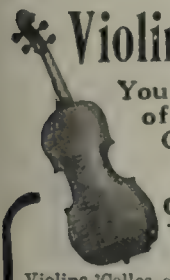
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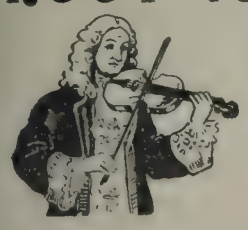
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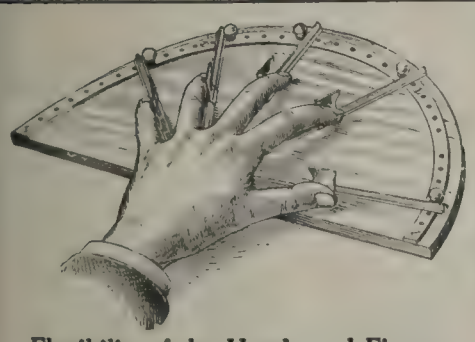
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J. P. H.—1. Following the compositions you name you might take up the study of the 23rd Concerto by Viotti, which you would probably be able to master. 2. Begin the *Humoresque* with the upper two-thirds of the bow. The arrangement you want is the one in G by Wilhelmj. This composition was written by Dvorak. 3. The Sevcik studies are designed by Sevcik to form a complete school of violin playing. However, it is well to use other material in connection with these studies. Sevcik himself does not confine his pupils exclusively to his own studies, but makes free use of the standard studies such as Kreutzer, Fiorillo, Rode, etc. It would be of undoubted advantage to you to study the works you name in connection with the Sevcik studies. 4. Spohr was a great violinist and a great composer, but his violin school, while it contains some good material, is of little practical use, if studied exclusively. The exercises of his violin school advance the pupil too rapidly. He finds himself in deep technical waters before he has learned the rudiments. While certain studies in this school are used occasionally, the work as a whole is little used by leading violin teachers.

J. M. A.—1. The paper on harmonics will appear in THE ETUDE Violin Department at an early date. 2. You will find an excellent treatise on natural and artificial harmonics in *Modern Instrumentation and Orchestration*, by Berlioz. 3. It takes really good violin technic for the mastery of the pieces you name. 4. One hour's concentrated violin playing is sufficient at one time. It is an excellent idea to rest half an hour between the hour periods of practice. A good, brisk walk in the fresh air during this rest period will do wonders towards toning up the nervous system for the next hour of work. Many violin students practice in periods of one-half hour and rest ten or fifteen minutes between.

W. C. B.—In playing all string instruments the stick of the bow must be inclined towards the fingerboard. The hair has two edges, it is true, and either edge could be used. If, however, the stick of the bow was inclined towards the bridge instead of towards the fingerboard, it would necessitate holding the wrist in a position where it could not do its best work.

C. J. B.—1. Do not re-varnish your old violin if the instrument is fairly well covered with varnish. An old instrument should only be re-varnished in cases where the varnish has been scraped off or worn so much that the naked wood is left exposed to the air. Collectors of violins made by the old masters do not care to buy them if they have been re-varnished. 2. The poor tone you complain of might come from so many different causes that it would be impossible to state exactly what is wrong without hearing you play. The causes of poor tone have been covered several times in the past year in the Violin Department. You might look up the answer to H. G. R., in the February issue, and the answer to F. A. M., in the October issue of 1912.

E. N. M.—There is no special sign for "bouncing bow" in violin music, except that it is often indicated in very fast passages by placing dots over the notes. Composer who wish to specifically indicate this variety of bowing, usually use some of the Italian words, such as "saltato, "saltando," "spiccato," "sautillé" (French), or the English, "springing bow." Some writers for the violin simply write dots over the notes and the words "molto staccato," when they intend the springing bow to be used. In many compositions nothing is marked, and the use of this bowing is left to the judgment of the performer. Springing bow is much used in compositions of the "perpetual motion" type, such as the "Perpetual Motion" by Ries, and another by Paganini, both of which are played throughout with springing bow.

W. M.—1. If you play the compositions you name really well, you have certainly made remarkable progress. However, I could not possibly judge of your talent without hearing you play, nor advise you as to choosing the violin as a profession without a personal interview. You would do well to read "Studying for the Profession," in the December ETUDE Violin Department. 2. Massaging your fingers might do some good, although they will no doubt improve now that you have discontinued the rough, heavy work you speak of. Not a few violinists have achieved eminence in spite of the handicap of blunt fingers.

J. W. H.—I do not see why the fumes of formaldehyde should injure or destroy the resonance of your violin, but you might consult a chemist in your city. Steam or damp vapor of any kind is very injurious to violins, and they should never be so exposed.

M. L.—The number of pieces in the violin varies slightly in the case of different instruments. Probably the majority of violins have 57 pieces of wood, glued together for the fixed structure as follows: Back, 2 (sometimes 1); belly, 2 (sometimes 1); blocks, 6, ribs, 6 (sometimes 5); linings, 12, bass bar, 1, purfling, 24, nut, 1, fingerboard, 1, neck, 1, lower nut, 1, total, 57. Besides these 57 fixed parts, there are 13 movable fittings as follows: Tailpiece, 1, loop, 1, button or tail pin, 1, pegs or keys, 4, strings, 4, soundingpost, 1, bridge, 1, total, 13. Occasionally, violins are met with which have more than the regulation number of pieces, such as the Magini type with double purfling, violins with various attachments and supposed improvements, etc.

I. S.—Special Exercises for the violin, by Mazas, Op. 36, would do very well to follow the Kayser Studies Op. 20. For duets you might try Six Duets by Pleyel, Op. 59, and Six Duets by Mazas, Op. 38. You could study the following pieces at this stage with profit and pleasure: Concerto No. 1 in A Minor, by J. B. Accolay; *Souvenir de Wieniawski*, by Haesche; *Fantasia from Faust*, by Singelee; *Tarantelle, un Soir a Portici*, by Papini; *Der Tyroler und sein Kind*, by Haessner; *Berceuse No 1*, by Reynard; *Berceuse from Jocelyn*, by Godard.

J. F. T.—The Hohmann or Hermann Violin School would do for the beginner, supplemented by the first books of the *Blumenlese*, by Weiss, for violin and piano. For the second-year pupil you might try the Kayser Etudes, Op. 20, which should be mastered thoroughly. In connection with the latter you could use the collection of Twelve Melodies from the Opera in the first position, by Dancla.

W. S. C. T.—You would no doubt be interested in reading the article, "Studying for the Profession," in the Violin Department of THE ETUDE for December, 1912. It is very difficult to suggest a school where you could obtain a musical education by doing other work in order to obtain funds to pay for your tuition and living expenses. The difficulty of working one's way through a college or conservatory of music, is that the outside employment takes so much of the time and strength which should be devoted to the musical studies. You say that you have had experience in mechanical drawing. Possibly you could get partial employment at that work in some of the large cities, which would leave you sufficient time for your musical studies. Your only course would be to try and save enough money to go to a large city near your home and try to get employment that would leave you time for your music.

P. G.—The lump which has formed on your neck where the edge of the violin touches it, is not caused by a rough spot on your violin or chin rest, but by the pressure of the violin, just as a tight place in a shoe causes a corn to form. You, no doubt, grip your violin too firmly with your left hand in playing, and pull the violin in too tightly against your neck. If you hold the violin firmly with your jaw, against the shoulder, and are careful not to press it against your neck while playing, such a lump could never form. Many violinists are troubled in this manner, having on the neck a small chafed spot where the violin rests, or even a large disfiguring lump. The violin should be held lightly with the left hand, and the shifting done lightly, without forcing the violin against the neck as so many do. There is where all the trouble lies.

E. L. S.—Thirty-one trios for piano, violin and 'cello, by Haydn, are published in three books in the Edition Peters. These trios are admirable for purposes of study and for public performance, for an audience which would appreciate the classics. For hotel orchestra use, you can get excellent arrangements for violin, 'cello and piano of such pieces as, *Sextet from Lucia*, *March Militaire*, by Schubert; *Invitation to the Dance*, by Weber; *Quartet from Rigoletto*, *Coronation March*, by Meyerbeer; *Chant d'Amour*, by Zarzycki. 2. The following pieces will probably be what you want for teaching: *Sohn der Haide*, by Kelar Bela; *La Zingara*, by Moffat; *Humoresque*, by Dvorak; *Souvenir*, by Drdla; Fantasias from *Martha*, *Il Trovatore*.

THE CHOPIN VALSES DIDN'T DO.

BY ELLIS KENEDY.

SOME years ago the writer spent part of his vacation in the mountains at a boarding-house. There was a piano that was about as near a wreck as a forty years old square could be. Nevertheless, the young folks were "wild" for a dance. Couldn't I play something? Wasn't there some classical waltz or march that might be made to do? One clever young lawyer tried to persuade me that since music had sprung from the dance I ought to be glad to play for the dance. I was in for the fun of the thing and tired them out first with a Chopin Valse. Their efforts to keep in step with a concert piece were most amusing. Every once in a while they would come to a standstill and denounce me and Chopin, who, being absent at the time, could not defend himself. Then I tried the Schubert-Taussig *March Militaire* and finally they forced me to play the Mendelssohn *Spring Song* at a rapid pace so that they could "two-step." My "condescension" brought me two good pupils when I got back to the city—pupils who might never have been interested in my playing if I had refused to play.

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Department for Children

Edited by Miss Jo-Shipley Watson

TSCHAIKOWSKY.

BORN 1840, DIED 1893.

(To be read at Children's Musical Clubs.)

RUSSIA is so far away, the language is so difficult, the customs so strange, the laws so rigid, that it is with a kind of mysterious awe that we approach the borders of this great land of art and music.

Music in Russia is so wonderfully new; but like a youthful giant it has had the power to stretch itself beyond the Steppes and to penetrate into every country where good music is played, and all this in something over fifty years, which is a very short time when we consider other countries.

Perhaps no other nation is so rich in folk music as Russia, and this has been the fountain from which has welled a national art. You will find threads of folk-songs in all modern Russian music; the composers cannot escape this national stamp, nor do they wish to. Even schools of music have been formed to perpetuate these national songs.

Balakirev, one of the later composers, collected and published a book of songs and melodies of the people, and he declared that they should be the basis of all Russian music.

Tschaikowsky was also ardently patriotic in his music. He wrote, "I would like to have a Russian folk-song sound out through all of my pieces."

HIS BOYHOOD.

In his boyhood he lived upon his father's estate in eastern Russia, and he began the study of music when he was five. His mother was his first teacher, but he was not very musical and he cared little about technical exercises. Music, however, is a necessary part of every Russian aristocrat's education, and so Tschaikowsky kept studying.

His father intended him to be a government employé, and when he was seventeen he was sent to a jurisprudence school in St. Petersburg to prepare for his position.

He continued to work at his music in a desultory way. There was a musical library, and a fashionable teacher who gave instruction to young nobles. Tschaikowsky played the salon music of the time and improvised little dances and amused his family and friends by the tunes. He was always fond of the dance, and some of his most beautiful music is written for the Russian ballet; but no one seemed to think much of his improvisation and no one dreamed that composition was to be the boy's vocation.

The first person to take an interest in his work was an Italian singing teacher, and Tschaikowsky's father was obliged to yield to demands and provide a good teacher for his son. His teacher was a German, a fine pianist and thorough musician; they went to concerts together and heard all the good music in St. Petersburg. One day Tschaikowsky heard Mozart's *Don Giovanni*. This was a revelation, and Tschaikowsky's love for Mozart never changed. He placed him higher than Wagner; even higher than Beethoven.

Tschaikowsky was in the employ of the government about two years, but he seemed restless and unhappy; his mind was not on his work; he studied composition at odd times and went more deeply into the study of musical form.

About this time an unexpected change took place in the musical affairs of Russia. A conservatory of music was founded, and for the first time the Russian youths had an opportunity for systematic study in their own country and with native teachers.

Tschaikowsky, enthusiastic and alive to its advantages, entered at once. Then came the turning point, the official position was given up and music took its place.

Tschaikowsky gave lessons. He was so zealous and determined that Rubinstein, who was director of the conservatory, was attracted by him and helped him in finding pupils.

But Tschaikowsky's way, as the way of all great composers, was far from smooth. He was sensitive and easily discouraged. Adverse criticism sent him into the depths. He would burn up compositions that had been received coolly.

He played the piano well—even brilliantly—but his fear and dread of public appearance was so intense that his timidity affected his playing and he never did himself justice. He might have been a great conductor, but he felt that he had so little talent in that direction that up to the age of forty-six he had conducted very little. He said, "I regarded myself as hardly able to direct an orchestra. I suffered from stage fright and couldn't think of conducting without fear and trembling."

TSCHAIKOWSKY A GREAT TRAVELER.

So we find Tschaikowsky was his own worst enemy. Keyed up to the breaking point, he passed through this work-a-day of ours suffering from overstrung and sensitive nerves. His music has in it all the melancholy brooding of his own nature. It has been said of Tschaikowsky that "He was an extraordinary combination of barbarian and civilized man, of the Slav and the Latin or Teuton, the Slav barbarian preponderating."

Tschaikowsky traveled a great deal, and it is of interest to us to know that he visited America in the spring of 1893 to assist at the dedication of Carnegie Hall in New York. Up to that time few celebrated composers, with the exception of Dvořák, had visited America. This was what was said of his conducting at that time: "Tschaikowsky leads quietly, but he leads; a slight motion of the bâton, a little accentuation here and there, but the orchestra was with him. It followed as unerringly as though an invisible cord ran from his bâton to each instrument." Tschaikowsky could not speak English very well and all the interviews were carried on in German. He visited Pittsburg, where he conducted his B flat concerto with Joseffy at the piano. He went to Niagara Falls, to Philadelphia and Baltimore, but curiously enough he missed Boston with its celebrated orchestra.

One writer said of his appearance: "He looks like a good reliable family physician more than a composer of music. He is about the average height or perhaps a little above, and his hair, beard and moustache are snow white. His eyes are dark and full of fire, and his manner is thoroughly self-contained."

PIANO PIECES.

The limited scope of the piano did not appeal to Tschaikowsky's genius. It was far too small a means of expression, and he has used it only for his simpler thoughts. His Sonata in G minor is his greatest work for piano solo. It is fifty pages long and is seldom played. Only the greatest virtuosi can interpret the B flat minor concerto.

But Tschaikowsky can descend to piano students and he does. *Chanson Triste*, Op. 40, No. 2, is one of his most popular pieces. This plaintive appealing theme carries one into a somber Russian setting of tawny plains and vast spaces. While it appears to be a very simple little piece with its mournful monotonous rhythmic beat, it is not easy to play, because one unconsciously falls into a mechanical sing-song way of playing. A perfect legato is nowhere more effective than here, the tones must be absolutely bound together, like the violin or the voice, no pauses, no gaps in this flowing song.

It is so small a thing and yet so characteristic of Tschaikowsky that the last phrases might be taken for a musical autograph.

Romance, Op. 5, in A flat. This is an interesting study for expression, there is a wistful melody and there is need again of a sustained and perfect legato and considerable taste in the tempos; there is haste and pressing forward in one phrase, a lingering and holding back in the following one, all of which must be studied as thoroughly as the notation or the effect will be lost.

The *Meditation in D* is really not a meditation at all but a song of love. It contains some of the most impassioned writings to be found in Tschaikowsky's piano pieces. It has something of the musical richness of his symphonies and is well worth serious study.

Of the twelve pieces, *The Seasons*, written for a Russian magazine for each month of the year, the *Troika* (December) and *Barcarolle* (June) are the most played.

The Troika is a Russian sleigh, it is drawn by three horses hitched abreast. Two travel under a huge arched yoke, gaily painted and hung with bells. The third horse travels quite independently, and one wonders why he is there at all. However, Tschaikowsky has made the presence of the third horse very evident. The horses do not keep step and the third one is always coming in on the off beat; by a syncopated rhythm the composer draws attention to this peculiarity of gait.

There is a very pretty song running through the entire piece: One catches the laughter of the jolly sleighing party, one sees the glint of the starlit snow, one hears the sharp crack of the whip as the horses dash forward into the night carrying the song into the distance until it is heard no more. *Chant Sans Paroles* (*Song Without Words*): In major mode, the melody is tripping and buoyant. There are many orchestral effects, notably in the seventeenth and eighteenth measures; this would be suitable for clarinets and bassoons, but is in an awkward position for the left hand. Eight measures from the end there is a minor version of the first melody, this is played by the left hand. In this little piece Tschaikowsky must have been thinking of the orchestra more than the piano. While one does not meet the Tschaikowsky of the symphonies in these simpler piano pieces, there is a charm about them that is most characteristic of the composer.



TSCHAIKOWSKY AND HIS BIRTHPLACE.

OUR RUSSIAN BULLETIN.

Glazounow, Alexandre, was born in St. Petersburg, 1865. His father was a bookseller. At the age of nine Alexandre began to study music; later on Balakireff became interested in him and advised him to study composition with Rimsky-Korsakoff. Glazounow has composed many symphonies, several orchestral fantasies and symphonic poems. He wrote a *Triumphal March* for our World's Columbian Exposition in Chicago in 1893. He has been a teacher in the Conservatory at St. Petersburg for a number of years.

Arensky, Anton, was born in 1861; he studied with Rimsky-Korsakoff at the St. Petersburg Conservatory. He wrote three operas and a ballet, also a cantata; but his fame in the Western world has been gained through his compositions for pianos, of which there are over a hundred. Arensky died in 1906, leaving large numbers of MSS which were never published for lack of a market.

Balakirew, Mily Alexejevitch, born in 1836 and died in 1910 was a self-taught musician. He wrote symphonies, overtures and music to Shakespeare's *King Lear*. *Islamey*, an Oriental fantasy, is said by some to be the most difficult piano solo written. His collection of forty Russian folk-songs is valuable and greatly esteemed.

Beliaieff, Mitrofan was a prominent Russian music publisher; he died in St. Petersburg in 1904; he was a timber merchant, and having made a large fortune he devoted his time and money to furthering the cause of the young Russian school of composers. He organized Russian concerts and brought the compositions of Cui, Rimsky-Korsakoff, Glazounow, Arensky and others into prominence.—*J. S. Watson.*

OUR RUSSIAN RECITAL.

It came upon us so suddenly, the recital I mean, and Russia of all the countries; why we didn't know a place in it but Siberia, and as for pronouncing those terrible names!—a riotous revel in consonants, Mildred called them.

And such a time as we had running to the library hunting up costumes of gay Boyar maidens and peasant girls. Our librarian seemed as unknowing as we, so we made up and pretended a lot.

We borrowed Mrs. Nevin's new samovar, the one she bought down in Hester Street, New York. I'm sure it had never seen Russia, but it looked the part, and we served tea from it, very black with lemon slices and no sugar, and there were also some very salty fish sandwiches. I don't know why this should have seemed Russian, but it did to us.

Jean served and looked too sweet in Flora's Bulgarian table cover, with dangling chains and a peaked cap. She seemed really Boyar-like and dashing.

We decorated with flags of all nations and used all the brass bowls and candlesticks in the neighborhood. We had palms and rubber plants. The Czar and Czarina's pictures we framed in gilt. The map of Russia, borrowed from our High School, we hung at the back of the stage, and it was truly amazing how little we knew of this vast country of 130 million people.

Our program was literary as well as musical. We had decided at our last meeting that all the arts were one, so we put the idea right into practice.

Edith told of Tolstoy. His life was not at all exhilarating, nor was that of Turgeneff, the novelist.

There is so much world sorrow about these Russians. It's awfully depressing, and when Eugenia read from Marie Bashkirsteff's Journal we almost cried, though we all rave over Marie and her struggle for applause and fame, and every one of us is keeping an art diary. But we seem to lack the real temperament of a Russian—it's so hard to be woeful when you're not.

Jenny told about Vereschlagen, the painter of battle pieces, and how he went down on a ship in the Russo-Japanese war. It seemed so dramatic, so Russian.

Lucile had seen Mme. Nazamova once, and she described her in an Ibsen play all full of sobs.

We were in the glooms by the time the music commenced, and we began with the ponderous C sharp minor *Prelude* of Rachmaninoff. It keeps ringing in my ears, though Mezzie came near spoiling it by saying that the first three tones said "Ding Dong, Bell." Of course, you will think of poor Pussy right away, and that wasn't at all what Rachmaninoff meant, though it is "program music," and one can hear the "Ominous tread of the ancient dead" as plain as can be.

Speaking of cats, Tchaikovsky makes the orchestra miaow and spit in the ballet *Sleeping Beauty* in the part about "Puss in Boots and the White Cat," and I'm sure Richard Strauss can make pigs grunt and roosters crow if he wishes, too.

Every one clapped after Rubinstein's *Melody in F*. I'm positive no one can play that old stand-by like Josef Hofmann. When I heard him I really did not recognize it at all.

Sometimes there is so much color and excitement in the Russian music that one wonders if they live on raw beef and Tartar sauce.

The surprise of the afternoon was our Russian ballet done by Paul and Mamie. We introduced them as Mordkin and Pavlova, and they were too cute in red topped boots, gold lace and chiffon skirts.

This is a part of our program and if you ever do a Russian one you must plan far ahead for Russian music is not easy:

Prelude (C sharp minor)..Rachmaninoff
Melody in F (four hands)
Rubinstein (ETUDE, Oct., '11)
Scherzino (Op. 21)
Karganoff (ETUDE, July, '10)
Berceuse.Sapellinkoff (ETUDE, July, '12)
May Day (Song)
Brounoff (ETUDE, May, '12)
Reverie.....Solonieff (ETUDE, June, '12)
March Militaire (four hands)
Tchaikovsky (ETUDE, Dec., '11)
Petite Menuet
Kopylow (Etude, April, '12)
Intermezzo.Karganoff (ETUDE, Sept., '12)
Polka Caprice
Sapellnikoff (ETUDE, Nov., '10)

HOW CINDERELLA WAS MADE INTO AN OPERA.

CENDRILLON.

THE first one you all know; it is *Cendrillon*, which is French for our beloved Cinderella. Think of our own dear Cinderella being done into music, and into opera, of all things!

Massenet, the great French opera composer, did it, and it is not exactly a new opera; it is only new to us, for as long ago as 1899 it was brought out in Paris at the Opéra Comique, which is one of the most noted opera houses in Europe.

The story of the opera follows the fairy tale almost exactly. Cinderella's stepmother takes her two proud daughters to Prince Charming's ball, leaving the unhappy Cinderella at home. Then the Fairy Godmother comes to poor Cinderella, bringing fine clothing and jewels, and sends her to the ball. We all know how she tried to escape at the appointed hour and how she lost her glass slipper, and how the Prince found it, and how the Fairy Godmother united them at last. In the opera there is a fairy chorus and there are fairy dancers, and the stage setting is very, very beautiful.

ANECDOTES.

"RUBINSTEIN had promised the orchestra players a supper if one of his operas should prove a success. It was a dismal failure, and he went home sadly. Presently the door bell rang and, behold, there were the players! In response to his looks of astonishment they exclaimed, '*We* liked your opera!'"

Glazounov is noted for his great memory. After a performance of the Schumann concerto by Joseph Hofmann, Glazounow is said to have come to him and asked why he played F sharp instead of F natural in the thirty second bar on the third page.

Borodin, who was first a student of medicine, then a surgeon and then a professor in a Medical School, was studying in Jena, Germany. One day the town was upset by the following telegram:

"Jena. His Excellency A. Borodin.
"Expect you to-morrow evening.
"ALEXANDER."

Alexander was the Duke of Saxe-Weimar, but who was His Excellency Borodin.

After much delay and much explanation in Russian, Borodin was convinced that the message was for him. He had forgotten that he was a State Councillor and Excellency.

After this all Jena treated the "fat Russian" with distinguished courtesy, calling him "Your Grace."

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Easter Music. Choir leaders and others interested in the question of appropriate music for Easter Sunday are invited to get acquainted with our publications of this class—solos, quartets, anthems and Sunday-school services. Our own list includes some of the most popular numbers in use, and our general stock embraces all that is of value along these lines. If selections for the Easter program have not yet been made we suggest corresponding promptly with us. Suitable material will be sent promptly for examination.

John F. Ellis Co. Catalogue. As announced last month, we have purchased the entire stock and catalogue of the John F. Ellis Co., of Washington, D. C. This catalogue contained a number of very popular compositions, all of which will hereafter be obtainable from us. We will be glad to welcome all patrons of the John F. Ellis Co., and open accounts on our books with them. Let us send our complete catalogues on any subject for any class of music.

Business. The months of January and February have been notable for the volume of music supply orders handled by this house, indicating that music teachers in all sections of the country are conducting large classes. Teachers find it to their advantage to order music supplies from a house prepared to take prompt care of every variety of want incidental to music teaching. The Presser establishment has been for so long identified with all that is included in quick, intelligent and courteous service, and it is but natural that such advantages should attract and hold a large percentage of the trade. Not only is it possible to depend on this house for items definitely ordered, but the teacher is always privileged to order liberally in the line of *returnable* music and studies for teaching purposes, the ON SALE PLAN being perhaps one of the most distinctive features of the house. Under this plan teachers receive a supply sufficient for a season's needs subject to the return of anything not used. The selection of this music need not be left entirely to us; we fill lists of ON SALE music, supplying all items asked for except those temporarily out of stock. Teachers not now enjoying the advantages of our system of dealing are cordially invited to get acquainted with it.

Parcel Post. The disadvantages of the Parcel Post are being found out. As the last issue was being printed the Parcel Post plan was going into effect, and the conditions were not understood very thoroughly by anyone—the public, postmasters or ourselves. Along certain lines of business the Parcel Post will, without doubt, be a great advantage, but we do not believe at this writing that the fact that printed matter is not included, is such a great disadvantage to the public at large as was at first supposed. The very disadvantages of the merchandise rate, fourth-class postage, if applied to third-class printed matter postage will only be exaggerated.

In the first place, packages must be deposited in a certain designated branch postoffice; this, of course, refers to larger cities. In the second place, small packages between 4 ounces and 16 ounces cost more than before. This would be a serious disadvantage in the matter of printed matter, and that is books and music. The sending of music by mail both from the publisher and to the publisher would in a great many cases be at a more expensive rate than 2 ounces for 1 cent, and would have to have special Parcel Post stamps attached and be deposited in special Parcel Post postoffices.

Do not attempt to send any printed matter by Parcel Post. This house is using it wherever it is of advantage.

Singers and Singing Teachers. During the past 12 months this publishing house has issued a number of extraordinary valuable songs for all purposes and for every occasion. Our regular ON SALE plan—the sending of a package of music to be used from during the professional year, all charged at our usual large professional discount and returns made at the end of the teaching season, applies to vocal music as well as to piano, and we would invite all vocalists to take advantage of this offer. We would like to know the size of the package desired, the class of music, for what voice, and everything that would help us in making an intelligent selection as well as one suited for the particular needs of the time.

All of the above refers to our *vocal* New Music ON SALE as well as our regular New Music ON SALE packages. The vocal New Music ON SALE plan is the sending of 8 or 10 pieces each month during the six or seven months of the busiest teaching season at the regular discount and all returnable once during each year. Our vocal catalog is approaching in value our piano catalogue, but unfortunately it is not used to nearly as great an extent. We are mentioning these facts to remedy this condition.

Indian Music Lecture. Carlos Troyer's Indian music has already aroused an immense amount of interest, but with the publication of his lecture upon the subject in such form that any club leader may read it at recitals devoted to Indian music, we can safely prophesy that the entire matter of early American aboriginal music will take on an entirely new interest. Mr. Troyer's investigations have a flavor that is almost sensational in revealing the peculiar psychic traits of the wonderful race of Zuni Indians with whom he spent a considerable time. These remarkable people apparently have powers of thought transference and clairvoyance that make them the most extraordinary race upon our continent. If Mr. Troyer is right in his observations, and there is no reason for believing him otherwise, the music, life habits and racial customs of these astonishing people place them in a class entirely apart from all other native American races. If you are interested in this aspect of American music, you can have no better book than

this one. The advance of publication price for this work is 15 cents. It will be printed in especially large type suitable for reading as a lecture.

Organ and Violin New Music on Sale. A number of years ago we instituted the plan of piano New Music ON SALE—the sending of 8 or 10 pieces of new music each month during the teaching season, charged at our regular large sheet music discount, and all returnable and settlement to be made once each year. The plan as to the piano music was so advantageous and successful that it was extended first to vocal music and then to octavo music. We now draw the particular attention of those of our readers who are interested in organ or violin music, to the fact that we would be very glad to send our new music along these two lines under the same plan to any that are interested. There is no responsibility to buy; the only expense is a small amount of postage; the sending of the packages can be stopped at any moment. The number of packages sent during the year will be less than those of piano and vocal music.

Haydn's Sonatas, Volume 1. We are about to add to the Presser Collection Volume 1 of the Haydn Sonatas for the pianoforte. This volume is similar in content to those published in the various standard editions. It contains the first ten of Haydn's Sonatas, and among these are practically all the popular ones, including the well-known sonatas in E-flat, D, E-minor and C-sharp minor. The plates have been specially engraved, and the editing follows the famous "Cotta" Edition. It will be a fine volume, handsomely engraved and practically and substantially bound.

Haydn's Sonatas, in addition to their own real value, serve as an admirable introduction to the more advanced works of Mozart, Beethoven and the more modern writers. For introductory purposes we are offering this volume at the special advance price of 35 cents.

Vogt's Octave Studies. Op. 145. The special offer on this work will be continued during the current month, after which it will positively be withdrawn as the volume is about ready. This is one of the standard works on octave playing, and it is especially valuable since it may be used in intermediate work. The studies are melodious and interesting to play and their technical value is unquestioned. This is one of the new volumes added to the Presser Collection.

The special introductory price on this work is 20 cents postpaid.

Selected Classics for Violin and Piano. By F. A. Franklin The pieces in this volume have been selected from the well-known classics such as the Adieu of Schumann, some of the Mazurkas of Chopin, the Andante from the Kreutzer Sonata of Beethoven, a Minuet from one of the Mozart Symphonies, and other pieces of a similar nature. These are arranged for second and third grade violin pupils.

Our introductory price during this month will be 15 cents postpaid.

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Just as Schumann made his Album for the Young for his children, so Dr. Wood made these little pieces for his own little daughter, who was at that time so small that he had to take her on his knee.

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New Works in the Presser Collection. We will publish three new works in the Presser Edition during the coming months. The names of these are "Spanish Dances for Two Hands," Op. 12, by Moszkowski; "Left Hand Studies, Op. 718 of Czerny;" and "Schumann's Novelettes, Op. 21."

The Spanish Dances were originally composed for four hands and are immensely popular the world over. Moszkowski himself afterward arranged them for two hands. These Spanish Dances are considered more distinctively Spanish than any of the music by native composers. Moszkowski has been very happy in producing the genuine Spanish flavor to all these dances. This work retails for $1.00. Our price during the coming month will be but 20 cents postpaid.

Czerny's Studies for the Left Hand does not mean that they are for the left hand alone, but especially designed to develop left hand technic. They have been extensively used during the past 100 years, and the work is one of the most popular opus numbers of Czerny. The studies are in about the third and fourth grades. The right hand plays a very minor part. Teachers are more or less awakening to the fact that the left hand must receive special attention in order to keep up with the right hand development. The advance price for this work will be 15 cents postpaid.

Schumann's Celebrated Novelettes, Op. 21, need no comment here. This is a work of enduring qualities. There are eight Novelettes, and they will be published in one volume. They were originally intended by Schumann to be played one right after the other. They are a series of pieces that fit right into one another. The

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Reprints During February. We believe it is of considerable interest to our readers, particularly to the teachers, for us to announce the more important works which we are reprinting—that is, the works where the previous edition has become exhausted owing to the demand for it. There are few catalogues of music which are as much alive as that of the Theodore Presser Company; we can say without exaggeration that the most used works in musical education during the past 10, even 20, years have appeared from this press.

Among the theoretical works now on press, some of which have printed up in the tens of thousands, we first mention *First Steps in Pianoforte Playing,* not our latest but still a most popular pianoforte instructor. This work takes the child through the first nine months of instruction in the most pleasing and profitable manner. It was compiled by Mr. Presser and retails for $1.00. Several volumes of possibly the two most used compilations of piano studies are being reprinted—we refer to the *Standard Graded Course of Studies* first. We hardly believe there is a teacher in the whole United States and Canada who has not used Mathews' "Standard Graded Course;" the other is the *Selected Czerny Studies,* edited by Emil Liebling.

The First Year in Theory, by O. R. Skinner, has passed through a number of editions and well worth while the investigation of every teacher. The aim has been to afford the student a sufficient idea of theoretical subjects which might be included in the first year's study. Another work of the same character is *Ear Training,* by Arthur E. Heacox, a course of systematic study for the development of the musical perception, a help toward a better understanding of music. Both these works retail for 75 cents each.

Of our collections of piano music we have reprinted *Modern Drawing Room Pieces; Tranquil Hours; Piano Player's Repertoire; Youthful Diversions.* We need hardly explain what these collections are, as the titles have been made self explanatory in each case. Let us say in general that our collections are not made up of a few popular melodious compositions and padded otherwise, but that every single composition in every one of the volumes is well worth while.

Of our vocal works the following collections are reprinting: *The Standard Graded Songs for the First Year,* a selected and specially edited collection for the use of the teachers for pupils' recital work, etc., etc., also one of our most popular collections of songs, entitled *Friendship Songs,* by Tod Galloway. This is a companion volume to the "Seven Memory Songs" by this well-known composer. *Anthem Service,* the sixth and latest addition to perhaps the most popular series of anthem collections ever published, is reprinting. This series is popular not only because of the worth of the selections but because of the number that are given at the price, 15 cents a volume when purchased by the dozen.

The number of volumes of the *Presser Collection,* now reprinting and also in the course of new publication, is too large to list, Several volumes are being added to this catalogue every month, so that now the Presser Collection contains the cream of the cheaper bound collections of classical music, cheaper only in price; the best editions on the best music paper, bound more strongly than in any other edition; the latter is no small advantage. The price and discount allowed to professionals on this *Presser Collection* are likewise the best obtainable. We invite comparison, and would ask that in ordering this edition, from no matter what source, that the *Presser Collection* be specified.

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At Home.

JULIA CULP scored emphatic success as a lieder singer on her first New York appearance.

PADEREWSKI will again visit this country next season, and is booked to give one hundred concerts.

MAUD POWELL, the American violinist, has been very successful in her concert tour in Hawaii, where she has won many friends.

A CERTAIN young lady in a southern town who is learning to play the cornet is known to her friends as "The Fairest Flower that Blows."

LINA CAVALIERI is to make a three months' tour of the United States. She will sing with Lucien Muratore, and the two will give concerts in costume.

LEONCAVALLO'S opera, *Zaza,* has been withdrawn from the repertoire of the Montreal Opera Company as the Roman Catholic archbishop of that city objects to the opera as immoral.

JOSEF LHÉVINNE, who is back in America for another tour, made his opening appearance with the Philharmonic Orchestra. He performed the Tchaikovsky B flat minor concerto with brilliant success.

JOSEPH HENIUS, an American composer and teacher, born at Bridgeport, Conn., August 10, 1877, died recently in New York. He was a pupil of Dvořák and Carl Hermann, and had many loyal students in New York City.

GERTRUDE SANS-SOUCI (Mrs. W. C. Toomey) died January 19th of ptomaine poisoning. In a comparatively short time Mrs. Toomey rose to deserved prominence through some very successful and praiseworthy songs.

ARRANGEMENTS have been completed for a concert party to be formed next season, the chief members of which will be Mme. Melba, Kubelik and a new tenor, named Edmund Burke, a young Canadian who has been attracting much attention at Covent Garden.

OWING to a train wreck, Mme. Nordica was recently obliged to tramp for two miles along a muddy road. Walter Morse Rummel, the violinist, and Romayne Simmons, her accompanist, were obliged to walk also, and all three were loaded down with baggage.

THE Northwestern University has an excellent student orchestra connected with the School of Music (P. C. Lutkin, Dean). This orchestra numbers sixty players and comparatively few are professionals. It is under the direction of Professor Harold E. Knapp.

GUSTAV CARL LUDERS, the composer of many extremely tuneful light operas, including *The Prince of Pilsen, Somewhere Else, The Burgomaster* and *Prince Dodo,* died of apoplexy in New York on January 24th, at the age of 48.

ALINE VAN BARENTZEN, a 15-year-old "prodigy" pianist, has been prevented from giving any more concerts in this country through the intervention of the Gerry Society —otherwise known as the Society for the Prevention of Cruelty to Children. The young pianist is said to have remarkable skill.

THE Oratorio Society of New York, Louis Koemmenich Director, will present *Eine Deutsche Messe,* by Otto Taubmann, at the March concert of the society. This work has attracted wide attention in Germany. The society under the direction of Koemmenich has been exceptionally successful.

"THE most serious charge brought against the American people," writes Dr. Frank Crane in the New York *Globe,* "is that they are the poorest singers (in concert) in the world. In the crowd we are possessed by a dumb devil. The first lesson democracy ought to learn is how to join in the chorus."

RICHARD STRAUSS is said to be coming to America next season, when he will appear not only as conductor of some of his principal works, orchestral and operas, but also as accompanist to his own songs. This visit of the most-talked-of composer of the day cannot fail to interest all lovers of music in this country.

ARTURO TOSCANINI, conductor at the Metropolitan Opera, New York City, will not return to America next season. He will conduct instead at La Scala, Milan. Toscanini is one of the best living opera conductors, and music lovers in New York will greatly regret his departure at the end of this season.

T. TERTIUS NOBLE, the English organist, at present touring this country, has accepted the position of organist at St. Thomas' Church, New York City, in succession to Mr. Will C. MacFarlane. Mr. Noble has been for many years organist and choirmaster at York Minister, England, a position of great distinction and responsibility.

CARL KOELLING, one of THE ETUDE'S oldest and most respected friends, whose compositions have been played by thousands of students, recently appeared at a concert of the Chicago Turngemeinde. He directed one of his own compositions with great success. Mr. Koelling is now over 82 years of age.

THE workers of the Consolidated Gas Company of New York, located in the "gas house district" of the East Side, have formed an orchestra among themselves. They meet every noon hour and give performances which are greatly enjoyed by the remainder of the three hundred workers in the plant. Time for practice is permitted by the management during the working hours.

MAYOR FITZGERALD, of Boston, has petitioned the State Legislature to enable Boston to subsidize its opera house. There is likely to be some opposition, however, on the part of the taxpayers, on the ground that such action amounts to showing favors to a special class. They believe that the theatres will next claim a similar indulgence.

THE city of St. Paul has recently tried the experiment of instituting free concerts in the Auditorium. At the first concert 6,500 people stood in line, despite the below-zero weather. About 3,500 was all the hall would accommodate, and the remainder had to be turned away. The distinguished artists who sang were aided by the Minnesota State Band.

MAX PAUER, the Anglo-German head of the Stuttgart Conservatory, recently made his New York debut with the Philharmonic Orchestra. He elected to play the Mendelssohn G minor concerto, a work demanding clarity and technical freedom rather than great intellectual or emotional force. He, nevertheless, captivated his audience and showed that while one may be a professor of music, it does not follow that one need be dry and pedantic. All success to his American tour!

THE Pennsylvania State College Glee Club will make a trip to the Pacific Coast during the Easter vacation at the invitation of the Santa Fe Railroad to give concerts at the various railroad Y. M. C. A's. The club is under the direction of Clarence Robinson, who is Director of Music at the college. In Pittsburgh the club gave a joint concert on Thanksgiving evening with the Pittsburgh University Glee Club.

CARL BAERMANN, eminent as a pianist and teacher, died January 17th, at the age of 71. Professor Baermann was a personal pupil of Liszt, Wanner and Wohlmuth. As a pianist and educator he stood in the front rank. For nine years he was instructor of pianoforte at the Royal Conservatory in Munich and was granted the title of Royal Professor by the Bavarian King. He came to America thirty-two years ago, and for many years was Professor of Piano Playing at the New England Conservatory.

AT the January meeting of the Philadelphia Music Teachers' Association, Mr. Harvey M. Watts delivered an interesting address upon "The Songs of Other Days," illustrated by songs interpreted by Mrs. Russell King Miller and Miss Viola Brodbeck. The Arensky Trio for piano, violin and 'cello in D minor was played by Miss Agnes Quinlan, Mr. Frederick Hahn and Mr. Philipp Schmidtz. Mrs. Francis C. Clark, Educational Director of the Victor Talking Machine Company, was present and gave some illustrations of her work in introducing the better class music in public school work.

A SPLENDID new auditorium has been built at Ann Arbor at the University of Michigan, at a cost of $250,000. The building is said to be one of the best equipped in the country. The main floor has a seating capacity of nearly 2,000, while the first and second balconies will seat 3,000 more; moreover, the stage has been made unusually large in order to accommodate the large choruses during the festival season. The present year marks the twentieth consecutive festival, and is also the twenty-fifth year of continuous service by Albert A. Stanley, Professor of Music at the University.

PROFESSOR LEO R. LEWIS, of Tufts College, has long been engaged upon an attempt to catalog all the existing melodies. Up to the present time he has catalogued some 45,000 hymn tunes, and in all has some 80,000 melodies. Profesor Lewis suggests that this may lead to a system of detecting examples of plagiarism. The idea of having our tunes "Bertilloned" to detect future larcenies seems not at all bad, but we are afraid that we may have to convict most of the great masters from Handel to the present date.

DR. ERNEST G. EBERHARD, founder and former president of the Grand Conservatory of Music, of New York, died January 16th of Bright's disease. He was born in Hanover, Germany, May 30, 1839, and was a pupil of Marchauer, Knackhausen and Lachmeyer. He came to America and assumed the position of organist at the large Paulist Church, remaining there for eight years. His interest, however, was principally in educational work, and he founded the Grand Conservatory of Music in 1874. This institution has had innumerable pupils from all parts of the United States, and Dr. Eberhard was frequently commended by public men of high standing for his enthusiastic work. He was an exacting, capable teacher and an experienced conductor.

THE National Convention of the American Music Teachers' Association was held this year at Vassar College. There seems to have been a tendency to depart somewhat from the old idea of things, as the lecture dealt with more abstruse topics than in the days when the convention represented a gathering of music teachers for the purpose of discussing matters of everyday importance to every music teacher. The officers elected for the coming year were Charles H. Farnsworth, president; Allen Spencer, vice-president; J. Lawrence Erb, secretary, and Waldo S. Pratt, treasurer. Many leading musicians read papers of great interest, among them being George Coleman Gow, Wallace Goodrich, Hamilton C. MacDougall, E. M. Bowman, Orlando Mansfield, J. Lawrence Erb, Charles Gilbert Spross and Mrs. Thomas Tapper.

THE plans for the biennial meeting of the National Federation of Musical Clubs, in Chicago in April, have taken definite form. The most important event, of course will be the prize competition for American composers. This is the third occasion of this kind, the first one taking place in Grand Rapids four years ago, and the second in Philadelphia two years ago. Eleven prizes have been given in the two past biennial meetings. This year there will be eight general prizes and three special prizes for women. This department of the work is growing rapidly each year, and has added very greatly to the interest of club members in the federation; also to musicians and composers throughout the country. Some of the prize compositions for this year will be given during the Chicago meeting. The Theodore Thomas Orchestra will give one concert and perform one or two of the prize numbers. It is hoped that the choral number will be given by one of the local choral societies. *The Children's Cantata* will be given by children of the public schools. One concert will be given by members of the Amateur Musical Club and the Lake View Musical Society. One concert will be given by musical representatives from clubs all over the United States. There will be one artist recital and several lecture recitals; also symposiums on "American Music" and "Public School Music." The headquarters of the "Biennial" will be in the "Congress Hotel." The day meetings will be in the "Florentine Room" and the evening concerts in the "Gold Room." The opening reception on Monday, April 21st, will be held in "Art Institute" and the galleries of paintings will be open to visitors. Everything points to an unusually successful and interesting meeting, and it is hoped that it will be very largely attended.

The "American Music Committee" of the federation is at work developing a plan for a grand prize competition for an American grand opera by an American composer; the successful opera is to be produced in California at its 1915 Biennial Festival during the great Panama Exposition. The members of the "American Music Committee" are: Mrs. Emerson H. Brush, of Chicago, who is also president of the Local Biennial Board, having in charge the coming meeting in Chicago; Mrs. Jason Walker, of Memphis, Tenn.; Mrs. David Allen Campbell, of Kansas City, Mo.; Mrs. E. T. Tobey, of Memphis, Tenn., and Mr. David Bispham, of New York City. The three first mentioned members have been very active in arousing interest in the American Opera Competition among public citizens of Los Angeles. The opera is to have its first presentation in Los Angeles before the Biennial Festival of the Federation, which will be held in this city in 1915, providing the opera is produced there.

Abroad.

HAMMERSTEIN'S London Opera House has been turned into a glorified moving picture palace.

TERESA CARREÑO'S fiftieth anniversary of her *debut* as a pianist was recently celebrated at a banquet in Berlin.

THE entire operatic works of Wagner, commencing with *Rienzi*, have recently been presented in Hamburg. This "Wagner cycle" lasted about six weeks.

MR. ALBERT D. BACH, a well-known singing teacher who settled in Edinburgh, Scotland, about thirty years ago, died recently in Edinburgh. He was born in Hungary, 1844.

EUGEN D'ALBERT has written music to a comedy entiled *The Slave of Rhodes*. The work received its première in Munich. The has also been commissioned to write music to an opera entitled *Sirocco*.

SOME of the members of Uncle Sam's leper colony on the island of Culion, in the Philippines, have formed a band. Many of those unfortunately inflicted with the disease are capable musicians.

THE production in Paris of Camille Erlanger's new opera, *La Sorcière*, has resulted in a triumph for the composer, if reports are be believed. The work is based on Sardou's play in which Sarah Bernhardt has been marvelously successful.

A LONDON manager, in presenting a new violinist to the British public, advertises the fact that the new genius is "twenty years old, and has short hair." Alas! where are the wigs of yesteryear?

ACCORDING to press reports, Emil Paur, formerly conductor of the Boston Symphony, New York Philharmonic and Pittsburgh Orchestras, has resigned his post as conductor of the Berlin Royal Opera at the wish of the Kaiser.

IT is stated that during 1912 no fewer than 24 students from the Royal Normal College for the Blind, London, have obtained positions as organists. There seems to be much less hesitancy about appointing the blind to such posts than there formerly was.

A POLITE music critic in London has discovered a new way of saying that a vocalist has sung out of tune. In describing the work of a singer at a recent concert, he said, "her ideas of correct intonation were scarcely consonant with the prevalent impression."

THE extent of the interest in choral music in England may be judged by the fact that the famous Sheffield Choral Society has been engaged to appear at the London Coliseum, a theatre devoted to vaudeville. If this goes on, the English name of "music hall" for a vaudeville house will begin to have genuine meaning.

A NEW municipal theatre and concert hall is to be constructed in Carlsruhe, as the existing building is inadequate to the demands. The building will cost about $425,000; the theatre will have a seating capacity of 1,086, and the concert hall a seating capacity of 1,520.

MAX BRUCH has recently celebrated his seventy-fifth birthday. The veteran German composer, whose violin concertos, particularly the one in G minor, and choral works have won such wide popularity, is now living in retirement in Friedenau after many busy years of teaching at the Royal High School of Music in Berlin. A thousand congratulations, Herr Bruch!

AN unpublished work by Mendelssohn will shortly be produced in Vienna. It is a concerto for two pianofortes, written in his younger days. Carl Zelter, the teacher of Mendelssohn, in a letter to Goethe dated December 22, 1824, mentions a performance to be given that very day of the concerto composed by "my Felix."

THE London *Musical Standard*, the oldest musical weekly journal, has published its fiftieth anniversary number. In recognition of this event the price of the magazine will be reduced from four cents to two, and the number of pages increased to twenty-four. The *Musical Standard* is a musical newspaper with a mind of its own, and we hope it will survive to enjoy many more half-century anniversaries.

THE Imperial and Royal Society of Musical Friends of Vienna (K. K. Gesellschaft der Musikfreunde) has just celebrated its one hundredth anniversary. This society is one of the most important musical organizations in the world and has accomplished an unlimited amount of good in the Austrian capital. In fact, the Imperial Conservatory is an outcome of its efforts.

THE BEGGAR'S OPERA, originally contrived in London in 1728, has just been republished in German. While this work has purely an antiquarian interest at this date, in its own time it set the musical world all askew, and even Handel was obliged to step back for a time to make way for this peculiar combination of wit, satire and popular British tunes of the brilliant English capital of the early eighteenth century.

AUGUSTE VAN BIENE, the well-known 'cellist-actor, died recently at the end of his performance of *The Master Musician* in Brighton, England, just as the curtain was rung down. Van Biene is best known through the play *The Broken Melody*. He produced the work over 6,000 times in England and America, and only gave it up because, as he once said, "If I had not done so it would have driven me to a lunatic asylum." Van Biene landed in England when he was only about 17. Sir Michael Costa discovered him half starved, playing in the streets for a living, and gave him a place as 'cello player with the Covent Garden Orchestra. Van Biene then vowed that on every anniversary of his deliverance from starvation he would go back in the streets and play. On many of these anniversaries he collected considerable money for charity.

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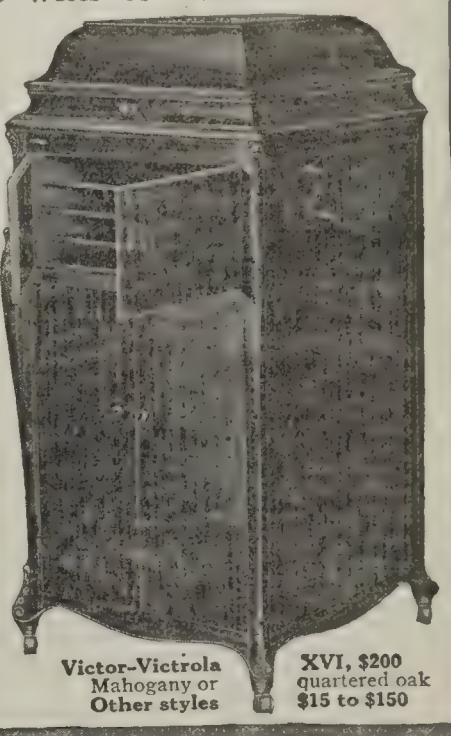
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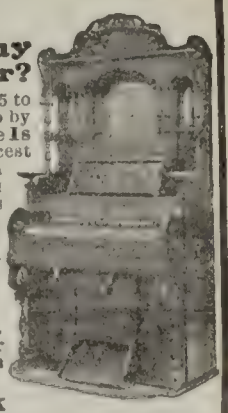
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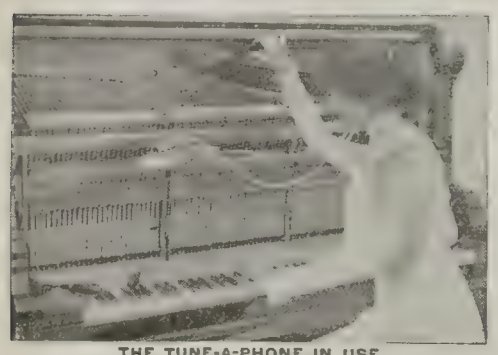
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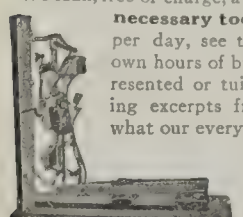
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Useful Musical Education

WHAT are the essentials of a useful musical education? The answer is as follows: It must lead to a true grasp of important musical works. Technique, of which the acquisition is indispensable unless one is content always to remain a dabbler, must not be one's main object, but simply means to an end, a help toward a healthy, natural interpretation not merely of show pieces in which one has been coached up, but of all kinds of pieces of moderate difficulty, and already when reading them at sight. All dry virtuosi pieces and sentimental love-sick salon music should be excluded, and educations based entirely on the cultivation of Bach, Haydn, Mozart and Beethoven, until no misunderstanding of the romanticists (namely, of Chopin, so dangerous to ladies, whose art, certainly not to be underrated, is so readily used as a stimulus) is possible. Then modern literature may be safely taken up, and there is even nothing to say against an intelligent preparation for the enjoyment of the works of Richard Wagner by studying good pianoforte scores.—DR. EDGAR ISTEL, in *The Monthly Musical Record* (England).

Mothers That Sing

THERE is no music on earth more appealing, or more far-reaching, than the voice of a mother singing to her little ones. No audience ever listened with keener rapture to any prima donna than that little group gathered in the twilight hour at a mother's knee. It is her dearest joy at that time to put into music all the sacredness of motherhood and the happiness of childhood; to teach and to charm and to tune the hearts of her children.

I once knew a charwoman who was a beautiful illustration of a singing mother. She had to leave her two little children at a day nursery when she went to work, but when she called for them at night, no matter how weary and footsore she was, her face was radiant with a love and joy that brought tears to the eyes of all who saw it. "Sure, ther's nothin' like bein' a mother, is there ma'am?" she would say—"but ther's many a mother what don't know it!" I have no fear for the future of that woman's children, for they have received an inheritance beyond rubies, and this world is a sweeter place to live in because of her and others like her. Mr. Barrie was supremely right when he said, "A man can learn more at his mother's knee than by swaggering in bad company over three continents." And Mr. Eliot Gregory touches the same truth in his essay on "Charm." "There are few men, I imagine, of my generation to whom the words 'home' and 'mother' have not a penetrating charm, who do not look back with softened heart and tender thoughts to fireside scenes of evening readings and twilight talks at a mother's knee, realizing that the best in their natures owes its growth to these influences."—ANNE P. L. FIELD, in *The Craftsman* (New York).

Does Music Really Affect the Hair

M. HENRI DE PARVILLE has been considering, after a semi-humorous fashion, the connection of the hair with the practice of the musical art. M. de Parville's line of reasoning is that, as music exercises a manifest action upon the nervous system, which itself also affects the nutrition of the bodily tissues, it seems reasonable to conclude that, in a general way, music has an influence upon the physiological individuality. The proportion of bald persons is, he says, 11 per cent. for the liberal professions, though English doctors appear to hold the record for baldness with the high figure of 30 per cent.

However, it is musicians whom he has especially dealt with; they also are bald in the proportion of 11 per cent., but among instrumentalists the influence of musical vibrations make themselves felt in two opposite directions, according to the class of instrument. Thus, while string instruments prevent and arrest the falling off of the hair, the brass instruments exercise the most deadly influence upon the scalp. The piano and the violin, especially the former, have an undeniably preservative effect. All male pianists, says M. de Parville, have an Ysaye-like head of hair. The violin-cello, the harp, and the double bass, all partake of the beneficial effects of the piano; the oboe is inferior to the double bass, while the clarinet and the flute have but a very slender effect, and towards one's fiftieth year the hair begins to thin very perceptibly. On the other hand, the effect of the brass is deplorable. The cornet and the horn despoil the most hirsute man of his locks with surprising speed and certainty. The trombone is the most deleterious of all, for in five or six years the player has lost at least 60 per cent. of his hair, a very nice calculation, on which we congratulate M. de Parville. This disagreeable result is known as "Fanfare Baldness," because the evil particularly punishes regimental musicians.—*Musical News* (London, England).

A Musical Benefaction

"SOME sixty years ago a Milanese lady, who was the proprietress in the freehold of a box in La Scala, bequeathed her rights to the then Archbishop of Milan, and the Archbishop made them over to an asylum for the blind on the condition that the box should forever be devoted to the exclusive use of its inmates. I wonder if any spot in the wide world contains so much concentrated happiness as this box in La Scala on an opera night. The blind are sent there in rotation, so that all the inmates of the institution may have one or more evenings' bliss in the course of the season. To them an evening in La Scala is an evening spent in Paradise."—PHILIP HALE in the *Boston Herald.*

Wy He Didn't Sell the Piano

AN old man and his wife, living on a farm, lost their only daughter, Mary, who left them a little girl to love and to bring up. The child was musical and was ready for piano lessons. The piano in the old farmhouse was somewhat "tinpanny," and a piano salesman in a neighboring town discovered an opportunity. He knew that the old people were well to do and that they worshipped their little granddaughter, so he went to see them and began his campaign, which at first consisted of playing badly on the old piano in a way to exhibit its defects, one of which was a very bad note that he pounded unmercifully. Then he took the old folks to town and played beautifully on a new piano. Then, at a later meeting at the farmhouse, he practically closed the sale, but just before going made his fatal error. Sitting down to the old piano, he played "Annie Laurie," and played it with real feeling, almost affectionately, so that even on the old instrument it sounded fairly well. Tears welled up to the old lady's eyes, and at the conclusion she turned to her husband and said: "Why, paw, that's the piece our Mary used to play—just like that, on that piano. Seems as if we can't let it go." And they didn't. The salesman did not know enough to stop when he had won his point.—*Collier's Weekly (New York).*

MacDowell and Modern Romanticism

WHEN Mr. Ernest Newman, an English critic of acuity, remarked in a recent essay that the Romantic movement in music had "done its work," though "even in our own day it still makes an occasional ineffectual effort to raise its old head, ludicrous now with its faded garlands of flowers," it must doubtless have seemed to many that he spoke with point and justification. Indisputably the Romanticism which expended itself in the fabrication of a pasteboard world of "gloomy forests, enchanted castles, impossible maidens, and the obsolete profession of magic" has had its day, and now seems, in the retrospect, incredibly puerile, incredibly fatuous and wrong. But this was the Romanticism of perverted sentiment—a false thing, a mistaken thing, a thing of "vain shows and shadows and ideals."

There is another Romance: a spirit incomparably fresh and vital, a primeval impulse and aspiration, that is not barren and moribund, but quick and increasing. "Through the heart," says Fiona Macleod in one of her most haunting pages, "through the heart I go to lost gardens, to mossed fountains, and in those groves and gardens, flowers that immemorial Romance of the transforming imagination...." It is this authentic spirit of romance that has an exquisite life in certain music of to-day—preëminently, I think, in the work of an American composer: Edward MacDowell.—LAWRENCE GILLMAN. (By permission from "Phases of Modern Music." Copyright, 1904, by Harper & Brothers.)

Danger to the Musical Prodigy

WE hear of little virtuosos earning one thousand marks in an evening. The public seems anxious to hear the tiny artists of ten or twelve years—more anxious, indeed, than the artists of mature ability. We have all manner of societies for the prevention of all manner of evils. We have police regu- that ought to be prohibited. Especially are children in various stages of their youth protected from long working hours and dangerous occupations; but the little virtuoso, the "wonder-child," has scant protection. Often this very child represents the future genius of our art. What is there to prevent a brilliant artistic light, a light which might shine on through eternity through great work, from being extinguished for temporary commercial gain? * * * The evening performances of children, especially in those cases where the child plays night after night, should be forbidden by law. All musical pedagogues and art-lovers should strenuously oppose the exploitation of children in this wasteful manner.—K. SCHURZMANN in *Musikpädagogische Blatter* (Leipsic).

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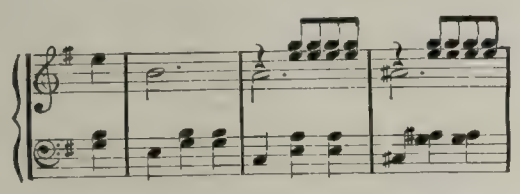
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Q. The quarter rest above the half note in the following has puzzled me. What does it mean and how is it observed?
Mrs. R. S.

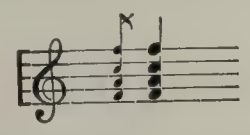


A. There should be nothing puzzling about the above. It treats the second and third full measures as if there were two parts going on simultaneously in the right hand. The lower part is the dotted half note; the upper part is a quarter-rest and four eighth-notes. This would give the effect of the half-note (dotted) being struck on the first beat and sustained through the measure, and the eighth-notes, beginning on the second beat and filling the remainder of the measure.

Q. Is yodeling injurious to the voice? I find that I can do it successfully but do not wish to damage my vocal organs. I am a contralto?
H. V. A.

A. Yodeling is not injurious to the voice if not employed to excess. There are many good voices found in Switzerland where almost every vocalist yodels more or less. The Swiss yodel so well that some theorists held the opinion that there was a peculiar conformation of the Swiss throat, possibly due to many drinking snow-water. Dissection has entirely disproved this, but it is nevertheless a fact that the best yodeling of the world is heard in Switzerland, probably because this branch of vocalism is more practiced there than in any other country.

Q. Is a chord like the following printed in small notes like a grace note, played just as a single grace note would be played.
K. O. D.



A. Yes. Such chords are often used by Liszt and other modern composers, and are called "en batterie." Strike the chord strongly and then rebound upon it again as quickly as possible.

Q. Have the conductors of military bands in Europe any rank as commissioned officers?
Drum Major.

A. I am not certain about all the European countries, but in Germany the bandmasters have a military rank, and I believe this is the case in the French army at present. In Great Britain the bandmasters usually hold non-commissioned rank, but there are a few who hold the rank of second lieutenant. There are three or four who hold this rank in the household brigade—that is to say, such regiments as are attached to the Royal household. The bandmaster of one of the divisions of the Royal Marine Light Infantry holds the rank of second lieutenant, and the bandmaster of the Egyptian army also is of commissioned rank. The present Director of Music at the Royal Military School of Music, Kneller Hall, holds the rank of Captain. The head of the institution is a colonel, but he is its military commandant and probably knows little or nothing of music.

Q. Why is a prompter necessary in opera any more than in the ordinary theatre? Isn't it possible for opera singers to become sufficiently proficient to sing without incessant aid?

A. If only a single opera were studied it might be easy enough to get along without a prompter. But in the general opera companies there is a succession of operas given. An artist may sing *Rigoletto* one night, *Barnaba* the next night, *Rafaele* the night after, etc. When an opera runs for a whole season as the light opera, *The Merry Widow*, the prompter can usually be dispensed with after the first week.

Q. What is the real meaning of the word Gamut, and from what is it derived?

A. The word comes from the time of Guido d'Arezzo, about A. D. 1000, who first established the vocal syllables. The vocal name of "Ut" was given to the first note of his scale, and he often represented the last note by the Greek letter "Gamma." Thus "Gamma" and "Ut" (the highest and lowest notes of the system) led to the word "Gamut," often applied to the vocal scale.

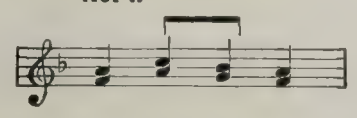
Q. What does the following mark mean. I found it in the cornet part in a band piece?
G. S. A.



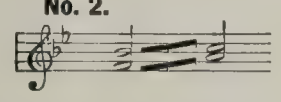
A. The mark is a measure-repeat. It means that the preceding measure is to be played again, in this case twice. The same mark is sometimes used for a rest, but in that case it has a numeral attached.

Q. Here are two signs that I had never noticed before. One was in a piano sonata, the other I found in a popular song. I have looked in all the dictionaries as well as other books on piano that I own and have been unable to learn what the two signs mean.
M. B. H.

No. 1.



No. 2.



A. The first sign means that the two chords are to be grouped together. The second is a rather poor method of indicating a tremolo of the two chords, which are to be played as sixteenths in alternation.

Q. In playing triplets, should the first note of each group be accented, or may they be played continuously without accent?

A. It is generally best to accent the first note of a triplet group. It is well also to remember that many double triplets are mistakenly written as sextolets. More than half of the sextolets in printed music are to be played as triplets.

Q. I am told that some people in reading music make it a custom to read a whole line ahead, memorizing as they go along. Is this plan practical?
Music Lover.

A. I have never heard of such a method of sight-reading. But the memorizing of music is done in different ways by different artists. We must bear in mind that three methods of memory are called upon. One can remember the succession of harmonic thoughts in a piece and play it effectively even if not note for note. That is the best mode of memorization. Some have the "visual" memory more marked and remember how the page of music looked to them. In fact they imagine the printed page before their eyes. Others again sometimes rely upon the "motor" memory. They recall the way in which their fingers acted in a certain passage and work them in the same manner. This is the most unsafe and unreliable method of memorization, but it sometimes saves a pianist when his other memory slips.

Q. What is meant by the term "Neopolitan Sixth," how is it written, and how did it get such a name?

A. If, in the key of C minor, you play F, A-flat and D-flat as a chord, you have the Neapolitan sixth. It is a chord which has its origin in the old Greek modes and it may have had its earliest uses in southern Italy, whence probably comes the name. The origin is, however, by no means sure.

Q. Is the glissando effect, produced by playing a long series of notes with the thumb-nail, ever employed in the best music?—B. S.

A. It is not necessarily the thumb-nail that is employed, but the nail of the second or third finger also. This glissando has been employed in very scintillating music by Liszt, and by other great moderns, and is a legitimate effect. There is also a peculiar trick "glissando" which is chromatic in effect, with which Liszt used sometimes to astonish his pupils. It was made by running the nail of one finger along the white keys and playing a rapid scale of black keys with the other hand.

The glissando is also a very good effect upon the harp, on which instrument it is frequently employed with the most showy effect. Of course, no good composer would make frequent use of the glissando, but would reserve it for some especially dashing touch.

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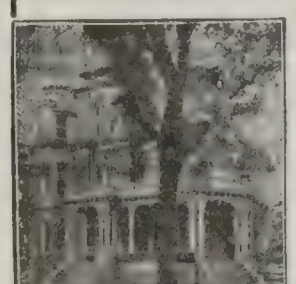
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Summe

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THE RUSSIAN BALLET.

THE ballet of Russia is one form of art that can not be transplanted. Russian books, pictures and music have found their way into the West; but the ballet which is so much a part of the art life of St. Petersburg and Moscow has not reached us. Parts of it, perhaps; tiny fragments brought over by such dancers as Mordkin, Pavlova, and Lopulhova; but one swallow does not make a summer, nor does one ballerina give us any idea of the splendor and magnitude of the Russian ballet.

The Russian ballet is much older than Russian opera. It came into Russia as early as 1672, is controlled by the imperial family, and must be national in character.

The nobility have always taken great interest in this form of art. Peter the Great was so carried away by it that he took dancing lessons that he might take part in one of the ballets; and the head ballet-masters were received with as much courtesy by the Czar as a general of the army.

The ballet is a mute drama and opera. Great painters are engaged to design the scenery and costumes, and everything is worked out in harmonious detail. The cost of the productions reach fabulous sums, sometimes as high as 75,000 roubles.

In the Moscow ballet there are one ballerina, four premières danseuses and so on down the rank to a corps de ballet of one hundred and fifty.

Members of the Russian ballet are trained in the art gradually. Usually they begin as children. They must have a knowledge of the theory of music, dancing, drama and anatomy, and the course covers never less than six years. There are from three to five hundred boys and girls in the two dancing academies at St. Petersburg and at Moscow. There are teachers who devote their attention to the heads, others to the arms, and still others to the legs. A ballerina must practice like a pianist or violinist, as there are certain exercises that must be done every day. A pretty face and brilliant dress do not make a Russian dancer. The most famous ballerina, Taglioni, was an ugly woman, small and with unattractive features. Another one, Elssler, was thirty-eight years old before she appeared, but these artists were able to hold their audiences spellbound.

Russian ballet is an outgrowth of Russian folk dances, just as modern Russian music comes from the folk-songs.

These silent dramas are usually divided into three parts and various scenes; sometimes there are as many as five distinct acts.

The most celebrated composers have written for them, notably Tchaikovsky, who was passionately fond of the dance. His famous ballets were *The Swan Lake, The Sleeping Beauty, The Nut Cracker Man,* and *The Snow Maiden.*

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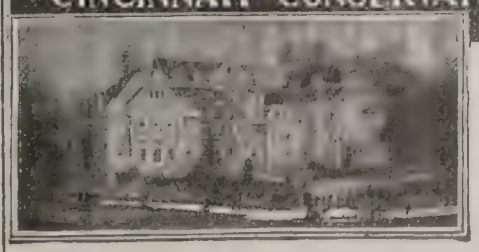

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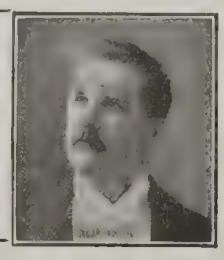


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THE CAUSES OF "CIPHERS," AND HOW TO MAKE TEMPORARY REPAIRS.

BY B. G. AUSTIN.

[The following article by a well-known organ constructor was written at the request of Mr. Frederick Maxson, and deals with a difficulty which is sure to confront all organists sooner or later.—EDITOR OF THE ETUDE.]

CIPHERING, or the continual sounding of organ pipes, is one of the trials of the organist, and it is a malady to which all organs are more or less subject. The "action" of the organ—being a wind-blown instrument—opens and closes valves, emitting air pressure to the pipes, and the failure of any valve to close tightly causes a "cipher," or the involuntary and continual sounding of the pipe it feeds.

Generally speaking, in the modern organ, ciphers may be grouped under two heads, "action ciphers" and "individual valve ciphers." Action ciphers are caused by a failure to release in the train of action from key or pedal to the common valve or pneumatic operating the series of valves on any one department of the organ, be it Great, Swell, etc. This form of cipher is, therefore, readily distinguished by the organist, as it will sound any stop that is drawn on that manual. The manual on which such cipher occurs must immediately be abandoned and all stops shut off. The other manuals are still available, but remember that no Sforzando, Crescendo or other combination must be used, which will bring on any stops of the disabled manual or the cipher will re-occur.

Individual valve ciphers are caused by failure of any one individual valve to close. For instance, middle C may cipher on one stop alone, and not on any other stop of the same manual. Such a cipher can generally be stopped by shutting off the stop on which it occurs, other stops of the same manual being still available for use.

There are so many forms and systems of organ actions that it is impossible to enumerate the causes or remedies of ciphers in any short article, and when we consider that in a medium-sized modern organ the number of valves and other moving parts of the action run up into the thousands, it is to be expected that some derangement may occur, causing a cipher, especially in a new organ, as its first practical use may naturally develop slight irregularities needing adjustment, as well as any other machine.

In the tubular pneumatic or electro pneumatic actions, the primary motions are small and more or less delicate, owing to the necessity of speed or quick response and repetition, and the small primary impulse of air or electricity which can be transmitted from the key. The more common causes of "action" ciphers are, therefore, disturbances of the primary regulation caused often by large particles of dust and dirt preventing the proper seating of a key valve or armature of the magnet.

A great amount of trouble is often caused by excessive dampness, the ravages of rats and mice, carpenters, plasterers and decorators working over or near an organ, etc., and often committees insist and demand that an organ be erected in a new building under conditions most unfavorable, where plaster is damp and the air full of sawdust, grit and dirt, in order to be ready for some premature opening recital.

Some organ actions are designed also with an insufficient margin of safety, so as to prove too susceptible to atmospheric changes, especially humidity and avidity.

In case of a cipher, which cannot be stopped at the keyboard by avoiding the use of stop or manual, and which practically disables the whole instrument, the best thing the layman can do is to lift the offending pipe from its hole in the soundboard and replace it with a sheet of paper or folded handkerchief under its foot, which will silence it.

One must be very careful, however, in handling pipes, as any rough usage will seriously damage them as well as throw them out of tune.

With a Universal Chest, a person of any mechanical knowledge can generally trace the cause of a cipher and remedy it by entering the chest, as the action is exposed and can be seen in operation.

The great majority of ciphers can be temporarily avoided by the organist, as they only disable one stop or perhaps one manual. They are most liable to occur in the use of full organ coupled, as then all action is in use. It is advisable to shut off Sforzando or Crescendo pedals, and generally reduce in couplers and stops until the cipher stops, and it can generally be quickly determined as to what stop or manual is disabled and the service can be finished without one stop or manual, much better than without any organ.

THE VALUE OF LITTLE THINGS.

How often after we have heard some world-famed artist play have we sighed and felt as though the piano must be shut and locked forever? Perhaps we have even said, "There's no use trying; music's all a waste of time!" We have seen nothing in it this long while but insurmountable difficulties and no glory.

Few of us realize that the composer as well as the interpreter has put his work together bit by bit—a line at a time.

Beethoven could think mighty symphonies, but he had to write them out a note at a time. The player thinks in masses, but every tone must be sounded at the right instant, keys must be struck with exactness, the technic must be absolutely flawless.

If we look deep enough we shall see that the value of every note, every rest, every dot and dash, every repeat sign and every expression mark must be considered. Nothing is haphazard in art, least of all in music, so a composition, instead of being a pile of insurmountable difficulties, should resolve itself into the simplest experiment in observation.

Outside of his great genius, the player we go to hear is no greater than the least of us. The thing he does the best we slight the most—that is, *the little thing*.

He knows the value of the minutest part of the composition. He is exact to the fraction of a unit; he never guesses at time and proper tempos. He studies and finds out.

He leaves nothing to chance when he plays. Many of us take all on our luck of the moment; but there is no inspiration that is not linked with hard work—hard, grinding work. Rubinstein once said to a pupil, "Do you hear that tone? Well, that tone is worth your life and more!" So the great artists have gained all they have with work—many times with disappointments and tears. It has been no easier for them than for us, the great unknown in musicland.

We might attain more if we tried. We can, even in our humble surroundings, play the least things well; if not with great "temperament" and "soul," we can play correctly and with taste.

It is only by watching out for the little things, by polishing and taking care of them, that we rise above the ordinary.

THE PROBLEM OF ORGAN PRACTICE IN A COLD CHURCH.

DURING the warm season the thought of lower temperatures is attractive and alluring. But as human nature is prone to be dissatisfied, no sooner is the fan exchanged for a heavy overcoat upon the return of winter with all its rigors, and the attendant discomforts of a cold church for practice, but we go back several months in our imagination and long for the return of those temperatures, which at the time were accounted not the most agreeable.

Some time ago I read an article which appeared in one of the music journals, regarding the winter heating of the organ loft during the week. This, of course, only becomes a problem in those churches which are closed between Sundays, as a daily service would require the church to be fairly comfortable. As the present writer had spent many hours teaching and practicing in a church where the winter temperature was too closely suggestive of that to be found on "Greenland's Icy Mountains," he read the article with much relish. The result was the construction of a tent (by permission of the church trustees and the assistance of the handy and willing sexton of the church). This tent, which enclosed the entire console (in this case an extended one) was made of unbleached muslin tacked to a wooden frame. A larger gas pipe was introduced, leading to a gas radiator, which when lighted, produced and maintained a comfortable temperature, regardless of the thirty degrees or less prevailing in the church. The sides of the tent were full enough to overlap at the entrance, and long enough to trail on the floor and keep out the cold. Ventilation was secured by occasionally drawing the sides of the tent away from each other for a few moments. The radiator and gas jets were of course at a safe distance from the tent or framework, approved by the Fire Insurance Underwriters, and asbestos was also used as an extra precaution.

At his present church, through the courtesy and generosity of the trustees, the writer has a somewhat similar tent made of green denim, supported by a metal frame, which, with the lighted gas radiator, gives a temperature of 70 and above, the space enclosed being approximately 8 x 5 x ft. This snug retreat has robbed the winter of all its terrors, as far as practice is concerned.

Let any organist who may have the opportunity try a tent and a gas radiator. He will be more than pleased with the results. Unfortunately, it is now too late to secure the benefits for the present winter, but remember the points and plan plenty of time ahead, so that you at least may reap the benefits next season.

It may be added that the tents are made so that they can be easily put up each week, being taken down for Sunday.

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What Others Say

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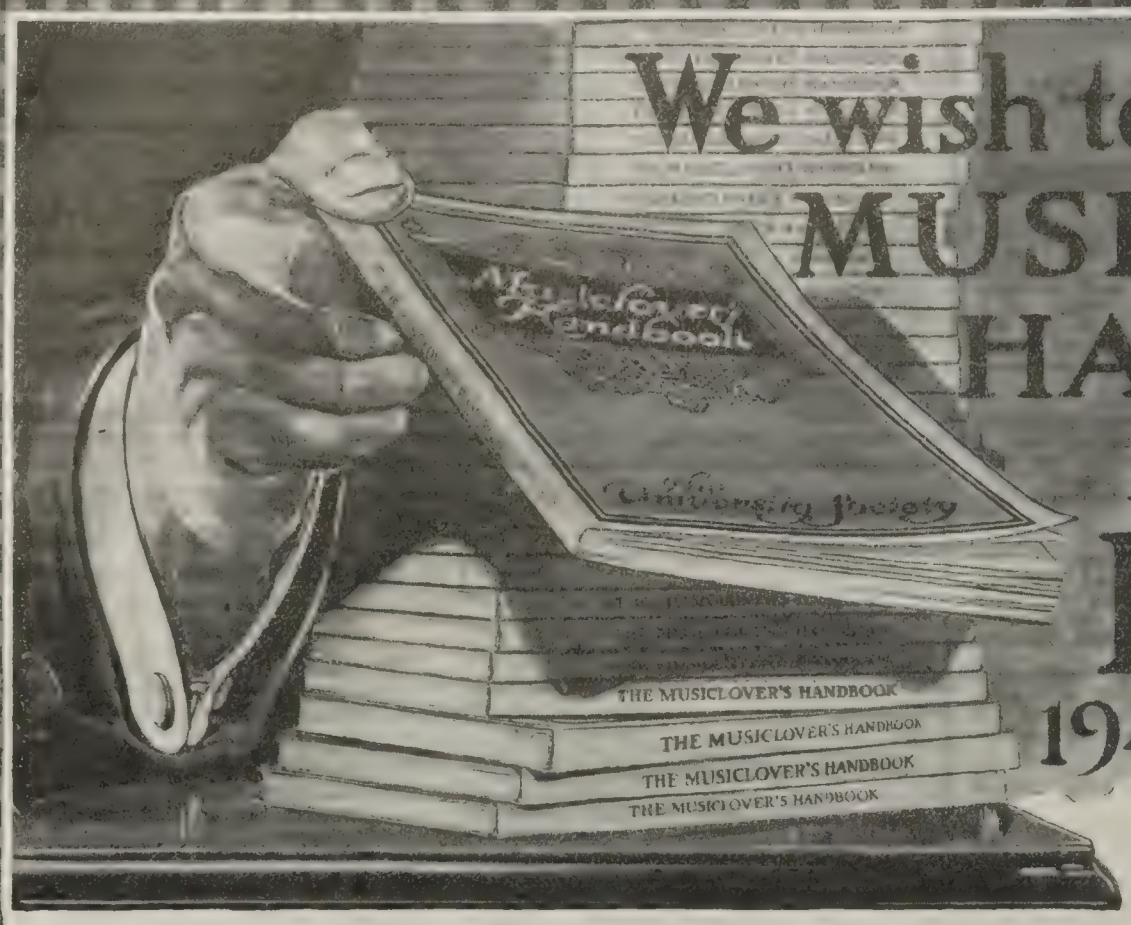
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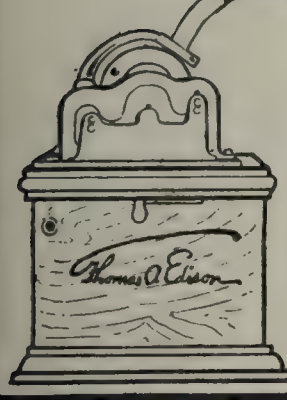
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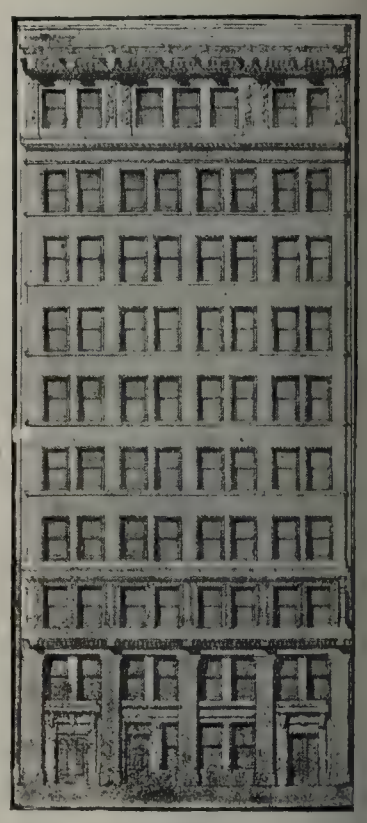
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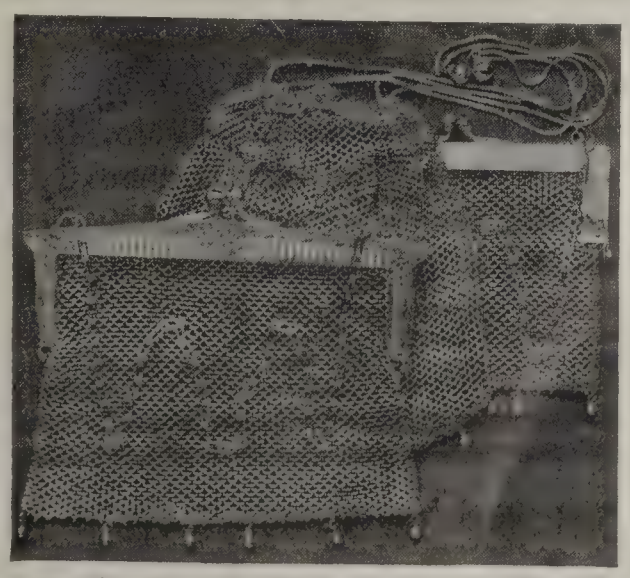
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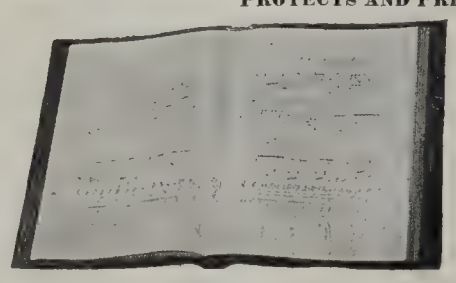
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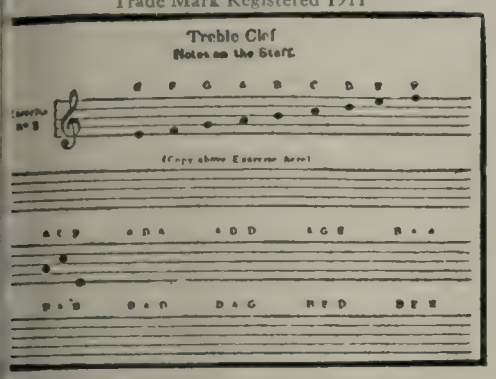
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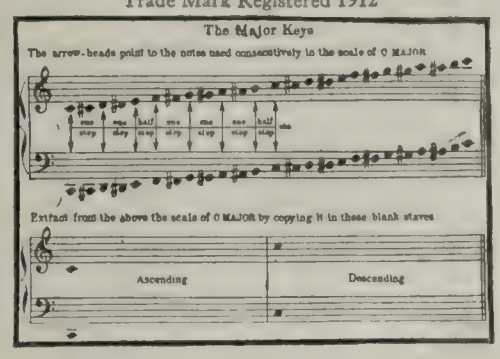
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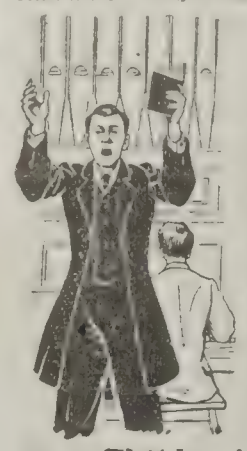
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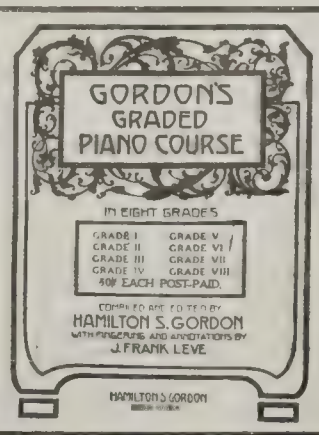
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THE ETUDE

VOL. XXXI. APRIL, 1913 No. 4

STUDENTS' MUSIC STUDY CLUBS.

THE practical usefulness of the students' music study club idea has been too thoroughly established to require discussion. Hundreds of clubs have been founded in all parts of America, many of them being composed of children under ten years of age. We have been prating about the lack of a musical atmosphere far too long. The way to secure a musical atmosphere is to make it. One of the best ways of making it is through the music study club.

We have been asked by readers for material that will help them in forming musical clubs. We have published such material many, many times, and we are obliged to refer our friends to old issues of THE ETUDE, all of which contain long articles from acknowledged specialists. If they will consult THE ETUDE for November and December, 1909, September, 1911, and October, 1912, they will doubtless find what they need most. All of these articles were rich in detail, and well worth the perusal of anyone who has not seen them.

A musical club may be started at any time in the year. In fact, we know of several successful clubs founded in the summer. A great deal of the success depends upon the initiative, the propelling force of the founder. Examine the progress of any flourishing club and you will find that it very often centers in the enthusiasm, tact and progressiveness of some one person. The teacher will soon find that much more can be done with the assistance of the club than without it, and she will soon agree with Lowell that "society is wholesome for the character."

A PERENNIAL SWINDLE.

IT is difficult to sympathize with any one who has been taken in by a patent swindle. The gentleman from the rural districts who goes to the great city with the profits of a year's hard labor and purchases a brick which has been dipped in gold paint, simply because some diamond-studded crook assures him that the brick has been purloined from the U. S. Treasury, is actually compounding a felony in spirit. He is willing enough to enter into a thieving conspiracy to defraud the government, but he is first to demand the protection of the police when he finds out that he has been buncoed. You may think that this fraud is a thing of the past or a part of the stock in trade of the comic papers. The police records, however, show that the game with some slight modern variations is being played nearly every day in the great cities. No, the fools are not all dead yet.

There is a musical swindle which is quite as perennial as the "gold-brick" swindle. It deserves the severest prosecution by the law, since its victims are not among those who are trying to engage in a swindle. Like the older "bunco game," it is difficult to conceive of so many people being hoodwinked by a fraud which seems so obvious.

Someone writes a poem which, good or bad, naturally elicits the praise of someone's well-meaning friends. Then someone sees an advertisement which reads like this:

> GREAT FORTUNES MADE FROM SONG POEMS. Send us your poem and let us put music to it and publish it for you. We will put it on the market and bring you vast wealth and untold fame. Opportunity knocks but once. STICKEM, FAKER & CO., 1323 Humbug St., Cheatville.

Someone sends his poem to Stickem, Faker & Co. He is then informed that for the small sum of $? ?.? ? they will write beautiful music for his poem and publish it with a highly ornate title page. Someone consents and Stickem, Faker & Co. carry out their part of the contract (perhaps). They write music that would paralyze an epileptic hippopotamus. Someone knows nothing of music, but in his cloud of vanity he believes that it is "a great deal better than lots of other music he has heard." Somehow, the whole matter stops here. The fortune which Someone was to get never comes. Fame alike procrastinates.

Then he learns to his surprise that reputable publishers of music are not in the habit of buying song poems unaccompanied with music written by a competent composer. He also learns that if a musical composition is worth while the publisher of good standing will publish it without calling upon Someone to bear all the expense of the first and very probably the only edition. Someone then sits down and writes to the big publishers and offers to let them have five hundred or one thousand copies of his composition on sale, etc., etc. If you should know a Mr. Someone for goodness sake go to him and whisper over and again, "Keep away from Stickem, Faker & Company and all of their piratical accomplices."

ARTIST PUPILS.

"HERR PROFESSOR———— will give a recital of his artist pupils on the evening of December 17th." So reads an announcement coming from a well-known teacher in a German city. By this means he would describe his pupils who are sufficiently advanced to commence a career as a virtuoso pianist. The lesser-known teachers of his community doubtless look up to him and to his coterie of artist pupils. It never dawns upon them that they too may have artist pupils if they would only *will* it. In the class of pupils you have now, there are doubtless a number who have the art worker's spirit—the soul that yearns for the beautiful. Perhaps many of these have found in music the wrong channel of expression. They might be far more eloquent in writing, painting, sculpture, architecture or journalism. Nevertheless, your vocation requires you to devine the art spirit the *"geist"* in every pupil and to develop that spirit.

Something more is asked of you than that you sit glowering beside the keyboard pointing out mistakes like crimes. Form an art concept of what you would have your pupil become, precisely as an artist must have a concept of what his painting is to be long before he puts it upon canvas. Hold this concept in your mind and mould your precious human material into a real little artist, with all the wonder and love for his work that a Paderewski or a Ysaye would put into it. Can it be done? Pick out the successful teachers in your city and you will find that they owe their success not nearly so much to the amount of work they do, but to how many little artist pupils they produce.

Work in the Greek fashion if you would produce something destined to last. Quality was held higher in the Hellenic mind than quantity. Listen to the inspired song of Homer sounding through the ages:

> "It is not strength, but art, obtains the prize,
> And to be swift is less than to be wise,
> 'Tis more by art than force of numerous strokes."

Oh sightless prophet of a glorious hour, could you but see the millions of wasted strokes with which mistaken pupils chastise the helpless keyboards of to-day!

Musical Thought and Activity Over the Seas

By ARTHUR ELSON

REAL SPANISH MUSIC.

In the *Neue Zeitschrift* Edgar Istel writes interestingly of the real folk-music of Andalusia. Outsiders think *Carmen* a true picture, but Spaniards realize its French character; while *Figaro* and *Il Barbière* are Italian in style. The national operas of Spain are the Zarzuelas, or bright musical farces. Meanwhile, the comparative lack of travel in the southern part of the country has kept the folk-music intact, as Dr. Istel found while living in Seville and Granada.

The real local color at Seville is found in the "Feria," a combination of annual market and festival lasting from the 15th to the 20th of April. All classes of people enter into it fully, and it has a glamor that seems almost oriental. It arose from the market-day, and gradually grew in importance. Now there are primitive booths of all kinds, besides the market stalls, and in them gypsies sing or dance to attract people to buy some refreshing drink or a meal of roast fowl. There are lemonade stands, puppet shows, and booths of trinkets. Very interesting are the *Casitas,* or tented houses, where on this occasion the girls of refined families may dance the national dances in public. Dr. Istel watched this spectacle often, and in crowds of the most mixed character. Guitars were used for accompaniment, with an occasional piano. The girls, in fine array and with roses in their hair, would dance the Seguedilla (Sevillana) in most attractive fashion, emphasizing the rhythm with *castanuelas* (castanets). The playing of the latter demands a special knack, which is best learned by having some fair dancer show one the method.

Similar to the Seguedilla is the Bolero, also in 3/4 time, but a little quieter in style. In both of these, as in about all the Spanish dances, the music may be sung by the dancer, the lower classes being especially fond of this singing. The Bolero had its rise in the late eighteenth century, while Cervantes mentions the existence of the Seguedilla at the end of the sixteenth. A variety called the Bolero Atiranado has some measures of the Tirana, a gentle 6/8 song. The Tirana was danced also a century ago. Other popular dances are the Fandangoes, of which the Malaguena, Roudena, Granadina, and Murciana are varieties. The accompaniments may include guitars, castanets, small cymbals, triangle, or even violins. There are two kinds of guitar playing. "Puntear la guitarra" is to pluck it in the rhythmic way that we know; while "Rasguear la guitarra" is to strum it in arpeggios. The latter method, usual for fandangoes, consists of a plucking by four fingers for a chord, and a return of the index finger over the strings for the second chord.

In Southern Spain are a number of street musicians, often poor blind men, who sing before coffee houses and similar places. Their music is sometimes remarkable, and Dr. Istel put some of it into his "Recuerdo de Granada," now published for violin and piano instead of the original mandolins, lute, and guitar. The Andalusian music has two elements, Arab and Gypsy. The Arabs of Africa still long for Andalusia, keeping old keys and plans of Spanish places once owned by their families. The Spaniards, too, are often of Arab descent. The Gypsies, who settled only in Spain and Hungary, keep up their musical traditions. The writer describes an evening dance in a Granada garden. Under soft lights, impressive-looking men and graceful, impulsive women and children would give an hour's entertainment, for paid admission. The music of guitars and castanets, the splendidly colored garments, the dance and song, with occasional bursts of wild chorus, produced a weirdly fantastic effect. The Cuchara is a wonderfully effective Gypsy song, while the Polo Gitano is an attractive 3/8 dance.

These notes for last June gave an account of some musical mistakes made by poets and writers. The *Monthly Musical Record* now adds a few more. Charles Reade, it seems, makes Peg Woffington whistle "a quick movement" upon a paste ring, and then states that Mr. Cibber was much surprised by "this sparkling adagio." Many people besides Mr. Cibber will be surprised.

A more recent novel gives a description of a Scottish Highlander sitting by the roadside and singing a Jacobite song. This seemed natural enough, but the novelist added that he was accompanying himself upon the bagpipe. That Highlander would surely have a great future on our vaudeville circuits.

The *Record* was moved to comment by an article on Dr. Johnson's musical definitions. Dr. Johnson, it is remembered, was wholly unmusical. Once he bought a flageolet (a sad choice of instrument), but he never succeeded in playing a tune on it. Later in life he asked Dr. Burney to show him "at least the alphabet" of music; but his dictionary defines a sonata as "a tune," and a symphony as "many performers playing the same tune." In a tour of the Hebrides, Johnson was so pleased with the music (?) of a bagpipe that he stood near the "great drone" to hear it. Sidney Smith, however, thought one might as well speak of playing on an iron foundry as on a bagpipe; and Leigh Hunt's idea of martyrdom was to be chained within a hundred feet of a sturdy Highland piper. Of writers in general, Andrew Lang once said that they hated music; but even Dr. Johnson called it "the least disagreeable of noises."

SOME INTERESTING NOVELTIES.

Dohnanyi has entered the operatic field with an apparent success, the one-act *Tante Simona.* The aunt is a rather prim specimen, embittered in youth by the unexplained departure of her lover, and she brings up her niece, Beatrice, in strict seclusion from the men. Beatrice even has to ask the maid Giacinta what a kiss is like, and learns that it "tastes sweet." As she is enjoying the arrival of spring in the garden, she meets a young man who seems a gardener's assistant, but is really a nobleman in disguise. He wins her love, but the aunt discovers the affair, and threatens to send Beatrice to the cloister. Meanwhile, an elderly stranger appears, who proves to be Simona's long-lost love. The old folks revive their romance, as in the play of *Sweethearts;* and Simona, in her new happiness, no longer opposes Beatrice's love. The music is simple and direct, and gives to modern harmonies an almost Mozartian grace. Some dainty lyrics are wrought into the pleasing background of parlando, and the work ends with a madrigal in praise of spring. There is an effective and rhythmic overture.

Aubert's *Foret Bleue* (Fairy Forest) was given at Geneva. Its plot, with the love of Petit Poucet and Red Ridinghood, the dread ogre, and the Sleeping Beauty, takes well enough on the stage. The music is an echo of *Haensel and Gretel* in a modern French vein, though not at all lacking in originality.

Other new operas include Kurt Hosel's *Wieland the Smith* the successful comedy *Kasperle,* by Gustav Lazarus, and *Gala Placidia,* a Guimera subject set by Jaime Patrissa at Barcelona. The Bohemian Academy of Science and Art has given prizes for *Der Maler Rainer,* by Franz Picka, and *Die Knospe,* by Ottokar Ostrčil; also for Jaroslav Krička's overture to *The Blue Bird.* Karl Kovarovik, whose fiftieth birthday was celebrated at Prag, numbers among his operas *The Dog's Head, Fraquita,* and *Through the Window.* Wolf-Ferrari has now finished his *Amour Medecin.*

For orchestra, Vienna thinks the *Serenade* of Braunfels the most interesting novelty for some time; while Hamburg enjoyed his *Ariel's Song.* Zoellner's symphony, Op. 100, was well received in Bonn, while Bremen found Hugo Kaun's second symphony clear and pleasing. Busoni's *Brautwahl* suite won favor, while his *Turandot* as incidental music is rated as a wonderful example of whole-tone effects. Behring, of Zurich, received much praise for his Fantasie *Befreiung.* Oskar Fried's melodrama, *Der Auswanderer,* proved rather heavy. The success of Mraczek's *Max and Moritz,* an apparently unmusical subject, moves August Spanuth to suggest setting the Almanac. In Paris, *Marie Endormie,* by Ropartz, and a dainty Madrigal Lyrique by Grovlez, proved attractive. England is represented by Lady Dean Paul's delicate *Night on a Scottish Isle,* and Bainton's three *Celtic Sketches.*

Ghent is to have an interesting device at its exhibition next summer. A large mast will be arranged to take the sounds from the opera house at Rome by wireless telephony; and individual booths with receivers will enable exhibition patrons to hear the performances.

Another Massenet anecdote. An Argentine impressario sent the composer a photo with a request for autograph signature, and enclosed three francs for postage. As there is no royalty agreement between France and the Argentine states, Massenet replied, "I will keep the three francs as something on account for what you owe me." This reminds one of a Kipling incident. Some one wrote that author, enclosing a shilling, "I hear you get a shilling a word; please send me a word." Kipling replied with the single word, "Thanks," and kept the shilling.

CHORD ANALYSIS.

BY THOMAS TAPPER.

The average piano student has, usually, more facility in performing music than he has in making a correct theoretical analysis of it.

He arrives at this state of affairs in one of two ways: Either he is out for the admiration of his friends and neglects all but technical attainment; or, his study of theory fails to keep pace with his ability to play difficult music.

If the first of these reasons is his trouble he will come to when he has had so much admiration that it is no longer a novel experience. If the latter is his trouble, he can readily help himself; that is, if he cannot analyse difficult music, let him try easy music.

Even simple piano music is often puzzling to the novice in harmonic analysis because the chords, instead of appearing as clear and well-defined tone groups sounding simultaneously, are broken and, so to speak, scattered. To escape this trouble, let him begin his study of analysis with hymn tunes and simple four-part songs. In the simpler forms of these, the chord is usually a single, complete unit easily grasped by the eye. This simplifies the process of analysis which should proceed about as follows: I select as the composition for illustration, Sullivan's *Onward, Christian Soldiers,* because everyone either has a copy of a hymnal containing it, or can borrow one.

With the music before him the student should first answer these questions:

1. What is the key?
2. What modulation takes place in measures seven and eight?
3. Why is the skip to the dominant made so persistently in measures 18, 19, and 20?
4. Of how many phrases does this composition consist?
5. Is the melody confined to the soprano voice throughout?
6. Are any of the chords in close position?
7. How many dominant seventh chords are used?
8. Are any secondary seventh chords used?
9. Any suspensions?
10. What measures of the soprano exactly imitate the tenor?
11. Why is the soprano repeated so literally in measures 14, 15, 16?

When this preliminary work is done, he should play every chord in order, name it (whether triad or seventh chord), name its root, and in what inversion it appears. If any chords puzzle him, they should be marked and left for future study after more experience has widened his knowledge.

If this form of analysis be done faithfully it will not be long before the student can give his attention to the easier piano music, the word "easier" being used here in reference to comparative simplicity of chords.

As an illustration of this type of analysis, let him examine the *Prelude in C Major,* to the first Fugue of Bach's *Well Tempered Clavichord.* The chords are broken, but easily determined, for the rhythmic figure is uniform throughout. Even with little experience in analysis he will be able to name most of the chords used here.

The part songs of Hatton, Smart, Mendelssohn, Abt and others are admirable material for the purposes of analysis. With a new composition before him, the general information, such as is suggested in the list of questions above, should first be had, then a chord by chord analysis should follow.

This knowledge may not win the young pianist the admiration of the public. No person watching another analyzing a piece of music is apt to break out into applause. The operation is too quiet and contemplative. But in time the student will come into so much knowledge of music through contemplative analysis that it will begin to show in deeper musicianship made evident in his playing.

Then applause will begin again.

While the painter or sculptor must borrow the raiment for his idea from the human form or the landscape, the musician is alone with his inspiration. He listens to the voice of the spirit of the world, or, which is the same, of his own spirit speaking to him as in a dream; for it is only in dreams, when the soul is not disturbed by the impression of the senses, that such a state of absorption is attainable, and Vogel's saying of Schubert, that he composed in a state of clairvoyance, may be applied to all creative musicians.—*Francis Hueffer.*

Self-Expression in Piano Study

An Interview Secured Expressly for THE ETUDE with the Distinguished Virtuoso and Educator

PROF. MAX PAUER

Director of the Royal Conservatory at Stuttgart

[EDITOR'S NOTE.—Prof. Max Pauer was born in London, England, October 31st, 1866, and is the son of the eminent musical educator, Ernst Pauer, who settled in England in 1851, and aside from filling many of the foremost positions in British musical life, also produced a great number of instructive works, which have been of immeasurable value in disseminating musical education in England. His work on *Musical Forms* is known to most all music students. Prof. Max Pauer studied with his father at the same time his parent was instructing another famous British-born pianist, Eugen d'Albert. At the age of fifteen he went to Karlsruhe, where he came under the instruction of V. Lachner. In 1885 he returned to London and continued to advance through self-study. In 1887 he received the appointment at the head of the piano department in the Cologne Conservatory. This position he retained for ten years, until his appointment at Stuttgart, first as head teacher in the piano department and later as director of the School. During this period the organization of the famous old conservatory has changed totally. The building formerly occupied was very old and unfit for modern needs. The new conservatory building is a splendid structure located in one of the most attractive parts of the city. The old methods, old equipment, old ideas have been abandoned, and a wholly different atmosphere is said to pervade the institution, while all that was best in the old *regime* has been retained. Prof. Pauer made his *debut* as a virtuoso pianist in London. Since then he has toured all Europe except the Latin countries. He has published several compositions for the piano. His present tour of America is his first in the New World.]

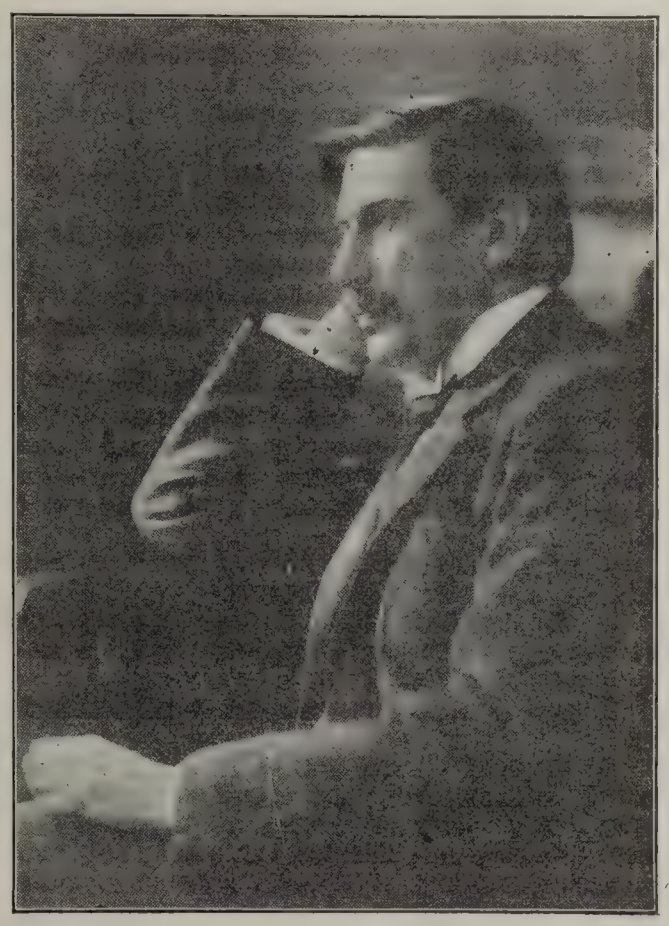
ACQUIRING THE REQUISITE TECHNIC.

"The preservation of one's individuality in playing is perhaps one of the most difficult, and at the same time one of the most essential tasks in the study of the pianoforte. The kind of technical study that passes the student through a certain process, apparently destined to make him as much like his predecessors as possible, is hardly the kind of technic needed to make a great artist. Technical ability, after all is said and done, depends upon nothing more than physiologically correct motion applied to the artistic needs of the masterpiece to be performed. It implies a clear understanding of the essentials in bringing out the composer's idea. The pupil must not be confused with inaccurate thinking. For instance, we commonly hear of the "wrist touch." More pupils have been hindered through this clumsy terminology than I should care to estimate. There cannot be a wrist touch since the wrist is nothing more than a wonderful natural hinge of bone and muscle. With the pupil's mind centered upon his wrist he is more than likely to stiffen it and form habits which can only be removed with much difficulty by the teacher. This is only an instance of one of the loose expressions with which the terminology of technic is encumbered. When the pupil comes to recognize the wrist as a *condition* rather than a thing he will find that the matter of the tight, cramped wrist will cease to have its terrors. In fact, as far as touch itself is concerned, the motion of the arm as a whole is vastly more important than that of the wrist. The wrist is merely part of the apparatus which communicates the weight of the arm to the keyboard.

INNOVATORS SHOULD BE PIANISTS.

"In my opinion the technical needs of the piano are likely to be far better understood by the virtuoso pianist than by one who has never been through the experiences which lead to the concert platform. Please do not infer that I would say that all teachers should be virtuoso pianists. I am referring particularly to the makers of methods. I am continually confronted in my teaching with all manner of absurd ideas in piano technic. For instance, one pupil will come and exhibit an exercise which requires her to press hard upon the keyboard after the note is struck. Just why there should be this additional waste of nerve force when it can have no possible effect upon the depressed key I have never been able to find out. There is enough nervous energy expended in pianoforte study as it is without exacting any more from the pupil. Pupils are frequently carried away with some technical trick of this kind like a child with a new toy. They do these things without ever consulting their own judgment."

The whole idea of technic then is to achieve a position *through* conscious effort, where one may *dispense with* conscious effort. Not until this can be accomplished can we hope for real self-expression in playing. Nothing is so odious as the obtrusion of technic in any



PROF. MAX PAUER.

work of art. Technic is the trellis concealed beneath the foliage and the blossoms of the bower. When the artist is really great all idea of technic is forgotten. He must be absorbed by the sheer beauty of his musical message, his expression of his musical self. In listening to Rubinstein or to Liszt one forgot all idea of technic, and it must be so with all great artists in every branch of art in every age. What we claim when we attend a recital is the individual artist, unrestrained by mechanical bonds.

Very few of the great masters of pianoforte playing have delved very deeply into the technical pedagogical side of their art, as for instance have Tausig, Ehrlich or Joseffy, all of whom have produced remarkable works on technic. Liszt's contribution to the technic of the instrument was made through his pieces, not through exercises; his contributions to the Lebert and Stark Stuttgart Conservatory method consist of two well-known concert studies. Personally, I am opposed to set methods, that is, those that pretend to teach the pupil factory-wise. Of what value is the teacher if he is not to apply his knowledge with the discretion that comes with experience?

Deppe's influence to this day is far more theoretical than practical. This does not imply that Deppe did not evolve some very useful ideas in pianoforte work. All of present technic is a common heritage from many investigators and innovators. Pianoforte teaching as a matter of fact, is one of the most difficult of all tasks. It is easy to teach it along conventional "cut and dried" method lines, but the teachers of real importance are those who have the ability, the gift, the inclination and the experience to make a brand new method for every pupil.

In order to develop the means to communicate one's message through one's art with the greatest effectiveness, there must be a mastery of the delicate balance between natural tendencies and discipline. If the student is subjected to too much discipline, stiff, angular results may be expected. If the student is permitted to play with the flabby looseness which some confuse with natural relaxation, characterless playing must invariably result. The great desideratum is the fine equilibrium between nature and discipline. This may seem an unnecessary observation to some, but many students never seem to be able to strike the happy medium between marching over the keys like a regiment of wooden soldiers, or crawling over them like a lot of spineless caterpillars.

AVOID MACHINE-LIKE PLAYING.

There is a certain "something" which defines the individuality of the player, and it seems well nigh impossible to say just what this something is. Let us by all means preserve it. Imagine the future of music if every piece were to be played in the selfsame way by every player like a series of ordinary piano playing machines. The remarkable apparatus for recording the playing of virtuosos, and then reproducing it through a mechanical contrivance, is somewhat of a revelation to the pianist who tries it for the first time. In the records of the playing of artists whose interpretations are perfectly familiar to me, there still remain unquestioned marks of individuality. Sometimes these marks are small shortcomings, but which, nevertheless, are so slight that they do no more than give character. Look at a painting by Van Dyke, and then at one upon a similar subject by Rembrandt, and you will realize how these little characteristics influence the whole outward aspect of an art work. Both Van Dyke and Rembrandt were Dutchmen, and in a sense contemporaries. They used pigments and brushes, canvas and oil, yet the masterpieces of each are readily distinguishable by any one slightly familiar with their styles. It is precisely the same with pianists. All of us have arms, fingers, muscles and nerves, but what we have to say upon the keyboard should be an expression of our own minds, not a replica of some stereotyped model.

When I listened to the first record of my own playing, I heard things which seemed unbelievable to me. Was I, after years of public playing, actually making mistakes that I would be the first to condemn in any one of my own pupils? I could hardly believe my ears, and yet the unrelenting machine showed that in some places I had failed to play both hands exactly together, and had been guilty of other errors no less heinous, because they were trifling. I also learned in listening to my own playing, as reproduced, that I had unconsciously brought out certain nuances, emphasized different voices and employed special accents without the consciousness of having done so. Altogether it made a most interesting study for me, and it became very clear that the personality of the artist must permeate everything that he does. When his technic is sufficiently great it permits him to speak with fluency and self-expression, enhancing the value of his work a thousandfold.
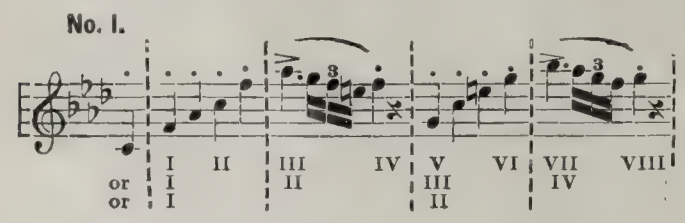
BROAD UNDERSTANDING NECESSARY.

"It would be a great mistake for the student to imagine that by merely acquiring finger dexterity and a familiarity with a certain number of pieces he may consider himself proficient. There is vastly more to piano playing than that. He must add to his digital ability and his repertoire and comprehensive grasp of the principles of music itself. The pupil should strive to accomplish as much as possible through mental work. The old idea of attempting to play every single study written by Czerny, or Cramer or the other prolific writers of studies is a huge mistake. A judicious selection from the works of these pedagogical writers is desirable but certainly not all of them. They are at best only the material with which one must work for a certain aim, and that aim should be high artistic results. It should be realized by all students and teachers that this same study material, excellent in itself, may actually produce bad results if not properly practiced. I have repeatedly watched students practicing industriously, but becoming worse and worse and actually cultivating faults rather than approaching perfection. The student must always remember that his fingers are only the outward organs of his inner consciousness, and while his work may be mechanical in part he should never think mechanically. The smallest technical exercise must have its own direction, its own aim. Nothing should be done without some definite purpose in view. The student should have pointed out to him just what the road he must travel is, and where it leads to. The ideal teacher is the one who gives the pupil something to take home and work out at home, not the one who works out the student's lesson for him in the classroom. The teacher's greatest mission is to raise the consciousness of the pupil until he can appreciate his own powers for developing an idea.

FREEDOM FROM CONVENTION.
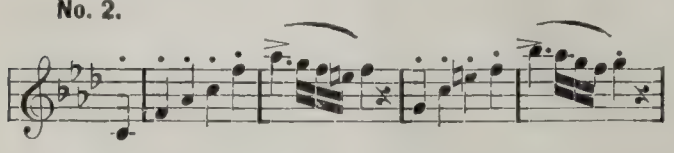
"Oh the horror of the conventional, the absolutely right, the human machine who cannot make an error. The balance between the frigidly correct and the abominably loose is a most difficult one to maintain. It is, of course, desirable that the young student pass through a certain period of strict discipline, but if this discipline succeeds in making an automaton, of what earthly use is it? Is it really necessary to instruct our little folks to think that everything must be done in a "cut and dried" manner. Take the simple matter of time, for instance. Listen to the playing of most young pupils and you will hear nothing but a kind of "railroad train" rhythm. Every measure bumps along precisely like the last one. The pupil has been taught to observe the bar signs like stone walls partitioning the whole piece off into sections. The result as a whole is too awful to describe. As a matter of fact, the bar signs, necessary as they are as guide-posts when we are learning the elements of notation, are often the means of leading the poorly trained pupil to a wholly erroneous interpretation. For instance, in a passage like the following from Beethoven's F minor Sonata, Opus 2, No. 1 (dedicated to Joseph Haydn), Beethoven's idea must have been the following

No. 1.



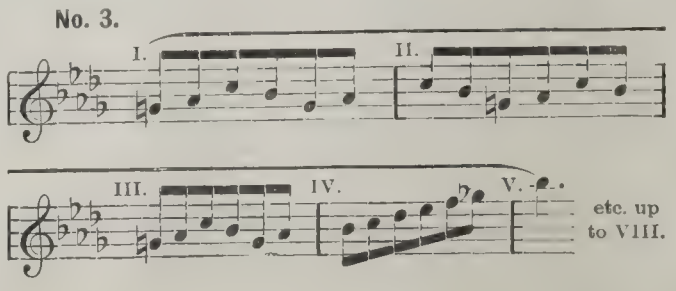
before it was divided into measures by bar lines as now found printed.

No. 2.



The trouble with the pupil in playing the above is that he seems inclined to observe the bar lines very carefully and lose all idea of the phrase as a whole. Music should be studied by phrases, not by measures. In studying a poem you strive first of all to get the poet's meaning as expressed in his phrases and in his sentences; you do not try to mumble a few words in an arbitrary manner. The pupil who never gets over the habit of playing in measures, who never sees the composer's message as a whole rather than in little segments can never play artistically. Many students fail to realize that in some pieces it is actually misleading [illegible]ats in the measure. The rhythm of the piece as a whole is often marked by a series of measures, and one must count the measures as units rather than the notes in the measures. For instance, the following section from a Chopin Valse, Opus 64, No. 1 (sometimes called the *Minuet Valse*), may best be counted by counting the measures thus:

No. 3.



Every pupil knows that the first beat in each ordinary measure of four-quarter time carries a strong accent, the third beat the next strongest, and the second and fourth beats still weaker accents. In a series of measures which may be counted in fours, it will be found that the same arrangement often prevails. The pupil will continually meet opportunities to study his work along broader lines, and the wonderful part of it all is that music contains so much that is interesting and surprising, that there need be no end to his investigations. Every page from a master work that has been studied for years is likely to contain some unsolved problem if the student can only see it right and hunt for it.

LEARN THINGS FOR YOURSELF.

BY HEINRICH G. LOUIS.

"Oh, I can't stand this any longer," said the Music Teacher sinking into a chair on the porch.

"What's the matter?" asked the Candid Friend, from the depths of the hammock.

"Matter? Why, everything's the matter. I'm going to give up, I know when I've had enough, and it's right now."

And the Music Teacher put her handkerchief to her eyes and betrayed every possible sign of emotion. The day was hot and sultry, and the Candid Friend was fat and motherly. She grunted a little as she got up from the hammock and went over to her friend.

"Now," she said, taking the Music Teacher's hand, "suppose you tell me all about it."

"Oh, it's that horrid little Beatrice Edwards. I've worked like a slave over her, and I'll never do a thing for her again."

"Why, I thought she was one of your favorite pupils!"

"So she was till this afternoon. Mrs. Edwards asked me to lunch to meet the Wesendoncks—you know them? They have hosts of children. Both Mrs. Edwards and I thought it would be a splendid thing for me to meet them, as they are so interested in music, and I know they are looking for a teacher for the children.

"The lunch passed off very nicely and I thought Mrs. Wesendonck was charming. She was simply lovely to me all the time. She knew all the places in Germany I went to last summer, and we had a lovely talk over things. After lunch we all went into the music room, and I played something, and Mildred Wesendonck—Mrs. Wesendonck's niece, you know—she played something, and finally Mrs. Edwards told Beatrice to play one of her pieces.

"I grew nervous at that, of course, but I tried not to show it. I told her to play Grieg's *Scherzo in E Minor*. You know, she plays it beautifully at the studio when I'm there to watch her."

Here the Music Teacher broke down once more and wept.

"Well, what next?"

"Well, would you believe it? That little wretch played a few measures, then she stopped, and said she couldn't go on. And the bit she did play she got all wrong. The Wesendoncks knew Beatrice had been studying with me, and, of course, they were awfully sympathetic and all that, but I know for a fact they'll never ask me to teach the children, and Mrs. Edwards was as mad as could be.

"To think of all the time I've wasted on that child! I've watched over her like a guardian angel. I counted for her, played the tune an octave higher for her while she was learning it. Sometimes I would just hum it while she was playing, and let her do it for herself. I've done everything I could for that child. I never had anyone do as much for me as that. I had to learn it all by myself. Old Professor Kinderschlagen never did anything like that over in Munich. He used to go to sleep half the time, and only woke up when I made a mistake."

"Yet you learnt to play the piano," said the Candid Friend thoughtfully.

"Oh, yes, I learned to play; but I had to do it all myself. He hardly did a thing except criticise and get cross whenever I made the same mistake twice."

"I think perhaps that was why you learned to play," said the Candid Friend slowly, as if she had an idea.

"Why, what do you mean?"

"Simply that the Professor left you alone so as to learn things for yourself, instead of having them told you all the time. You know, nobody remembers how to do things that somebody else does for them all the time. You've been helping Beatrice too much."

"Oh, how can you say such a thing? I think you are simply horrid."

"Well, I can't help it. You've been helping the child, and helping the child, until she simply cannot do a thing without having you sit by her and show her how. She never remembered anything you ever told her because she never had to. Every time she did anything wrong you told her all over again—and probably admired yourself into the bargain for your seraphic patience. Your old German professor had taught hundreds more pupils than you ever have, and he knew what he was doing when he left you alone except when you kept on making the old blunders. *He taught you to think for yourself.*"

The Music Teacher sat up, her eyes blazing with wrath. "How dare you say such things? How can you be so unsympathetic? I'll never speak to you again as long as I live." She got up, standing very erect. "I hate you," she added. Then she strode majestically into the house.

The Candid Friend sighed to herself and moved back to the hammock, where she philosophised over the ingratitude of mankind as other Candid Friends have done before her.

About an hour later, however, the Music Teacher came out onto the porch and went over to the hammock.

"I think it was awfully mean of you to say what you did just now," she said. "But all the same, I'm afraid you were right. I'm sorry I got so crazy, dear. I'm a good girl now, though, and in future I'll take care that my pupils learn things for themselves."

WHAT IS MEANT BY GREAT INTERPRETATIONS.

BY SIR HUBERT PARRY.

THE perfectly exact and faithful reproduction of what is set down on paper is not what is wanted of a great interpreter. We want his interpretation to tel us something which widens our horizon, something which makes us realize more fully the interest and greatness of the work interpreted. It may be contended that the doctrine is a perilous one if it is applied to the ordinary ruck of mortals; but it is also perilous to cross a street when cabs are running riot therein But people do take the risk when they want to get on the other side. We should not condemn their venturing across the street but rather their manner o doing it.

It is the same with the principle of interpreting musi or the drama in the light of individual temperament When an absolutely incompetent person presents hi temperamental view of some great work of Beethoven's even if the public welcome it as a novelty, there ar always sufficient sane people left to see that the foolish and inadequate presumption gets its due meed o appraisement. Reasonable men would not on that account condemn the principle of interpreting in the ligh of temperament, but the inadequacy of the individua interpreter.—From *Style in Musical Art.*

It is a pity that it is impossible to acquire musica culture as easily as reading and writing; for the pleasure of diving into the depths and beauties of the score of a masterwork is as great and intense a pleasure a any in the whole range of art.—*Schumann.*

The Music of the People in Russian Masterpieces

From an Interview with

MODESTE ALTSCHULER

Conductor of the "Russian Symphony Orchestra"

[EDITOR'S NOTE—The first section of this article on the music of the Russian people, one of the most interesting discussions of the subject which has yet appeared in English, was published in THE ETUDE for March.]

RUBINSTEIN'S PLACE IN RUSSIAN MUSIC.

The position of Rubinstein in the musical art of the Russias is looked upon by Russians as that of the virtuoso and educator rather than that of the composer. However worthy Rubinstein may have been as a composer, the fact that he did not employ Russian material to any extent deprives him of being classed with the great Russian composers. With so much riches at hand he failed ever to pick more than a few pearls from truly Russian soil.

However, there can be no question that Russia owes Rubinstein a very great debt for his invaluable service to the cause of music in Russia through his tireless efforts to found worthy musical schools in the country. Although Katherine II in 1796 made an attempt to found a music school in Russia it was a school in name only. In the fifties when Rubinstein returned to his native land with great fame there was no music school in the country worthy of the name. Through an aunt of the Czar he was enabled to get funds to start the St. Petersburg Conservatory, which was opened in 1862. Shortly thereafter the Moscow Conservatory was started under the direction of Nicholas Rubinstein, brother of Anton. To-day there are doubtless about one hundred and twenty conservatories in Russia, many of them excellent in the results they are producing.

Glinka must be regarded as one of the greatest interpreters of the Russian nationality. None before him have produced Russian music—that is, Russian national music as music, in the same sense as did Glinka. To be truly national, to express the soul of the people, it is necessary to go to the root, to the national life itself. He was at home in the world not only of Slavonic melody, but of Slavonic sentiment and Slavonic history. In *A Life for the Czar* he created a national opera. The music of the opera, *A Life for the Czar,* was an immense advance over anything that had previously been attempted by Russian composers. A great deal of the musical material for the *A Life for the Czar* is actually taken from national resources. In the last act of the *A Life of the Czar,* Glinka has concentrated the ardent patriotism and the intense human sympathy, which is common to the whole school of which he is a founder—a school which was to include Rimsky-Korsakoff, Glasunow, Balakirev, Mussorgsky, Dargomyzhski, Borodin, Tchaikowsky, Rachmaninoff, Wasilenko, Gretchaninow, Scriabin, Azensky, Liadow, Ibynsky, Ippolitow-Ivanow, Spendiarow, Taneiew, Tscherepnin, and others.

Tchaikowsky's musicianship and innately musical temperament combined with the free use of Russian folk song material have given his compositions a distinctiveness which inspires and enthralls as well as charms and delights. However, without reflecting in the least upon Tchaikowsky's genius, I think that American people owe it to themselves in all justice to become better acquainted with many of the truly masterly works of the other Russian masters.
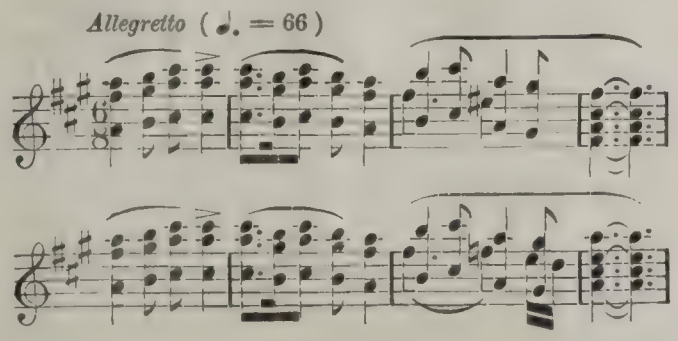
THE WIDENING APPRECIATION OF RUSSIAN MUSIC.

The vastly increased appreciation of Russian music was inevitable. The treasures existed and the world was sure to find them out sooner or later. The advance has been much greater since Tchaikovsky, because the real mines of genuine Russian melody and harmony have been opened since then. Glinka, while nationally Russian, has been obscured by the more recent men who have been for the most part men of the people. Practically all of them have come from small towns and small cities, and have been compelled to work for their success and have been obliged to get in touch with the every day people to do it. Glinka, it will be remembered, had every advantage. He was favored by the kind of fortune that weakens rather than fortifies. His father, for instance, had a whole orchestra of serfs which was placed at the boy's command whenever he wanted to hear them play.



A. SCRIABIN.

The child in Russia is brought up with music all around him. His nurse has a special song with which to awaken him and another special song to lull him to sleep. There is a special song to call you to dinner—if you are not a very hungry boy and get to the table before the nurse performs her vocal dinner bell. If you are sick your mother sings you a song, part prayer, part superstition, part lullaby, which may do you far more good than the doctor's drugs. There is a song for nearly every disease. For instance, if you had the measles your mother or your nurse would sing



While in Russia four years ago, I had many occasions to speak to Ippolitov-Ivanov regarding folk-songs in Russia, and he called my attention to a *Berceuse,* the theme of which is used by the Caucasian women as a lullaby for the children affected with the measles. Tschaikovsky has used the first four measures of the same theme in the *Arabian Dance,* from his *Casse Noisette* suite, while Ippolitov has developed it to a greater extent in his lovely piano piece. After all it is a folk-song melody, so every composer is entitled to the use of it.

FOREMOST RUSSIAN ORCHESTRAL MASTERPIECES.

The following is a very comprehensive list of the best known Russian works for orchestra. Many of these are based in part upon the folk songs of the people. By far the greater majority have had their first presentation in America through the Russian Symphony Orchestra, assisted by many other artists, and in some cases the composers themselves. They represented the compositions most in demand by those who love Russian music. Unfortunately, only a comparatively few are available to the student through piano arrangements. Some are not published for piano, and others are suitable solely for the orchestra. However, the list itself is worthy of preservation, if only as a catalogue of the foremost Russian orchestral masterpieces.

AFFANASIEFF, *Intermezzo Ruse,* from his string quartet, adapted for string orchestra by Modest Altschuler. ARENSKY, Symphony No. 1, Suites 2 and 3. Variations on the Tschaikowsky theme *Christ when a child a garden made and many roses planted there.* Violin Concerto. BALAKIREV, *Islamey,* Oriental Fantasie for Piano; *Thamara,* Symphonic Poem. BORODIN, Excerpts from *Prince Igor;* Overture, Dances, Baritone Aria *O, Give Me Freedom.* BUBECK, *Polonaise.* CHOPIN, Grand Polish Fantasie, acc. orchestrated by Safonoff. CONUS, Suite, Child's Life. CUI, *Valse.* DARGOMIJSKY, *Kazatchok,* Russian dance; *Petite Romance,* from the Rustic Suite. GLAZOUNOV, Symphonies No. 3 and 8; Symphonic Poem *Stenka Razin;* Suite, *Middle Ages; Spring,* Musical Tableau; *Scene de Ballet,* Suite; Prelude, *Raymonda;* First Tableau from the Ballet *The Seasons,* "Winter;" Scene dansante; Violin Concerto; Andante Funebre arr.; *Ay Ouchnem,* Russian Folksong of the Bargemen. GLIERE, Symphony E-flat. GLINKA, Overture, *Life for the Czar;* Overture, *Russian and Ludmilla; Kamarinskaya,* Fantasie. ILYINSKI, Suite, *Nur and Anitra;* Symphonic Fragment, *Psyche.* IPPOLITOV-IVANOV, Caucasian Sketches, Suites No. 1 and No. 2 (Iveria); Armenian Rhapsodie; *Intermezzo Russe* for strings adapted from the string quartet by Modest Altschuler. JAERNFELT, Symphonic Poem, *Korsholm;* Berceuse. KAJANUS, Rhapsodie No. 1. KALLINIKOV, Symphony No. 1. LIADOV, Musical Tableau, *Baba Yaga; Kikimora,* Legend; Eight Russian Folk Songs; Symphonic Sketch, *Enchanted Lake.* LIAPOUNOV, Piano Concerto introduced by Julius Isserliss; Oukraine Rhapsodie, MOUSSORGSKY, Introduction to Act 1 from the opera *Khovanstschina;* Introduction and Hopak from the opera *Sorotschinskaya Yarmarka;* Persian Dances, Turkish March; Musical Tableaux (humoresque); Fantasie, *Night on the Bald Mount.* NAPRAVNIK, Intermezzo, *Night;* from the opera *Dubrovsky;* Russian Dance adapted for string orchestra from the string quartet by Modest Altschuler. RACHMANINOV, Bohemian Capriccio; Fantasie, *Cliff;* Isle of Death, *Tone Poem,* introduced and conducted by the composer; Symphony No. 2; 2d Piano Concerto; Suite for 2 pianos; *Tears.* RUBINSTEIN, *Russkaya* and *Trepak;* Fantasie for Piano; Fifth Piano Concerto; D-minor Piano Concerto; Russian Dance; *Don Quixote,* Fantasie; Arias from *Demon,* and the Ballet Music *Lezghinka.* SCRIABIN, Symphonies Nos. I, III and IV; Piano concertos introduced by the composer. SEROV, Dance of the Cosacs. STRAVINSKY, Fantasie, *Fireworks.* TANEIEV, First Symphony; Overture and Entr'acce to *Oristee.* RIMSKY-KORSAKOV, *Sadko,* Tableau; Symphony, *Antar;* Symphonic Suite, *Scheherezada; Cappriccio Espagnol;* Suite, *Tsar Saltan;* Introduction and Procession from the *Golden Cockerel; Twig,* Russian folksong; *Christmas Eve,* Suite; *Mlada,* Act III; *Snow White,* Suite; Overture, *May Night. Tchaikovsky,* Symphonies Nos. I, III, IV, V, VI, *Manfred;* and Violin Concerto. Piano Concerto in G, *March Slav;* Overture, "1812;" Excerpts from *Mazeppa, Battle of Poltava,* and Dance; Excerpts from *Pique Dame; Eugene Onegin,* Act I; Fantasie, *Romeo and Juliet;* Fantasie, *Tempest; Autumn; Nutcracker Suite;* Waltz, *Sleeping Beauty;* Waltz, *Snow Flakes,* with chorus; Aria, *Iolantha;* Theme and Variations, Roccoco; *Andante Cantabile,* from the first string quartet; *Andante,* from the string sextet; Vocal Quartet, *Night.* VASILENKO, *Garden of Death,* Tone Poem. ZOLOTAREV, *Hebrew Rhapsodie.*

It should be very interesting for Americans who are studying with the hope of becoming composers to review the astonishing progress of the Russias in seventy-five years. Glinka was born in 1804, and did not commence to write as a real master until about 1834. Prior to that time Russia imported its music from other lands, but neglected the riches at its own threshold. The succeeding masters made themselves familiar with the music of other lands, but did not lose sight of their Russian heritage. In less than a century the land of his Imperial Majesty the Czar has emerged from musical obscurity to foremost rank among the musical nations of the world. America may have no century-old mine of folk-melody of its own, but are not the folk melodies of all the world the common possession of the nation which has held its arms so wide open to the liberty-loving people of all lands? Perhaps in the melting pot there may come a new art that shall be even closer in touch with the heartbeats of mankind. The compositions of MacDowell and others have us that this prophecy is very likely to be realized.

Helpful Letters from Active Etude Readers

A PLAN FOR MAKING "THE ETUDE" OF BENEFIT TO READERS.

To the Editor of THE ETUDE:

As soon as THE ETUDE arrives, I read it from cover to cover, marking the articles I specially want my pupils to read. I also have them look over the advertising so that they can keep in touch with the big schools and know what is going on in the musical world. When they bring their ETUDE to the lesson, I mark theirs by my own copy, or have them do it after the lesson is over. We also go over the music together, I taking one hand and my pupils the other, thus getting it faster than could otherwise be done. The most suitable pieces are also marked for future reference.

Songs are specially valuable for note reading. I play the accompaniment and let the pupil play the voice part, and it is surprising how few pupils can go through even a simple song in this way without making a mistake. By these means I have created among my class a lively interest in THE ETUDE, and the children's eyes sparkle when they tell me it has come.

When I am sure that a pupil would be benefited by THE ETUDE, I do not wait to ask her or her parents if they wanted it, but subscribe for it as I would bring her any other music she should have, though I never renew without asking if they wish to continue it. I have had only two requests not to continue it in four years.

DAISY PHILLIPS.

HOW THE SCHOOL TEACHER MAY HELP.

Editor of THE ETUDE:

THE music teacher in the public school holds a very responsible position in guarding the voices of children that come under her care. Many teachers on the other side claim that no child should be allowed to sing until the age of seventeen is reached. Absurd! Think of the dozens of cases of boys in boy choirs who have become famous in after life. When I see a delicate little plant growing crooked I do not hesitate to plant a stick beside and bind it up so that when it reaches maturity it will be sightly. Consequently, in my public school work I do not hesitate to correct any vocal faults that may be evident in the work of the child and then give exercises which may remedy them. The great advantage we public school teachers have is in laying the foundation, teaching our pupils to read music, write music and talk music.

LAMONT A. COLLOM.

HOW TO BIND AND CARE FOR MUSIC.

To the Editor of THE ETUDE:

1. Many volumes of studies are put together in such a way that they soon fall to pieces. This can easily be avoided by binding at home. To do this, cut a strip of linen the length of the book and about two inches wide, and place over the binding; paste it on the back and front cover, leaving the binding free from paste. Next punch three holes through book, linen and all—one in the middle of the book from end to end, and one half-way between it and each end, and about half an inch from the binding, using a harness punch or a coarse darning needle. Run a piece of No. 2 ribbon through each hole and tie very loosely, so that the book will open. When open the ribbon should lie in three little strips across the edges of the two pages.

2. When the edges of music get torn they can readily be mended by pasting together with the gummed strip cut from a new envelope cut in convenient lengths.

3. A good cover to hold several sheets of music may be made from two of the heavy card-boards that come in packages of music. Paste a strip of heavy paper up the back to form a hinge (like a book), leaving, say, half an inch between the edges of card-board. If labels (such as "1st Grade Pieces") are pasted on the front cover it will save time for the busy teacher.

Yours very truly,

GRACE RAUCH.

THE SEA OF MUSIC.

To the Editor of THE ETUDE:

A recent issue of THE ETUDE contained the statement that music cannot be defined in exact terms. This is, of course, true, but the following speech of Petronius in Sienkiewicz's *Quo Vadis,* seems to me to be the most beautiful tribute to music that I have ever read. Petronius is speaking to Nero, and in a somewhat ironical vein, but this in no way detracts from the beauty of the simile:

"When I listen to poetry; when I look at a beautiful statue, temple or picture, I feel that I comprehend perfectly what I see; that my enthusiasm takes in all that these can give. But when I listen to music (especially thy music) new delights and beauties open before me every instant. I pursue them, I try to seize them; but before I can take them to myself, new and newer ones flow in just like waves of the sea which roll on from infinity. Hence, I tell thee, that music is like the sea. We stand on one shore and gaze at remoteness, but we cannot see the other shore."

ELIZABETH C. COBB.

MUSIC IN A MINING CAMP.

To the Editor of THE ETUDE:

Picture, if you can, a tiny mining camp buried in the foot hills of the Sierras; a camp comprised of about fifteen families—large enough to support a school, postoffice, "hotel" and one saloon, but too small for a store of any description. It is five miles from the nearest railroad, four miles from the nearest store. A library is unheard of, really good books are a rarity, education is not considered vitally essential to a girl if she can do housework and cook, nor to a boy, for he can go away where mines are running and obtain work. Such is our camp.

When the mines were running we boasted a band, but camp is dead now, the band men have departed.

About a year ago, that is, a couple of months after the band broke up, one of the ladies asked me to give her grand-daughters music lessons—piano, you understand. That was the beginning of my class. Soon my pupils numbered eleven—girls only.

To catch their interest was easy—anything new takes well until the novelty wears off. Sheet music held the interest of all children as they are proud to be able to play "pieces." But sooner or later even that will be an old story. Then—last December—I gave a recital in the hall, much to their delight. Being a little uncertain as to the enthusiasm of our audience, I introduced four songs into our program. That isn't exactly proper in a recital, but it agrees with my "preaching" that a teacher's first duty is to gain the child's interest, her second to hold it, and, her third, to teach.

I planned giving a mixed entertainment—songs, piano solos and duets, recitations and a dialogue—next month. To that end I opened an elocution class, for my piano pupils only, which met every Friday at 7 P. M. But the flood came along and ruined the hall piano, thus putting our public appearance out of the question. The children were so disappointed that they lost interest in everything.

To counteract that, I obtained some Beethoven buttons and gave one to each child, saying, "We will have a club." I then told them of the master's life and showed some pictures pertaining to the subject. Next in order came the club plan. I proposed that it meet immediately after the elocution class; that half of the class give piano solos at the second meeting, the other half at the fourth meeting. At the first and third meetings I proposed to teach them the songs we were to have had in the entertainment—teach the "dialogue" singing, as I call it, the motions, etc., just as though for a public performance. Each night if we finished the allotted work early they might sing their favorite songs.

My proposal, at the end of the first evening, was accepted unanimously, and so far has been very successful. The children are learning to face an audience without bashfulness, to stand still while speaking and singing, to use gestures economically but effectively. They are learning unconsciously, which is, I think, the best way. They thoroughly enjoy the work.

I never have to complain of poor music lessons—the one condition attached to the club is that their lessons be learned well.

MRS. ——— ———

DEVELOPING A CHILD'S TASTE FOR MUSIC.

BY MIRIAM C. COIT.

ONE of the difficulties which beset the path of the teacher is the fact that many of her pupils are, as it were, "transient guests." They come for a few lessons, then something happens to prevent them coming any more. Perhaps their parents decide that they have enough work to do at school, or perhaps the children themselves are "unmusical." In any case it is difficult for a teacher to know what to do with pupils of this kind. It has been said that we should act as though we were going to live forever, but should be prepared to die to-morrow. So we should teach our pupils as thoroughly as if we expected to retain them for years, but also remember that the lessons may stop at any time.

It is necessary, therefore, that we should do our utmost to gain the interest of such pupils by giving them as much insight as possible into the beauties of music, as well as expecting them to do their technical work. Children can be taught to love the classics at a very early age, and the pupils of a conscientious teacher, if retained long enough, are taught to have a real regard for the works of Bach, Haydn, Mozart, Beethoven, Chopin, Schubert, Brahms, Grieg and many others. But this cannot be accomplished if the pupil has to wade through a lot of mechanical etudes and "studies" before being allowed to come in contact with compositions of real musical worth. Mr. Mathews has said that "these 'system' victims often do not know a single work of art, in the sense of loving it, and taking pleasure in hearing others play it." A pupil of Dr. William Mason has said that this great teacher never gave her a "study," in the ordinary sense of the word, the whole time she was with him, but invented "studies" out of the technical difficulties in each piece.

Dr. Mason knew that life is too short for everything, and chose that which would develop the heart as well as the hands. Surely we can do as much for the children who come to us for only a few lessons. According to Mr. Finck, the country is badly in need of good listeners. By teaching children early in life to appreciate what is best in music, as well as training them to play the piano, we are doing work for which they will have reason to be grateful to us all their lives. Once people have learned in their childhood to love good music, they will never altogether lose their taste for the works of the great masters.

PARENTAL OPPOSITION TO THE MUSICAL CAREER.

BY J. FULLER MAITLAND.

THE determination to take up music in earnest often involves a struggle between the young musician and those in authority over him, who may have more ambitious views for his future. It is the commonest condition of the struggle that the parents who have been most proud of their precocious offspring's inchoate performances are precisely those who set themselves most steadfastly against the adoption of music as a profession. The ranks of the amateurs are filled with those who have failed in the unequal contest, and who have been prevailed upon to regard music as the secondary thing in their lives, as a recreation rather than as a serious pursuit. Amicable friends are apt to think they have summed up the whole question when they have pointed out to the disappointed musician that his art is "such a charming resource!"

This strange yet common habit of mind, and the hindrances which, as a result are placed in the way of the musical aspirant, tell very hardly upon individuals, but, after all, the fact that the musical profession is still regarded with some apprehension by many anxious parents of the old school is perhaps less disadvantageous to the art than may at first appear. The overcrowding of the profession is bad enough now, but what it might become if all parental objections and prejudices were swept away it is impossible to conjecture. . . . Against the supreme degree of natural ability, no bar will be of the slightest avail; genius will contrive to manifest itself in spite of all that parents can do, and it is no great harm that a certain number who might attain mediocrity in the profession are kept out of it.—*The Musician's Pilgrimage*



The Secrets of Artistic Phrasing

By DR. HUGO RIEMANN

Professor of Music at the University of Leipsic

In the past twenty-five years there has been so much discussion, both verbally and in writing, of the so-called "art of phrasing" that one dare not have the illusion that there is any general agreement upon the subject. In fact, just the opposite is the case, as may easily be seen if one will take two articles by representative European writers in leading music journals or two different editions phrased by different editors and place them side by side.

For over thirty years my name has been closely connected with this subject. (My first article upon phrasing appeared in the *Musikalisches Wochenblatt* in 1882.) Since that time no one has written upon the subject without recognizing my position. Accordingly, I believe that I have at least to a certain extent become acquainted with what the musical authorities (*Schriftsteller*) mean in their writings upon phrasing, and also what art principles have developed from the subject of phrasing.

A LENGTHY INVESTIGATION.

My first encounter with the subject of phrasing dates from the time that I first read Mathis Lussy's *Traite de l'expression musicale* (Paris, 1873) and Rudolph Westphal's *Allgemeinen Theorie die Musikalischen Rhythmik seit Sebastien Bach* (Leipsic, 1880). Both books revealed to me that the contemporary ideas upon musical theory had lost sight of the connection between rhythm and harmony—that up to this time no sufficiently clear study of elementary musical form was available, and that the theses to be found in the works upon musical composition by Marx and Lobe were formulated upon an unimaginably false premises.

Westphal and Lussy both point emphatically to the fact that the musicians of the second half of the nineteenth century all adopted the single measure—that is, the notes that would be included between two bar signs—as the basic element, or the foundation stone, of the musical outline. The publication of these books did not bring about the criticism of the musical public against any desecration of accepted rhythmical conceptions of the musician. On the contrary, the world at large had no idea what these two contending critics really wanted. Their books, therefore, did not attract much attention, and it was not until my friend Karl Fuchs, of Danzig, and I revealed the great importance of these problems that the conservative musicians were aroused to the significance of the matter and commenced a fight against the iconoclastic new ideas which opposed the old-fashioned ideas then in vogue. At the same time I unexpectedly received a commission from a leading German firm of music publishers, requesting me to make new critical editions of the Mozart and the Beethoven piano sonatas.

OLD TRUTHS RE-SPOKEN.

Eventually I realized that my ideas were not new, but nothing more than old truths, which, like the Sleeping Beauty in the fairy tale, were awakening after a century-old slumber. Much the same happened in connection with my system of harmony (published 1873), which was based upon that of Arthur von Ottinger (published in 1866), and it took me ten years before I could trace the connection between that and the double system of Tartini (1754) and Zarlino (1558).

At first I was satisfied with the revelations of Lussy and Westphal, and it was only during the course of several decades that I realized the importance of the study of the up-beat in the everyday work of the teacher. It was only then that I realized that the masters of Paris in the time of Franco of Cologne laid the foundations of their system of marks for ties, etc. I mention this matter of historical research because in my opinion it is not the newness of the system that gives it value, but rather the established antiquity which guarantees the exact worth of the matter.

But I have not the intention of wearying the readers of The Etude with a lengthy historical research. It is enough, however, to emphasize the fact that in phrasing we have nothing to do with ingenious contrivances that would reverse old ideas, nor the whims of eccentric fanatics, but rather with the restitution of old and widely accepted ideas, and particularly their proper use in connection with the treatment of the different forms of composition. Therefore, in the following I shall endeavor to omit all philosophical, historical and æsthetic ideas and bring out what the real meaning of "phrasing" is, and indicate something of the significance of our present method of marking compared with the old methods. First of all, let us consider the importance of phrasing of piano music in leading the average player and listener to a better understanding of the music.

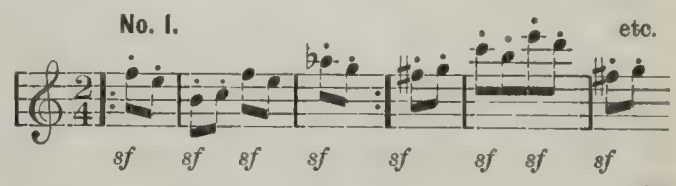
I. ARTICULATION AND PHRASING.

At the very first we must note that the term phrasing is used by many with impropriety in connection with the marking of *legato* and *staccato*, as well as the associated terms *portato* and *leggierro*. These terms, in fact, have only been used since the last half of the eighteenth century. Despite the great importance of these terms, they could really be dispensed with. The most important principle of phrasing (even in the case of instruments, where the attainment of a real *legato* is impossible) is that with certain limitations phrasing is possible in *staccato* playing, as well as in *legato*. The study of phrasing therefore excludes the interpretation and embellishment of the tones through the introduction of the special study of proper articulation. Precisely as in speech we discriminate between certain vowels and different forms of the consonants so that the continuous meaning of the words, phrases and sentences may not be disturbed, so in music through the changing of the bow in string instruments, through tonguing in the wind instruments and through the uplifting of the fingers in piano playing, do we discriminate between motives and phrases.

Ordinarily the notes which the eye sees at once belong together because this is indicated by means of rests and *legato* signs are thought by the student to be the only phrases or groups which he should observe. But there are, nevertheless, numerous examples of compositions where, because of separated notes, *staccato* groups, etc., there is no means of indicating the ends of the phrase groups, and also where in many cases the last note of one phrase would be held for its full length, so that the first note of the following phrase is joined to the last note of the previous phrase.

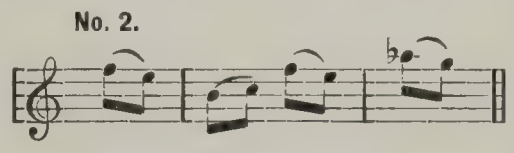
In order to show the necessity for an understanding of the deeper meaning of phrasing we need but to mention pieces in which the *staccato* touch prevails through the entire composition—for example, the Twenty-eighth Variation of Beethoven (Opus 120) on a Valse of Diabelli:

No. 1.



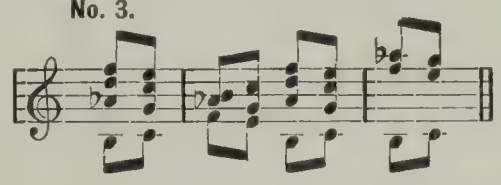
Although nothing is bound together in this passage, nobody will regard these notes as separate tones, but rather as several interconnected motives. The *sf.* demanded by the printed signs separate the theme into sections of two notes quite as effectively as though the passages were indicated by slurs, as in the following manner:

No. 2.



since in the following the harmony of every second chord is a resolution of the *diminished seventh:*

No. 3.

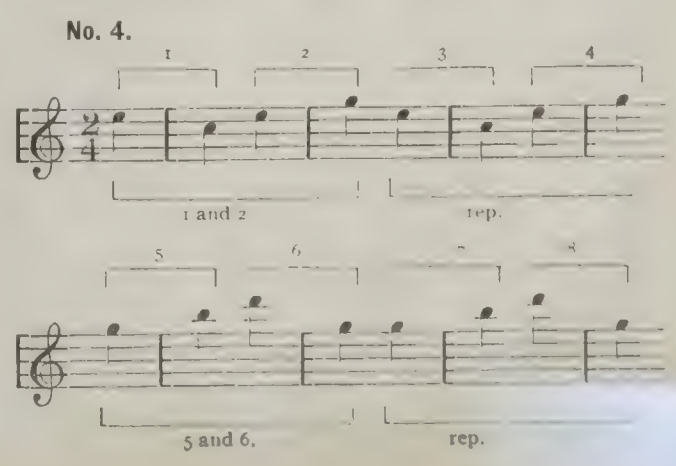


we have, in fact, for interpretative purposes, several aural groups of little sections of two notes.

Notwithstanding this, one possessed of a finer artistic sensibility in style would possibly be opposed to such an arrangement, believing that it is impossible to represent the inner content of the piece through a series of single quarters, and at the same time reveal its construction. Therefore, we have the question whether these single quarter notes should be brought together in larger sections—but here we leave the field of articulation and enter into that of phrasing.

The study of phrasing at the very beginning deals properly with the metrical motives (*takt motiv*). Here we must discriminate between the light beat and the strong beat. So long as we do not meet complications, we may discover the light beat (up-beat) and the strong beat in the same passage. Leaving out the phrased chords we have the following melody line:
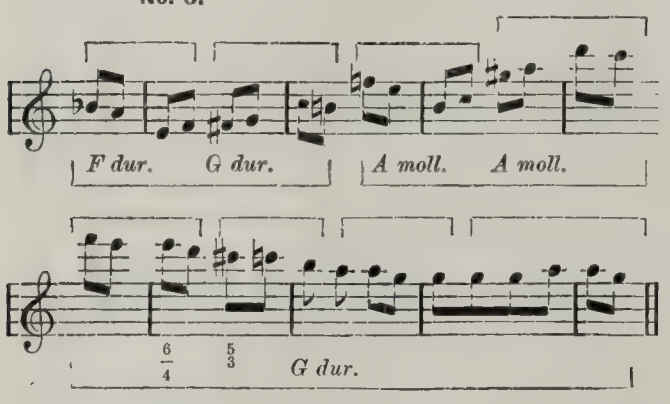
No. 4.



That is to say, we do not see groups of two equal quarter notes, but larger formations of two quarters brought about by the imitation which immediately follows and binds itself with the previous motive in a two-measure group.

At the same time there are to be found the still larger sections of four measures each, which are almost unintelligible. In the first group of units shown below we find the influence of the *Tonic* manifested by the presence of the C major chord. In the next four units in this passage we discover that they are bound together by the influence of the *Dominant* chord, or the G major chord. Therefore, we recognize that we are at the start of a cadence (segmental) formation. After hearing several such measures we have the feeling that there is a separation into definite constructive phrases. (See measures 9 to 16.)

No. 5.



Also notice in this connection that the measures three and four suggest the melody of measures one and two, not as an exact imitation, but in a very free manner, according to the accompanying thorough bass signs The feeling of tonality through the introduction of these harmonies partakes of the nature of F major, G major and A minor, and at the same time all are bound to the central key of C major. In measures five to eight we notice a cadence leaning toward the key of C through a six-four chord (Quartsextakkord). A closer analysis of this from the harmonic standpoint would lead us too far away from our purpose.

This example next brings to our attention the fact that the visible signs of phrasing really reveal but very little of the inner construction of the whole. The continuously recurring staccato even divides each suspension from its resolution. And were it not for the constantly recurring *sforzando* signs which mark the beginning of this composition it might be difficult to comprehend the chromatic harmonies used in connection with the suspensions.

[In the next section of this article Dr. Riemann will take up the more practical aspects of this important subject.—EDITOR OF THE ETUDE.]

HANDEL THE AUTOCRAT.

BY JOHN F. RUNCIMAN.

MR. GEORGE FREDERICK HANDEL is by far the most superb personage one meets in the history of music. He alone of all the musicians lived his life straight through in the grand manner. Spohr had dignity; Gluck insisted upon respect being shown a man of his talent; Spontini was sufficiently self-assertive; Beethoven treated his noble patrons as so many handfuls of dirt. But it is impossible altogether to lose sight of the peasant in Beethoven and Gluck; Spohr had more than a trace of the successful shopkeeper; Spontini's assertion often became mere insufferable bumptiousness.

But in Handel we have a polished gentleman, a lord amongst lords, almost a king amongst kings; and had his musical powers been much smaller than they were, he might quite possibly have gained and held his position just the same. He slighted the Elector of Hanover; and when that noble creature became George I of England, Handel had only to do the handsome thing, as a handsome gentleman should, to be immediately taken back into favor. He was educated—was, in fact, a university man of the German sort; he could write and spell, and add up rows of figures, and had many other accomplishments which gentlemen of the period affected a little to despise. He had a pungent and a copious wit. He had quite a commercial genius; he was an impresario, and had engagements to offer other people instead of having to beg for engagements for himself; and he was always treated by the P[illegible]h all the respect they keep for the man [illegible] money, or having lost it is fast making [illegible]n.—*Old Scores and New Readings.*

DEVELOPING PATIENCE IN MUSIC TEACHING.

BY MRS. ORVILLE BASSETT.

How poor are they who have not patience!
What wound did ever heal but by degrees?
—*Shakespeare.*

WAS there ever a successful music teacher who did not possess an inexhaustible supply of patience? Well, perhaps a few geniuses, but they only prove the rule that quality is as necessary to an expert teacher as a thorough knowledge of music.

The example occurs to me of a young lady teacher, who was an unusually fine musician, and a most brilliant performer on the pianoforte. Mothers who heard her play wished to secure her as a teacher for their children, and she might have been a success, but, unfortunately, she lacked patience.

One day I was present when she was giving a lesson to a little girl who played the first part of her exercise fairly well, but began to stumble at the chords, and break the time, as it became more difficult. The teacher, who had been listening while looking out of the window, quickly crossed to where the piano stood, and taking the instruction book from before the girl, threw it into a far corner of the room, saying, angrily, "I will not listen to such a rendering of that exercise. Go home and practice it until you can play it perfectly." The girl, without a word left the room, her face ablaze with embarrassment and mortification.

"My dear," said I, quite shocked, "Why were you so severe with that child? If she had been my pupil I should have thought it my duty to assist her."

"Perhaps you would, but her discords drove me wild, and I will not hear a lesson until it is perfect."

"But," argued I, "some pupils cannot render some exercises perfectly, even after long practice; did you never notice that?"

"I have noticed it, and that girl is one of them."

"Then what will you do?"

"Nothing. I shall probably never see her again."

"Do you mean you have lost her as a pupil?"

"I think so."

"And do not care?"

"I am relieved," she replied with a laugh, as she seated herself at the piano and flooded the room with such beautiful music:

"Such sweet, such melting strains!
Their soft harmonious cadence rises now,
And swells in solemn grandeur to its height!
Now sinks to mellow notes—now dies away—
But leaves its thrilling memory on my ear."

"Ah," sighed I, "If I had but half her executive ability, what might I not do, with my patience!" For I, too, got my living by giving music lessons, but, as I could not play well, my pupils came slowly, through my reputation as a careful and conscientious teacher I smiled to myself as she played, at the thought of her having the pupil I had given a lesson to that morning: a twelve-year-old girl, whose mother, when she brought her to me, said she hoped I would be successful with her, but that three teachers had tried before me and the child could not play anything. I did not understand how that could be, for she was a bright girl, and certainly very fond of music, but I undertook to teach her, and had given her quite a number of exercises and amusements, all of which she played nicely for several lessons, until I made the astonishing discovery that she could not read a note of music. She had always asked me to play her music to her before she went home to practice it, and I had complied. I noticed she was very attentive while I played, which pleased me, but I had to learn that the child had such a wonderful memory that she needed to hear an exercise but once when she knew it, not by note, as I supposed, but by ear.

WHERE THE FAULT WAS.

That, doubtless, was where the other teachers had failed, for she had a sweet way of asking to hear the lesson that few could refuse; but this day I had insisted upon her playing something that was new to her, only to hear her confess that she did not know one note from another, and did not want to as she could play just as well by ear.

The remainder of the hour I spent in giving her a lecture, then I called on her mother and put the case to her just as it was, and told her that I felt as though I had not earned the money I had received, but now that I understood the cause of my failure I thought I could succeed. She told me to go ahead and see what I could do with her girl.

Well, I did my best, and had use for all the patience I possessed. A different instruction book was procured and we began again, at the very beginning. It was slow work. I could not understand why a child with such pronounced musical ability should be so dull at the technicalities; but we conquered them at last, and she was a very happy little girl when she could play a new piece without having heard it, and without help. I am very sure my impatient friend could neither have felt nor understood the satisfaction I felt over the victory won by patience and perseverence.

THE PROBLEM OF ACCENT.

When I first began giving lessons my small pupils caused me a great deal of trouble by not accenting correctly. Their playing would, in many cases, sound as monotonous as a reader who does not emphasize the proper words. They could not understand, or if they did, could not remember which notes to accent, which is not strange, when we consider how much they have to remember even when playing a simple exercise. Teachers are too apt to gauge a child's brain by their own.

A difficulty is a challenge, however, and I soon found an easy way of overcoming the accent problem and one that young minds could understand. Whether it was original with me or not I cannot say. I had never seen it in any instruction book thirty years ago, when I first used it, nor have I since, though it is so simple that many may have thought of it. It is, instead of their counting numbers, as usual, to substitute a familiar word for a while: one that has the accent suited to the time, as, for example: *Ba-by, Ma-ry* for four eighth notes; or for a dotted eighth combined with a sixteenth, such words as *fa*-ther, *weak*-er; a group of four sixteenths, *Dad-dy-dad-dy*, said quickly, as one word; an eighth and two sixteenths sound like *Stand*-un-der; reversed, we have Un-der-*stand*, and so on.

Children enjoy the change, and when they return to counting the time they do not forget the correct accent: but a teacher without a goodly supply of patience would not be likely to adopt that method, neither would she be apt to experience the pleasure of hearing a dull pupil render an exercise correctly.

The path of the average music teacher is not covered with roses, but there are compensations: one of them is the thought that she is giving each pupil a magic staff that will stay by them through life, brightening the dark valleys and helping them up the long hills. One that will kindle hope and melt away despair.

SPOHR ON BEETHOVEN AS A CONDUCTOR.

IN these days of the "virtuoso conductor," when such masters of the bâton as Richter, Nikisch, Mahler, and a score of others have proved that a great symphony orchestra can be successfully conducted with dignity and even with grace, it is interesting to find that no less a musician than Beethoven was guilty of methods which would seem to make such conductors as the late "Pat" Gilmore, or the modern Creator models of self-composed dignity. Yet the following account given by Ludwig Spohr (himself a pioneer conductor) in Dr. Spark's *Musical Memories,* shows how completely Beethoven yielded to his emotions while conducting, and indeed at all times:

"Upon my arrival in Vienna, I immediately paid a visit to Beethoven. I did not find him at home, and therefore left my card. . . . At length I met him at the restaurant where I was in the habit of going with my wife every day at the dinner hour. He was very chatty, which much surprised the company, as he was generally taciturn and sat gazing listlessly before him. His rough and even repulsive manners at that time arose partly from his deafness and partly from his unfounded fear of poverty. His manner of conducting an orchestra was something extraordinary. He accustomed himself to give the signs of expression to the band by all manner of eccentric motions of his body. So often as the *sforzando* occurred, he tore his arms, which he had previously crossed upon his breast, with great vehemence asunder. At a *piano* passage he bent himself down, and the lower the softer he wished to have it. Then, when *crescendo* came, he raised himself again by degrees; and upon the commencement of the *forte* sprang bolt upright! To increase the *forte* yet more, he would sometimes also join in with a shout to the orchestra, without being aware of it."

THE barriers are not yet erected which shall say to aspiring talent, "Thus far and no farther."—*Beethove*

Pianoforte Music by Some of the Modern Russian Composers

By JAROSLAW de ZIELINSKI

[EDITOR'S NOTE—The first part of this article appeared n last month's ETUDE. Mr. de Zielinski has made a life tudy of Russian music and musicians, and what he has to ay is therefore of exceptional interest.]

KARGANOFF'S ATTRACTIVE WORKS.

Much was expected from Genari Karganoff, who, born n 1858, passed away at the age of thirty-two. With a ound understanding of form, clear exposition and a ine development of ideas—*Arabesques, Twelve Little Pieces,* Op. 6, *Miniatures, Seven Pieces,* Op. 10, *Lyric Album, Twelve Pieces,* Op. 20—he has left us some ovely morceaux that are not too difficult: for example *Scherzo,* Op. 3, No. 1, *Romance,* Op. 8, No. 1, *The Phantasia,* Op. 26 (*A Dream*), besides two capital con-ert numbers, *Valse Caprice,* Op. 16, and *Second Scherzo,* Op. 9. His two books, Op. 21, *For Young People,* present an excellent addenda to similar works by Schumann, Reinecke, Bossi, etc.

Perhaps given more to the salon style than any of he former, and excelling in miniatures, yet thoroughly



CÈSAR CUI.

ational and at times quite Chopinesque, is Nicholas de Stcherbatchev (1853—); a facile and delicate touch are positive requisites for an acceptable rendition of those nviting melodies and delicate harmonic effects with hich he entwines our senses as if in a softness and ragrance of Eastern gardens. Like all Russians he nderstands how to render varied sentiments in tones f greatest expression, while his harmonies point often o folk-song influence. None of the following pieces—*Orientale,* Op. 15, No. 2; *Three Idylles,* Op. 23; *Two Valses,* Op. 27; *Barcarolle,* of great oriental splendor, Op. 35, and a *Mazurka,* Op. 42, full of local color—are o difficult but that a player of Grade IV-V would be ble, guided by the master hand of a good teacher, to give enjoyment to those who are listening for something new and different from the sayings of Jensen, Kirchner, Lack, *et al.*

Vassily Rebikoff, born in Siberia in 1857, is practically an unknown person on this continent, yet looked upon in old Europe as a born musical poet and a harmonist *par excellence.* Both of these qualifications are sufficient to endow his varied moods with a peculiar beauty; for example, in his *Autumn Dreams,* Op. 8, a wonderfully typical work of tone poems which overshadow each other in charm and are clothed in a style that will not tolerate mediocrity.

THREE INTERESTING COMPOSERS.

And now a few words about three men, Amani, Maykapar and Alpheraky, who speak under the influence of Little Russia's folk-songs and that of the orient. Nicholas Amani was hardly thirty years of age when he passed away in 1904 leaving us quite a few piano works of remarkably original make-up, most modern harmonization and a rich variety of modulations. The Suite, Op. 4, presents a Prelude followed by a Minuetto of strictly Russian character; the Gigue that follows, and the Gavotte as well are in the style of Johann Sebastian Bach, and the whole would not tax the finger dexterity or intellect of a fourth-grade student. The *Theme* (with Variations), Op. 3, likewise an *Orientale* Op. 7, are resplendent with local color and original ideas, while the *Album for Young People,* Op. 15, offers twelve charming little pieces of no difficulties beyond the third degree. Serge Maykapar shows a decided talent for rhythmic device and harmonic transition, and his Three Preludes of Grade IV, particularly adapted for a study of expressive legato playing, also the *Miniatures,* Op. 8, breathe a spirit of daring to which we are indebted for novel effects. Achilles Nicholas Alpheraky (1846—) comes from the center of Little Russia (Kharkoff), where the mixture of the population accounts much for the there prevailing turbulence; his face is that of a thinking man, and his Mazurkas from Op. 25 and 27, as well as the *Serenade Levantine,* from Op. 25, are most original and characteristic.

We should not overlook Alexander Kopyloff (1854—), whose piano contributions are not numerous but original and useful because they direct one's mind into new channels and the field of national art. Of lesser difficulty are his Mazurkas, Op. 13 and 17, than the very poetic Valse, Op. 6; more exacting the *Etude Joyeuse,* intended to develop strength and flexibility of the wrist, and another Etude dedicated to his teacher, Liadov, as well as its companion piece, a Valse dedicated to A. Bernhart, intended to show off facility and touch of the right hand. Last but not least, *Four Little Fantasies* revised and fingered by Wilson G. Smith, and well within the ability of young players.

Just a mention of two characteristic sketches, *Pensee a Schumann* and *Chanson melancolique* by that excellent pianist Wassily Sapelnikoff (1868—), well wrought but not national.

And now a few words about Paul Juon, born in Moscow in 1872, residing at present in Berlin where he has escaped so far the influence of the modern German School. Within reach of ordinary players, likewise beginners are, *Little Suite,* Op. 20, *Eight Easy Bagatelles,* Op. 36, and the charming six pieces, Op. 38, to be played to children; more difficult are Op. 18, *Satyr and Nymphs,* nine musical gems with their magical breath of Greek forest and field mythology; *Intimate Harmonies,* Op. 30, and a *Sonatina,* Op. 47. Playing these things one can readily realize what Schopenhauer meant when he said that rhythm is in time what symmetry is in space, for symmetry develops and binds everything in architecture the same as rhythm does in music.

THE CHARM OF RUSSIAN MUSIC.

There has never been so much extravagance in music as to-day, and all this because there had never been so much chaff! Talents are born every day and syndicate players take delight in a class of music which gives them opportunity of displaying their technical powers. Put aside sensation seekers and exponents of sensuous beauty alone, and you come in touch with listeners who as a rule prefer that in which melody abounds, and when of a refined character, entwined in harmonies that are active and of rhythms not pedantic, it is real new music, shining and living like a river.

In addition to those of whom I have spoken, there are still others who are giving us music not of the reconstructed quality but of a fresh, unheard of quality, such men as Ipolitov-Ivanov, Korestchenko, Sokolov, Kalinnikov, Zoubanov (*Prelude* and *Nocturne* Op. 3, of Grade III). Others, Glazounov, Felix Blumenfeld, Scriabin, Liapounov, Wihtol, Rachmaninov, etc., I have not discussed, because ordinary players would find their music too difficult and be doomed to disappointment; their art of expressing themselves has taken refuge in local color engulfed in modern technical devices, and is no longer a reflection of achievements of other nations, though German commentators have tried to link Glazounov with the idealism of Schumann and Wagner.
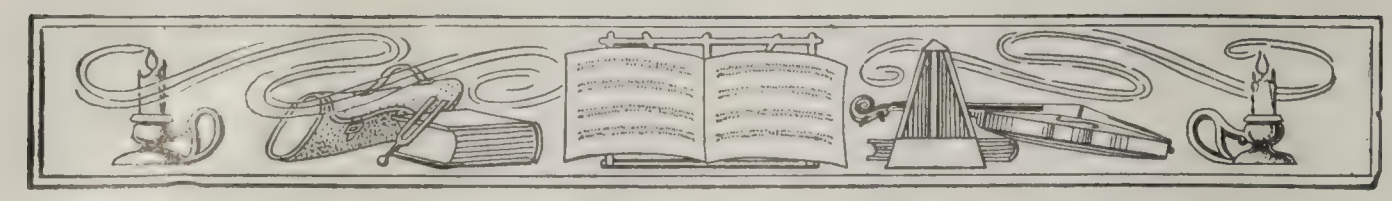
Time after time have German, French, Italian and other composers occupied at least for a short while the main stream of the world's music, but not till of recent years have the Russians displaced all others, giving us vivid, unforgetable pictures of great power with an exotic flavor about them. There is a magic in their style and a felicity of expression which should induce all progressive teachers to forget the beaten paths and seek fresh inspiration for their pupils in these modern Russian productions.



ANTON STEPANOVICH ARENSKY.

WHEN CRITICISM IS JUSTIFIED.

THE habit of criticism is one that is easily formed, and so long as one's criticisms are confined to subjects we know something about little harm is done. Musicians who have formed the habit of criticizing anything and everything would do well to remember the story of Apelles, the painter, as told by Pliny the Elder. "It was a custom with Apelles, to which he most tenaciously adhered, never to let any day pass, however busy he might be, without exercising himself by tracing some outline or other—a practice which has now passed into a proverb. It was also a practice with him, when he had completed a work, to exhibit it to the view of the passers-by in his studio, while he himself, concealed behind the picture, would listen to the criticisms. . . . . Under these circumstances, they say that he was censured by a shoemaker for having represented the shoes with one latchet too few. The next day, the shoemaker, quite proud at seeing the former error corrected, thanks to his advice, began to criticize the leg; upon which Apelles, full of indignation, popped his head out and reminded him that a shoemaker should give no opinion beyond the shoes—a piece of advice which has equally passed into a proverbial saying."



The Problem of the Left Hand

By J. S. VAN CLEVE

A FRIEND once asked me if I were left-handed, after he had listened to me interpret some composition of one of the classic composers. I laughingly asked, "What makes you think that? I am not left-handed." "Why, the left-hand themes stand out so distinctly." The only way in which I could account for this was that my musical studies had been grounded deep in theory from boyhood. Even my piano study had been, for the most part, not an effort to do stunts upon the keyboard, either legitimate or the reverse, but to bring out of the silent recesses of the magic wires some image of beauty, some thrill of uplifting emotion.

All music of any depth or seriousness is conceived in four voices. The common hymn-tune is necessarily in four voices, though, alas, we seldom hear the inner voices cleanly brought out. Most choirs could do it with little effort, but they are indifferent, and the congregations cannot do it.

Much of the music of the piano might be classified as "salon-music;" that is, light, superficial, ear-tickling music, fitted only to entertain after-dinner people who do not wish to think or to be roused emotionally. It usually consists of mere bass notes answered by reiterated chords. Consequently, there is but little need of an expert left hand. Even in such "froth-music," the left hand has many things to do which are not easy. Unfortunately, they are usually rendered with a lamentable slovenliness. It is, however, the real music of the piano, the music by which the charm and significance of the instrument are elevated to an art-medium, that we wish to consider.

THE CASE OF THE VIOLINIST.

The violinist needs his two hands even more than the pianist, since he can do nothing with one alone. Several pianists who have lost one arm have learned to play much music with the left hand only. In fact, we have quite a literature of clever pieces written especially to exploit the left hand; the violinist, however, makes such an utterly different use of his right and his left hand that we frequently find artists praised for a good bow arm, while the intonation is faulty. Others are lauded for agile and firm fingers, but censured for a thick or muddy tone. I knew of a violinist in Cincinnati who, I think, never made an impure interval, so correct was his ear, and so accurate his space-measurement. Nevertheless, the wrist and elbow of his right arm were so stiff and recalcitrant that people used to say that he illustrated the old proverb, "Let the shoemaker stick to his last." With the pianist the problem is quite different. I think that the difference between the violinist and the pianist is so wide, and the task so radically contrasted, that any attempt to play the two instruments will prove mutually detrimental. I heard a man in New York attempt to give a piano-violin recital which made this glaringly evident to me.

The pianist who attempts to perform real music should keep ever before his mind's eye the orchestra, or still better, the string quartet. His left hand is responsible for the viola and the 'cello. Thus his left hand will very frequently have two different voices to deliver. This fact is made very apparent in some of the music of Schumann, where he is most "Schumannish" in his style. Take, for example, the D flat major episode in the *Novellette* in F Op. 21, No. 1. Here we have Schumann at an extreme, no doubt. This short but frightfully intricate digression is one of those bramble patches into which Schumann often ventured in search of novel effects. However, despite its mathematical intricacy and consequent mental abstruseness it is comparatively easy as a bit of mechanism, provided you get the correct fingering.

All of the music of the great successor of Schumann, Johannes Brahms, will make similar demands upon the brain and the fingers of the player. It is true that Schumann and Brahms eschewed ornament and ect with the severity of anchorites, and their music would make a more instantaneous appeal had they unbent a little. But that was not their life aim. Nevertheless, many compositions, by no means so intricate as those of Schumann and Brahms, make demands upon the left hand fully as severe.

Everything of Chopin has left-hand parts of vital moment. An excellent instance is that in the second section of the wonderful fifth etude Op. 25, that in E major.

The recent collection of music for the left hand made by Isidor Philipp is an excellent help in this direction and shows that a feeling of such a need is growing in the pianistic world. The left hand has three separate and widely differentiated functions:

First, it must afford us the bass, which, as every theory student knows, makes or unmakes the music.

Second, it must deliver the chords, which nowadays hardly ever are simple, but are most always chromatically altered and inlaid (to borrow a metaphor from the jeweler), with tiny designs of tune work. These are seldom more than from one to three notes, but just hunt out any passage where the viola voice, that is, the inner or upper left hand must sing, and observe the rapidity of the passage with this done feebly, and its pith and flavor when the middle song is heard.

Third, the left hand in such works as those of J. S. Bach and all which have been built upon his lines, must do absolutely all that the right hand must do. Out of many illustrations let me name the left hand parts of the third fugue in the first set of the Well-tempered Clavichord, the fugue in C sharp major.

If this does not tax your ingenuity and the resources of your fundamental finger technique, then I have missed my reckoning as badly as an arctic explorer.

The chief reason why the music of J. S. Bach has come to be universally employed for pedagogic purposes the whole world over is that he constantly requires for the mere utterance of the simplest thoughts in the composition fingers that are pliant and of equal development. I recall a remark once made to me by the famous critic, W. F. Apthorp, of Boston, with whom I had a season of most helpful piano study. When I asked him what was so phenomenally great in Franz Liszt, he said that in the case of Liszt it was no exaggeration to say that his ten fingers were absolute peers. Now, just conceive for a moment what this would mean. Could your ring finger of the left hand sing and dance as well as the index finger of the right? Can your clumsy thumbs, particularly the left thumb, tinkle and trill? Can your fifth fingers peal out a huge bell-like tone? I will ask another question still more pertinent: can you murmur, lisp and whisper tiny melodic hints with the fingers of the left hand in any awkward position and feel no weakness, stiffness or sense of difficulty?

LEFT HAND MELODIES.

It is my own custom with pupils to require as much work with the left hand as with the right. I think it would be advisable to demand even of the simplest beginner just this. It may be that at first more time should be applied to the work of the left hand than to the right, but what of it? The object of studying the piano is to be able to play it. Little melodies may be taught and they will sound just as charming in the left hand as in the right. I am rather inclined to think that they will often sound better. The fact is that the most melodious region of the piano keyboard is to be found between the small C, as the theorists name it, *i. .e.*, the C on the second space of the F clef, and the two-marked small C, *i. e.*, the C on the third space of the G clef. These tones have the richest, most luscious quality of all in the instrument; they are long by nature, lasting upon any good piano easily four or five seconds, hence they can be made to resemble a human voice. Moreover, if the ear be taught to expect tune in the alto or tenor region, the accompaniments will often lie above the theme, which gives an entrancing effect. Often does Beethoven make use of the device c crossing the hands, as may be seen, for instance, i various passages in the *Sonata Pathetic*. Schuman does the same. Recall also the delightful effect mac by Liszt in the *Love Dream Number Three*, in flat, where, at the last appearance of the theme, h throws the left hand across the right and gives tw light chords which are like crystal waves rushin to their death upon a smooth, sandy shore. Chop at times finds the left hand useful in a similar ma ner. To take two instances, the last two chords of th fourth nocturne Op. 15, Number 1, are made mo effective if, after rolling gently upon the arpeggi partly in the left, partly in the right hand, you pa the left over and press firmly, though, of course, lightl the G and the F with the left hand. Again, toward th end of the famous etude, in imitation of the violo cello, Op. 25, Number 7, he actually puts one tone c the chord for the left hand, though it is in the midd of the right hand. By this means he secures a fi noble accent with little or no expenditure of strengt Again, observe the tremendous demands made by th study upon the dexterity of the left hand as illu trated in the long and elaborate double run at mea ure thirty. First you must curve sinuously and chr matically around thirty-four notes, then in a louder a more extended run in the scale of E flat around fift nine notes. Again, nearer the close he makes yo climb the chromatic scale from F double sharp belo the F staff to the E above middle C, thirty-three ton in a sudden rush of storm feeling which should ri like the spouting of a geyser. Just try this last-nam run and learn how hard it is to climb these sma steps with sufficient speed and passionate power, lan ing round, full and contented upon the melody to at E.

This No. 7 of the Op. 25 of Chopin is such revelation of what the left hand can do and som times must do; it is so difficult, and, withal, so ravis ingly beautiful, that it almost makes one think th the left hand is more musical than the right.

USE THE LEFT HAND MORE.

It is well to take all the simple fundamental motio with both hands rigorously even when teaching t veriest beginner so that from the start he will fi himself the happy possessor of ten fingers, not fi with a clumsy club of a left hand to pound out t muddy basses. A student can help himself not inco siderably by keeping the left hand frequently in li mind even when away from the keyboard. Thus, t to write occasionally with the left, pick up any artic preferably with the left, often do some tiny thing wi the third or the fourth finger of the left when i would be more natural and obvious to do it with t right. These suggestions may seem to be mere ov refinements, but that is not so. Every thing th trains these little muscles and sinews to be se conscious, and strong within their natural limit, he them to perform the functions which are necessa for piano playing.

Nathaniel Hawthorne, in his English Note-Boo speaks contemptuously of a young pianist who avoid handling heavy objects lest his fingers become sti; but Mr. Hawthorne simply displayed the fact that a genius in literature may be crude and ignorant i another department of art-work.

A capable pianist must know and feel vividly, t all times, just where all his fingers are and what th can do for him. What would the general do who ha but a vague and indeterminate knowledge of the po tion and powers of his soldiers? It was the fatal i accuracy of his information that brought Napoleon s Waterloo.

Of all great composers Schubert is the one who e pends most on the actual attractiveness of his musi ideas and his musical personality; and these qualit have exercised great influence upon many compos of high rank in later times. The charm lies far m in his spontaneity than in his power of developmen mastery of form. Judged from the abstract point f view as absolute music, his works of the sonata or are often obviously redundant and imperfect in des n and bear cutting without much injury. Schubert in his profusion attacked all branches of instrumental muc, and the best works of this kind belong to his la years, when his experiences had been enriched by hea ing more first-rate music, such as some of Beethov n's most inspiring works.—*Anon.*

The Etude Master Study Page



1797—The Real Schubert—1828

"Music hath entombed here a rich treasure, but still fairer hopes."

SCHUBERT'S PERIOD.

Austria, forever the bridge between occidental nd oriental civilization, has been the land raversed by so many of the great composers, that : is hallowed to all musicians. Possibly the most ramatic period of the land of Schubert was that hen Francis II, Emperor of Germany, King of Hungary, King of Bohemia and later, by his own efeats, Emperor Francis I of Austria, ruled over the ountry.

At this time the borders of the country were turned nto continual battlefields. The emperor was afflicted vith constant sorrows. The fate of his aunt, Marie ntoinette, wife of that feeblest of monarchs, Louis XVI, was hardly more tragic than that of the emperor's wn daughter Maria Louisa. When the fair Maria ecame the compulsory bride of the unrelenting Napoeon, her father never realized that he would shortly e obliged to become the military opponent of his son-n-law. The death of *L'Aiglon,* the duc de Reichstadt, he pathetic offspring of that unfortunate union, drew he curtain upon one of the great tragedies of the early ineteenth century. All these events naturally affected he emotional lives of the people who had harbored a Beethoven, produced a Haydn, a Mozart and a Schuert. The wonderful part of it all is that the pomp nd circumstance, the brilliant Viennese splendor of Francis, buried under his crushing downfall at Austerlitz, is now securely sealed in the unsparing mausoleums of history, while the living art of poor, paupered Schubert makes new victories every day.

SCHUBERT'S ANCESTRY.

Schubert's father, Franz Schubert, was a Moravian of peasant parentage. He was a man of fine moral character and no small capacity. Through the influence of his brother he studied with the view of becoming a teacher, and from 1786 to 1817 he was the parish school master in the school of the *Twelve Holy Helpers* in the Lichtenthal district of Vienna. About 1873 he married Elizabeth Vitz, a domestic servant, then employed as a cook in a Viennese family. She became the mother of fourteen children, one of whom was the immortal Franz. After her death in 1812, Schubert's father married Anna Klayenbök, who became the mother of five children, one of whom, "Father Hermann," was a noted priest. Of Franz' real brothers, Ignaz (thirteen years his senior), and Ferdinand (three years his senior), both became highly respected school teachers. Both of the sons, like the father, were musical and had a part in Schubert's training. Ferdinand was more musical than Ignaz; that is, he devoted more time to musical composition, producing among other things, two requiems.

SCHUBERT'S BIRTHPLACE.

In the "Courtyard of Heaven," in old Vienna, there stood a plain two-story building in which Franz Peter Schubert was born, January 31st, 1797. Later the Viennese changed the name of the street from Himmelpfortgrund to Himmelspfortgasse (the road to the gate of Heaven). The only suggestion of the sublime that surrounds the prosiac old district now is that which the beloved genius of Schubert brought to it. The brilliance and wealth, the architectural and civic splendor of the heart of the Austrian metropolis is strangely contrasted with the uninviting groups of houses located only a few blocks away. However, the environs of the city are adorned with so many buildings of historical importance in music that their plainness is forgotten because of the memories that surround them.

SCHUBERT'S EARLY TRAINING.

In his early years Franz's leading teachers were his father and his brothers, Ignaz and Ferdinand. Next he came under the tuition of Michael Holzer, the parish choirmaster, who taught him theory, piano, violin, singing and organ. The boy soon outstripped the instruction of both his brothers and his teacher. When he was eleven his sweet soprano voice secured him the place of leading soprano soloist in the Lichtenthal choir. His occasional violin solos during the services and the little compositions he produced at home aroused wide attention and he became a student in the school provided for the education of the Imperial choristers in the Royal Chapel. This school was known as a *Convict.* There, under the somewhat irregular direction of Salieri, Eybler and Korner, the little musician continued his musical education. There was a boys' orchestra which could play some of the symphonic works of Haydn, Mozart, Cherubini, and even some of those of the great Beethoven, the iconoclast of that day. The leader of the orchestra was a boy named Spaun, who formed a close friendship for Schubert and was able to help him in many ways. Indeed, he was the first to discover that Schubert was hampered in his prolific juvenile output of musical compositions by lack of means to secure enough paper to accommodate his notes. Spaun provided the paper and won the little Schubert's everlasting gratitude.



SCHUBERT PLAYING FOR HIS FRIENDS.

SCHUBERT'S FIRST COMPOSITIONS.

Later Franz became the first violin in the orchestra, and this, together with his practice at home in quartets with his musical family, gave him splendid opportunities for becoming acquainted with the best music of his time. At the *Convict* he also received instruction in history, poetry, drawing, Italian, French, writing, geography and mathematics, but his interest in music outweighed his interest in his general studies, and his musical powers were so manifest that the school authorities made little attempt to remedy this neglect.

His first work of more than passing importance was a piano Fantasia for four hands. It covered thirty-two pages of finely written manuscript, had over a dozen movements and bore the date of 1810. The next two juvenile compositions indicate a rather morbid tendency, since the first was a lengthy vocal work for piano and voice entitled *Hagar's Lament Over Her Dying Son,* and the next, a song entitled *Corpse Fantasia,* set to words of Schiller. These were followed by another work which bore no less a title than *The Father Murderer (Der Vatermörder).* Schubert left the *Convict* in 1813 after five years of deprivation, difficult for the students in this age to understand. The general impression of all those who have reviewed his life with more or less critical care is that his technical musical instruction was neglected by thoroughly well-meaning teachers who construed his capacity and evidences of ability as indications of a kind of natural craftsmanship that did not demand outside instruction. This was altogether regretable, since with a better technic it is probable that many of Schubert's discarded works could have been preserved by the master.

SCHUBERT AS A YOUNG MAN.

One could not live in the Vienna of Schubert's day without becoming saturated with music. Schubert's favorite composer at the time was Mozart, whom he apostrophised thus, "Mozart, O Mozart, what countless consolatory images of a bright, better world hast thou stamped on our souls."

After having been threatened with conscription in the army no less than three times Schubert managed to evade military service by entering his father's school as a teacher. Here the great master of the future spent three years teaching children in the lowest grade. Withal, he made a systematic regular teacher and complained little of what many others might have found extremely distasteful.

When not yet eighteen Schubert wrote his Mass in F. This work while not comparable with some of his later compositions was an exceptional example of musical precocity which Sir George Grove ranks with Mendelssohn's *Midsummer Night's Dream Overture.* In 1814 he wrote an *opera comique* entitled *Des Teufels Lustschloss.* This work was never produced. Schubert was now commencing to compose with the remarkable rapidity that amazed all who knew him. He worked regularly many hours each day and as soon as one composition was finished he would fly to the next before the ink was dry upon the first. Melodic inventiveness never seemed to forsake him, although he often failed to identify his own compositions after they had been written. Doubtless, the world has never known a more pronounced instance of genuine inspiration—that is the production of art works without conscious effort or the employment of mechanical contrivances of style to eke out feeble ideas. Schubert was a treasure house of tonal thoughts. His greatest difficulty was that of getting them down upon paper quick enough to make way for the next.

A FRIEND IN NEED.

Again, a friend came to the help of Schubert in the person of Franz von Schober, who actually hunted Schubert out in the home of his father and insisted that he abandon his school work and take up a residence with his friend in Vienna where he might have leisure for composing. Apparently, Schubert was for



SCHUBERT WRITING "HARK, HARK THE LARK."

the time being supported by the generosity of his friend. This brought Schubert into a new world—the world of art, literature, philosophy and gaiety—the Vienna of society, light, and poetic progress. Schubert, however, showed his peasant origin by his inability to affect the superficialities of this more or less artificial life. Stimulating as it was to him—he was so modest, so retiring that he remained apart as an observer rather than treading upon the stage as an actor. He had a high regard for his real friends and made confidants of them, but he was too true to himself to toady to others for his personal gain. Von Schober introduced him to the famous tenor, Mischel Vogl, who was in a position to advance Schubert's art-work by singing his songs and by introducing him to influential people.

THE ROMANCE OF "THE ERLKING."

Although Schubert was still a very young man when he wrote *The Erlking,* he had already written numerous excellent compositions. It was *The Erlking,* however, that brought his works to the wider attention of the musical public. *The Erlking* was written in 1815 in its original form. Schubert was then eighteen years of age. Spaun, Schubert's friend in the Convict, found the composer in his room one winter day reading Goethe's famous poem with intense excitement. The melody was written as fast as his fingers would fly, although more time was taken in filling in the accompaniment. It was sung on the same evening at the *Convict* school, and was not received with great enthusiasm because it evaded too many of the conventional rules that the preceptors in that institution had laid down. The song was given many private hearings among Schubert's friends. All publishers, however, refused to have anything to do with it, and with Schubert's other manuscripts, principally because the pianoforte accompaniments were "too difficult." Accordingly Schubert's friends undertook the matter of having copies of *The Erl King* engraved at their own expense. One hundred copies were subscribed for.

The song was first sung in public January 25th, 1821. Schubert played the accompaniments in person and the singer was Gymnich. It was sung again on March 25th of the same year by Vogl. It made a pronounced impression, and, indeed, led to the publication of a set of *Erl King Valses* rigidly denounced by Schubert and long since forgotten. Schubert was now gradually acquiring an unsought but highly necessary fame. Publishers solicited his songs and other compositions, but at the same time strove to induce him to write trifling pieces, solely with a view to their commercial possibilities.

SCHUBERT'S FECUNDITY.

Vogl, Mayrhofer (a poet of sombre trend) and von Schober were ever ready to help the needy Schubert, who, like a wonderful plant, preferred to keep on blossoming and blossoming without thought of providing for himself. Indeed, all that was needed to induce Schubert to write a song was the presence of an inspiring poetical thought. Once a friend met Schubert in a summer garden and loaned him a copy of a translation of Shakespeare's works. Schubert opened to *Hark, Hark the Lark,* and exclaimed that a wonderful melody had come into his head. The friend hastily scratched out a few staves upon the back of the bill of fare and Schubert wrote then and there one of his loveliest songs. This anecdote is related by Schubert's intimate friend, Doppler, who was present at the time.



SCHUBERT'S BIRTHPLACE.

SCHUBERT AT THE ESTERHAZY'S.

In 1818 Schubert went to the home of the famous Esterhazy family in Zselész. He taught all of the children, and, in fact, became kind of a musical attaché of the house. His monthly income was about forty dollars, but as he had his living in quarters finer than anything he had ever known, the opportunity was looked upon as exceedingly rare. It is assumed, however, that he preferred the friendship of his old circle of admirers in Vienna despite the dilapidated room of his friend Mayrhofer with its worn-out piano, fallen furniture, etc.

SCHUBERT'S DRAMATIC WORKS.

Seven of Schubert's seventeen dramatic works were performed, but none of them now survive in popular favor as pieces for the stage. Nine of the works were of a lighter order and fall in the class of operetta, songplay or even farce (such as *Die Zwillingsbrüder*). The music to Madame von Chezy's *Rosamunde,* however, is extremely fine and had the libretto been in any way comparable with it, the work might have remained on the boards to this day. The play was a tiresome spectacle, and though it met with favor at its first performance it dropped out of existence almost immediately. In fact, the manuscripts were tied up and laid aside as unimportant until rediscovered forty-four years later by Sir George Grove and Sir Arthur Sullivan while they were in Vienna. Practically all of Schubert's librettos were worthless, and this accounts in a measure for the failure of his works to obtain longer theatrical life.

SUCCESS AND FAILURE.

In 1824 Schubert spent another summer at the country home of the Esterhazys. He needed the rest and quiet of the trees and hills as he was wholly disheartened by the rejection of his two operas, *Alfonso and Estrella* and *Fierrabras,* both of which suffered from inferior librettos. Some of his biographers insist that at this time he courted the attention of his pupil, Caroline Esterhazy, but when we remember the great social chasm between the peasant-born composer and the count's daughter, it seems hardly probable. The winter of 1825 was spent among his old friends in Vienna, and the following summer, in company with Vogl, he toured the Austrian highlands, reaching as far as Salzburg and Linz. At this time he set parts of Sir Walter



SCHUBERT COMPOSING THE MÜLLER LIEDER.

Scott's *Lady of the Lake,* including the gorgeously beautiful *Ave Maria.* The visit to upper Austria was a truly delightful one, since the master's music had become very popular and the gentry of the country vied with each other for the privilege of entertaining him.

In 1826 and 1827 no event of great importance to Schubert occurred other than the regular and increasing popularity of his works. In 1827 Schubert paid two very dramatic visits to the dying Beethoven, who, after ignoring Schubert's works all his life, suddenly awoke to their importance upon his deathbed, and declared that "Schubert has my soul." Schubert was one of the torchbearers at Beethoven's funeral. In 1827 he also made a visit to the Pachler family in Graz, Austria (Styria), and immensely enjoyed the liberty afforded him by freedom from care.

SCHUBERT'S LAST YEAR.

Schubert's last year was one of the most productive. He had no premonition of death, and although he worked throughout the whole year as though each precious moment was his last, he enjoyed every minute hugely. He was made a member of the important Music Society of Vienna and enlarged his circle of acquaintances. Despite the fact that he wrote with great rapidity and that his compositions were frequently accepted, he was paid trifling sums for most of them and his improvident method of living kept him on the doorstep of poverty most of the time. Toward the end of 1828 Schubert's friends noticed that his health was failing and attributed it to overwork or lack of the proper nourishment. In one of his last letters he begs his friend Schober for another work of James Fennimore Cooper to read, stating that he had read *The Spy, The Pilot* and *The Pioneers.* He took to his bed in the early part of November, and it soon became evident that his complaint was the deadly typhus fever. Toward the last hour he was in a delirium, imagining that he was already dead. Shortly, he whispered, "Here, here is my end!" and breathed his last.

His death occurred November 19, 1828. His brother Ferdinand had been faithful to the last. His father, who was still living and teaching, was prostrated with grief. Dressed like a hermit, after the manner of the times and crowned with laurel, he lay in his eternal peace. Can you see a little group of students clad in red cloaks bearing the body of the great man, garlanded with flowers, to his last resting place beside Beethoven in the little Garden of Peace?

Most pitiful of all is the inventory of the earthly belongings of the man who gave so much beauty to the world. A few clothes, some worn-out furniture and a heap of old manuscripts, worth in all not more than ten or twelve dollars. On the monument above his grave is the notable epitaph by the poet Grillparzer,

> Music has buried here a rich treasure,
> But far more beautiful hopes.

SCHUBERT'S APPEARANCE AND PERSONALITY.

Schubert was very short in stature, his actual height being less than five feet and one inch. This made him appear somewhat insignificant, and many were disappointed when they saw him for the first time. His body was stocky and his fingers thick and short. His head was round and crowned with thick black hair. His eyes invariably shielded by spectacles, were large and impressive while his nose was small, stumpy. In fact, his tightly curled hair and facial peculiarities are said to have given him the "appearance of a negro." Franz Lachner, one of his friends, declared that Schubert was so unprepossessing in appearance that he looked "just like a cabman."

Generous, big-hearted, noble in his ideals, unsophisticated, devoid of meanness and simple in the ways of the world, Schubert's personality was as charming as it was naive. Even toward the end of his short life when fame was rapidly crowding upon him he gave little thought to the distinctions which his mastery brought him. His only object in life was apparently to create more and more music.

SCHUBERT AS A COMPOSER.

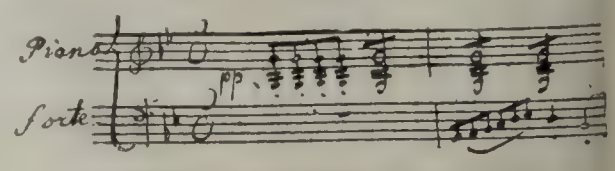
Schubert was undoubtedly one of the most prolific composers who ever lived. He literally poured himself out in melody. But, like most creative artists who express themselves indiscriminately, he did not always produce masterpieces or even near-masterpieces. In his moments of highest inspiration, however, he is unsurpassed. A full and complete list of all the music he ever wrote is impossible because many of his manuscripts were lost. He is known nevertheless, to have composed 18 dramatic works (including *Alfonso and Estrella, Fierabras, Rosamunde,* etc.); masses, an oratorio (*The Song of Miriam*) and other church music; cantatas and songs; 603 known songs (many other probably lost); 10 symphonies, of which No. 8 (the *Unfinished*) and No. 10 (the *C major*) are regarded as second only to the symphonies of Beethoven; 7 overtures, a violin concerto in D; the well-known Octet for strings, horn, bassoon and clarinet, two quintets, twenty string quartets, 9 piano trios, 2 string trios, and other pieces for piano and violin; 20 sonatas, 4 impromptus, 6 *Moments Musicales,* marches, waltzes, fantasias, etc., for piano solo, and similar compositions for four hands. It will be seen that he touched practically every branch of musical composition, and he enriched everything he touched. The world of music will never cease speculating on what Schubert might have produced had his mind been more disciplined by the usages of musical composition, and on whether his free, untrammeled genius would have soared so high if he had received a fine musical training. Schubert was music incarnate.

A SCHUBERT PROGRAM.

		Grade
1.	PIANO DUET, *Military March,* Opus 51, No. 1	..
2.	PIANO SOLO, *Impromptu,* Opus 90, No. 2	.....
3.	VOCAL SOLO, *Morning Greeting*	.....
4.	VIOLIN SOLO, *Rosamund Air* (arranged by Frederic Franklin)	.....
5.	PIANO SOLO, *Erl King* (arranged by Heller)	....
6.	VOCAL SOLO, *Hark, Hark, the Lark*	.....
7.	CHORUS, *God of Mercy* (arranged by Bracket)	.
8.	PIANO SOLO, *Moment Musicale,* Opus 94, No. 3.	
9.	VOCAL SOLO, *Who is Sylvia?*	.....
10.	PIANO SOLO, *Serenade* (arranged by Stephen Heller)	.....
11.	PIANO DUET, *Marche Heroique,* Opus 27, No. 1.	

BOOKS ABOUT SCHUBERT.

When it is remembered that Schubert led a very quiet and retiring life it is somewhat surprising to note the number of books that have been written about him and his works. Many of the best works upon Schubert are in German, and recently a very exhaustive biographical study of him has been published in that language. Of the works in English the best-known are the excellent biography in the Grove Dictionary, written by Sir George Grove himself; Schubert by H. F. Frost; Schubert, by L. G. Heinze; Schubert's Songs, by A. J. Bache; Schubert, by Edmanstoune Duncan



AUTOGRAPH OF SCHUBERT'S "ERL KING."



Success in Class Teaching

By CLARENCE G. HAMILTON

How to Conduct Special Classes in Musical Subjects

RECENTLY I inquired of a group of fifteen young women music teachers how many were engaged in any form of class instruction. Of the seven found to be thus occupied, three had classes in two-piano sight-reading, one in solfeggio, one in orchestral practice, three in history, two in harmony, and one in what she termed "spontaneous work with children." Two had held from time to time "mothers' classes," in which the parents were advised how to superintend their children's practice, and what the effects of such practice should be—a procedure fraught with excellent results, it appeared.

Of those who did not hold classes the plea was lack of time. Their energies were so occupied, they asserted, in keeping pupils up to the mark in their private work, that it seems useless to attempt anything further. Most of these teachers, it is fair to state, give carefully-prepared pupil recitals from time to time, which are themselves a form of class work.

In the light of these discoveries, let us raise the question if class work is really worth while, entailing as it does, many sacrifices on the part of the teacher. To this question I answer unhesitatingly yes; for no form of activity is so eminently fitted to break up the dull routine of the teacher's life, and to bring him inevitably into touch with new ideas. A round of private lesson-giving continued year after year is certain to result in conventional and perfunctory work, unless the teacher takes care to absorb each season a new set of thoughts and new musical interests. Fortunately, music is a many-sided subject, and any one of a dozen or more of its phases can profitably be studied up and developed in connection with class work, to the lasting benefit of both teacher and pupils. Let us draw up a list of some of these phases.

CLASSES IN TECHNIC.

First may be placed classes in *technic*, in which the finger motions involved in the manipulation of an instrument, or the "voice-placings" for vocal work are analyzed and systematized. Such classes naturally form an adjunct to private instruction, forestalling many mechanical details, and thus leaving room for more interpretative criticisms in private instruction. For this work the groups of pupils should generally be small, perhaps limited to three or four students apiece, in order that the needs of each one may adequately be met.

Next, there is the study of the *rudiments of music*, valuable work for preparing a solid background for private study and practice. Young pupils may be drilled upon such subjects as the construction of the staff, clef and time signatures, note formation and placing, elementary rhythms and scale formation; while more advanced pupils will be given some account of acoustics, as well as a more extensive discussion of melody, rhythm and harmony. An important feature of the course will be ear-training, which may be developed in connection with each phase of the subject as it arises.

CLASSES IN SIGHT-READING.

Closely analogous to this work is that of *sight-reading*. The piano teacher may do worlds of good by drilling classes of four each in ensemble playing upon two pianos, in which not only eight-hand music, but also four-hand duets with each part doubled are read at sight at a moderate tempo and with merciless continuity. The violinist with his orchestral classes and the voice teacher with classes in part-singing have plenty of opportunity for splendid developments.

Some pupils are eager to grasp the meaning of musical theory. For this purpose classes in *harmony*, both elementary and advanced, and more rarely a class in *counterpoint*, may be provided. There is too the subject of *musical form*, limitless in its possibilities. All these classes give the teacher an opportunity to discover and encourage any latent talent for composition which may appear. The classes should be small, as their results depend largely upon individual criticism.

CLASSES IN INTERPRETATION.

No species of class work, however, is more valuable than that of *interpretation*. Classes for the study of this subject may or may not have technical knowledge as a prerequisite. They give especially valuable aid in connection with the private instruction of pupils. Pieces which the latter are studying or have studied are brought to the class. Each is performed in turn, and afterwards analyzed. The composer is discussed, his epoch, his nationality, rank and style. Next, the general make-up of the piece is taken up, its metre, tempo, rhythmic and melodic details, large divisions and complete form. In the elementary classes the simplest of these details are illuminated, while more advanced work includes the harmonic construction, aesthetic effects and other intimate characteristics of the composition

These classes, however, are not necessarily confined to private pupils. Former pupils, too busy to continue strenuous work but anxious to keep up their practice, will find a ready means of absorbing new musical ideas. The teacher may assign definite work to each of these students, of which the results are discussed in the class.

For the general listener, the interpretation class assumes the rôle of a course in *appreciation*. The instructor cannot now rely upon immediate assistance from his students, but must furnish illustrations himself. A valuable aid toward the success of such a course may be provided by enlisting assistants from other branches of the musical fraternity. The piano teacher, for instance, may call upon his violinist or vocalist friend for special illustrative material. In giving this course it should be borne constantly in mind that the students wish to know what to listen for and how to listen to it. So the various factors of sound which are employed in music—tone, pitch, duration, intensity, color and the forms into which these are molded, should be explained *seriatim*, while their applications and values are noted in actual practice.

CLASSES IN MUSICAL HISTORY.

Of wide application also, are the courses in *music history*. Young pupils can be made acquainted with the life stories and aims of the masters; while older students should penetrate more deeply into the causes of things, should study the evolution of the art in the early ages and the result of such evolution in the works of the great tone-poets. People wish to know, also, what is actually going on in the music world; so the course should extend to modern masters, with an account of their deeds and peculiarities and the probable significance of their accomplishments. Here again copious and typical illustrations are necessary to give vitality and meaning to the discussion. In treating of Bach, for instance, the instructor may play a Two-Part Invention and a Fugue from the *Well Tempered Clavichord* as examples of his contrapuntal style; a part of one of his Suites to show his exaltation of dance forms; and some of the freer Preludes or even the *Chromatic Fantasie* as samples of his glimpses into the future.

Finally we should mention that advanced class work which may prove the most important of all, but which is necessarily dealt with only by an instructor of much experience—namely, that which aims to prepare teachers for their profession. It so often happens that young students plunge into the profession of teaching music without the slightest preparatory guidance, that the older instructors should consider it their solemn duty to guard against the dire results which follow such a procedure, so far as they may be able. Hence the class in which pedagogic principles are illuminated by the light of practical work with young pupils.

HOW TO DIVIDE THE TIME.

Such are some, at least, of the lines of activity open to the wide-awake teacher. "But," you say, "how am I to carry out any such elaborate scheme as this? Pupils come to me for private lessons, and do not propose to have all this extra material foisted upon them. Besides, I have neither time nor strength to prepare such complicated courses." The point is well taken. Let us consider, however, how far class work may be practicable.

We premise that the various lines of work suggested simply offer material for selection. Three or four hours of class teaching per week are perhaps all that the average teacher can undertake with success. The subjects and materials for this work can be varied year by year, however, with the result that the teacher's enthusiasm is constantly whetted by the exploitation of new ideas, and that many of the same students are retained for consecutive seasons.

Three conditions must be fulfilled in order that the courses may attain success: there must be a fair number of pupils; the work must not be made burdensome; and it must be so presented as to create and retain enthusiasm.

HOW TO GET UP A CLASS.

I. How to fill the classes is a perplexing but not insoluble problem. Many pupils spend all the time and money they can afford upon private lessons. But the teacher should point out to these that their progress will be much facilitated and their knowledge of music infinitely broadened by class training on certain fundamental lines, which must necessarily be worked out much more slowly in the private lessons, and must accordingly draw heavily upon the time therein spent. For instance, the structure of scales can be studied in class with a great saving in the individual lesson time. In the case of children, parents must be advised with and shown the benefits of having a child meet with others of the same age to make intimate acquaintance with the materials and composers of music. Outside one's own *clientèle* the public may be appealed to by carefully-worded circulars for the general work in history or appreciation. Success, too, begets success; and after patrons have realized the advantages accruing from the classes, the continuance and enlargement of them will be easily effected.

MAKE THE WORK INEXPENSIVE.

II. Classes should not be burdensome to pupils through the expenditure of either money or time. The teacher should bear in mind that this department of his work is designed, first and foremost, to increase his own and his pupils' musical culture, and not as a scheme for financial enrichment. Let the price be fixed, certainly at the outset, at a minimum figure, which may be the same in the aggregate as that asked for private lessons; for instance, if the teacher's price for an individual lesson be two dollars, each one of a class of four may pay fifty cents for the same time. Later on, if the classes gain in popularity, a higher figure may be fixed; but care should be exercised that the fçe be not pushed beyond reasonable limits, thus becoming prohibitive to the very pupils, perchance, who would prove most desirable.

ONE MEETING A WEEK.

Under modern conditions the teacher cannot ordinarily hope to claim a class for more than one meeting per week. While in the short teaching season, with its many holiday interruptions, this limits the scope of one's accomplishments severely, let us bow gracefully to the inevitable, and arrange our work accordingly. It may even be necessary to place the class every other week. Ensemble work or interpretation study, both of which are naturally supplementary to the private lessons, can be carried on profitably in lessons somewhat infrequent; while a subject like harmony or history requires more continuous treatment, in order to become effective. Let the teacher carefully feel the pulse of his clients, putting upon them no more work than can be successfully executed, and remembering also that, while manifold meetings might well be productive of more profit, a few wisely guided lessons are certainly better than none at all.

As to the burden upon the teacher, we need say but little. Some sacrifices must be made, but the returns are so rich in added inspiration and knowledge as to be an ample recompense. Such work must carry with it the joy of accomplishment and an added breadth of view which should annul all semblance of irksome ness.

ENTHUSIASM AND EARNESTNESS.

III. It is, indeed, this very enthusiasm and earnestness in the teacher which must be the most potent factor in winning and retaining the interest of the students. First of all, the instructor must be fully primed in regard to the subject which he is to teach. If he is to exploit Musical History, for example, he should gather together all the best books relating to the subject and study them diligently, perhaps during the previous summer vacation, making meanwhile copious notes from each authority. From these notes, and from added perusal of all other data available, he then sketches out a plan for a course which shall be properly apportioned to the number of lessons to be given. This plan may now be further developed in a syllabus which outlines distinctly the line of thought to be presented at each lesson. Thus he should be prepared to present each phase of his subject lucidly, and to answer pertinent questions concerning it.

Not only should each lesson represent a definite stage in the development of the subject chosen, but the course as a whole should have a unified design. A series of ten lessons upon *Music in the Nineteenth Century,* for instance, might be divided into ten epochs, beginning with the work of Beethoven and Schubert, and ending with that of Wagner and his followers. Thus the students will feel that they have been given a comprehensive outlook upon an important cycle of events.

In conducting the lessons, much should be made of punctuality both at the beginning and at the end of each. Lateness of the students should be frowned upon, and each lesson should begin upon the dot. Too much material, also, should not be prepared for the allotted time. The value of concentration and of terminating the lesson as scheduled is also all-important as a means for retaining interest; for nothing is more irksome to a class than the evident inability of a teacher to fit his ideas into their authorized limits.

Real interest in class work, however, must depend in the last analysis upon the continual mental activity of the students. They should seldom be allowed to sit back and passively listen; for through that gate their minds are sure to wander off to foreign fields. Rather let them be given something to do that will occcupy their attention every moment. Let us see how this may be done.

ENSEMBLE CLASSES.

In ensemble classes, piano quartet, orchestral or vocal drill, this condition is already provided for. In other classes the teacher should spend a part of the time in asking questions of the students and in getting them to ask questions in return. Nothing is more stimulating than such a rapid-fire discussion. During the remainder of the time the students should take notes. In the History and Appreciation classes, for instance, each student should be provided with note-book and pencil, and should fill the former by writing down whatever strikes him as important, and also certain facts which the teacher definitely dictates. Similar methods can be followed in the classes in Technic and Fundamentals, while the time of the Harmony and Counterpoint classes may be occupied mainly by intimate criticisms of work presented, and general discussion of the same.

Nowhere will the teacher require so much tact, however, as in the conduct of the children's classes. Valuable as these may become, they must yet, as a rule, be carried on at a time when the pupils are either tired from school work, or else restive at the preëmption of their holiday. Extraordinary means, therefore, must be devised in order that their attention may not swerve.

Our kindergarten friends have pointed out the value of frequently shifting the line of activity. A subject should not be dwelt upon till it becomes tiresome, but a single truth should be driven home and then an entirely new interest developed. The teacher, for instance, may discuss briefly the value of notes; then proceed to explain the form of a little piece which is played; then tell a story about its composer. Meanwhile the children must have something to do. While the teacher explains note-values, they may draw fac-similes of notes in their books, or cut them out of paper, or select them from a box of pasteboard notes already cut out. When the piece is played they may draw diagrams of its divisions, and be asked to explain what the music does in each of these; and when the story of the composer is told, they should be asked to listen and tell it after the teacher, or write it down if they are old enough.

Children, too, must not be addressed by abstract truths, but by truths clothed in concrete form. The notes cut out of pasteboard, to which allusion has [illegible] e things to be seen and handled, and [illegible] appeal directly to the small pupil's in- [illegible] milarly, in treating of composers, anecdotes and characteristics should be cited which the children can comprehend, because they come within the limits of their experience. Musical games are another available factor, appealing as they do to the play instinct. So the teacher must constantly keep an inventive mind at work, in order to make an effective connection between what is to be taught and the calibre of the mind which is to receive it.

It is very desirable that the children should have a definite end in view as a reward for their efforts. Let there be some way, therefore, of especially recognizing merit. The pupils may each have a card, for instance, upon which the teacher will paste stars when they are properly earned, a red one for attendance, a blue one for punctuality, and a gilt one for a well-learned lesson. Then, when the term is up, a prize is given for the best showing of each color, a game for attendance, a musician's portrait for punctuality, a music satchel for good lessons.

Success in class teaching must be won, in a word, by perseverance, tact and enthusiasm. The material gains will not be great under the best of conditions; but the teacher will receive a more ample recompense in increased acquaintance with the various manifestations of music, in familiarity with the handling of its elusive materials, and in the joy of free intercourse with new spheres of intellectual activity. It is through such work, too, that the message of music is to be sped abroad, to beautify all phases of life by its humanizing influence.

ONLY THE BEST!

BY EDWARD BAXTER PERRY.

At first glance the above would seem to be the most ideally appropriate motto for every musical school, club, and conservatory. In a sense, it is, but in too many cases it serves merely as a plausible excuse to cloak a mere petty local vanity, and an utter ignorance, or indifference to the real musical *needs* of the community. It sounds well to say, we have only the *best,* the desired inference being our taste is so *cultured* and super-refined that we are not satisfied with anything but the very highest artistic performance. What it really means, in most cases, is that the community wishes to be known through securing a more famous and *expensive* celebrity than any other institute or organization in the vicinity can afford. It is expected that the person's foreign name and international reputation will shed a reflected glory upon the musical locality. It is not musical enjoyment, or education, or the culture of the general public that is sought, but the credit of having basked, for a moment, in the effulgence of the strictly correct European halo, that is supposed to crown the heads of the princely few in the artistic world.

For example, I received, not long since, a letter from a leading college in the South to which I had written in regard to a possible recital engagement. It stated that their students and public had been educated to demand "only the *best,* that they had engaged Paderewski *six years* ago at great expense and as his *superior* had not yet appeared they had had no pianist since, and should not have, for the present." I was perforce reminded, as one is so often of that trenchant dictum by Carlyle, "England is inhabited by twenty million people, mostly fools." Increase the number of inhabitants and the percentage of fools and it fits our own beloved country like a glove.

There are some three hundred students in that college, mostly from country villages or farms, many of whom have never heard an artist in their lives, trying to get the rudiments of a musical education, yet they are not to hear a pianist for six years because, forsooth the institution must not lower its standard and prestige by engaging any artist who can be had for less than three thousand dollars, and who is not recognized as being able to beat Paderewski. This is the point in the minds of so many—to *beat,* to *excel.* Is then our musical art nothing but a competitive effort, an exhibition of skill in which only the winner counts as in a prize fight? Are we to give our lives, our very souls for the chance of winning the champion's belt by knocking out all competitors in the third round, by superior swiftness, strength and endurance? Failing in *that,* are we to throw up the sponge, retire from the ring, admit that we are down and out, and proceed to find ignoble graves for ourselves?

In spite of the fools, who are many, and their folly, which is great, there is still a fairly good and profitable field of usefulness, for the honest capable worker in the cause of true musical art, even if he is guilty of the crime of having been born on this side of the Atlantic, and even if he does not quite measure up in all respects to the imported, rainbow-colored elephants of the first magnitude and consequent drawing power. His field would be better, his usefulness much greater, and his life far easier if the public, and especially the mass of teachers and students of music, could be made to realize the fact that a concert pianist or a vocalist is not a mere curiosity to be seen once, but a practical and important factor in a musical education to be listened to earnestly and intelligently as often as possible.

STUDENTS MUST HEAR FINE MUSIC.

No student, no matter how gifted and well taught, can obtain a broad comprehensive grasp of his art, its material, its resources, its possibilities without *hearing* much music well given and repeatedly given by different artists, that he may learn to compare, analyze, and discriminate, and thus develop his own taste, judgment and appreciation. It is a question of necessary training and information, not of momentary entertainment astonishment or even real aesthetic pleasure.

For any school or club, making a feature of musical study, ten recitals by ten good American performers who can be had for fifty to a hundred dollars a night, are worth just ten times as much as *one* by some so-called "great star," who costs a thousand or more. The difference in *quality* would not be perceptible to half a dozen persons in the audience, while the difference in *quantity* is as ten to one and the expense no more.

Every student in Europe expects, as a matter of course, to hear, at least, two recitals a week for a series of years. It is a part of his education On of the chief reasons why many students go abroad to study is that Europe offers unlimited opportunities to hear fine concerts. We *might* have the same condition here if the mass of students would realize the importance and value of frequent good concerts.

We ought to have a hundred, able, well-trained American pianists doing nothing but recital work, visiting schools, clubs and smaller communities, annually in regular rotation, furnishing this needed element in our musical development at moderate prices, yet getting a worthy income out of it and doing a worthy and useful life-work. As it is, we have perhaps *ten* who are trying to do it under countless difficulties and discouragements, and I know of only one who has ever succeeded in doing it for more than two successive seasons before being forced back into teaching for a living. If the public, and especially the musical students, could be induced to attend concerts for the sake of hearing music, and learning something instead of merely from curiosity to hear a new man, who comes from a long distance and has a long name, these conditions might be secured in a short time, for we have plenty of good concert talent at home, people able and willing, nay, *eager* to do the work well, and at fair compensation.

WHAT THE TEACHER SHOULD MEMORIZE

BY ADAM THOMPSON.

Of course it is the teacher's privilege to memorize as much of the literature of the instrument as he possibly can, but there are certain things that he should memorize as a matter of convenience. There is nothing so annoying to the pupil as the feeling that the teacher is peering over his shoulder like a giraffe. It not only lessens the pupil's confidence in his teacher, but it also adds greatly to his nervousness.

Any music page that demands close inspection by the teacher should be memorized thoroughly so that faults may be detected away from the keyboard. In fact the writer went to the trouble of memorizing all of the later studies in a Graded Course he was using. This was an immense help, since it was then possible for him to sit at a distance from the piano and determine certain artistic points that might have been ignored if he had hovered over the keyboard.

A barber who provides musical entertainment for his clients would seem to many to be the latest wrinkle from Broadway, yet this is not the case. Over three centuries ago the barbers in England were accustomed to have some musical instrument in their shops for the amusement of their customers, and the same custom obtained in Germany. In those days, however, men wore their hair long, and spent more time at their barbers' than they have to spare nowadays. Moreover, the barber often combined his profession with that of the surgeon and "apothecary," and possibly recognized the value of music both as a stimulant and as a sopor-

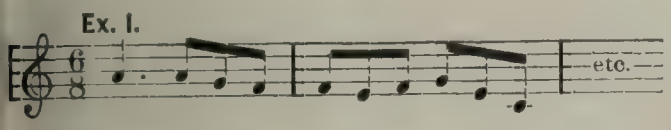
How Some Famous Musical Pieces Got Their Names

By CLEMENT A. HARRIS

WERE the world's books and pictures gathered into one building and its instrumental scores into another, there would be as few items in the latter with a name as in the former without one. To turn from the catalog of a library or art gallery to a concert program or publisher's list is to turn from a series of expressive, interesting and often poetic titles to an arid enumeration of class-names and opus-numbers.

Probably the oldest known piece of instrumental music, the famous Country Dance, a copy of which is in the Bodleian Library, Oxford, illustrates our point, for, unlike some later dance tunes, it has no name.

Ex. 1.



It is believed to date from about 1300, and would doubtless be played on wind and string instruments. The keyboard, save for that of the organ, then in its infancy if known at all, was of a later period. Not till a century and a half later do we come across a piece of instrumental music with a title. This honor and the much greater one of being the earliest known clavier music, belongs to the *Fundamentum Organisandi* of Conrad Paumann, a collection of short organ pieces brought out in 1452. Generic names such as *A Voluntarie, Fantasia Pauana, Galliarda, Præludium,* became common shortly after the time of Paumann. And specific titles were not unknown in the case of program music. Thus *La Battaglia,* by Francesco di Milano, appeared about 1530. An English piece, *Mr. Bird's Battle,* to be found in a collection of pieces for the Virginal known as *My Ladye Nevell's Booke,* in which each separate movement has its own heading, describing "The Marche before the Battell," "The Souldier's Summons," must have appeared not much later. The same remark applies to John Munday's *Fantasia on the Weather,* representing *Lightning, Thunder,* and *A Faire Day..*

OLD ENGLISH PIECES.

The famous *Fitzwilliam* (perhaps better known as *Queen Elizabeth's*) *Virginal Book* contains many compositions with names derived from the form of the pieces—Pauana, Galliarda, etc., or titles derived from folk-songs on which variations have been written—*Goe from My Window, The Hunt's Up,* etc. Also pieces named after their composer, as *Giles Farnaby's Dream,* or after some noble patron, as *The Earle of Oxford's Marche.*

The headings to the Biblical sonatas for harpsichord by Bach's predecessor, Johann Kuhnau, representing *Jacob's Wedding; David's Cure of Saul,* and the *Fight between David and Goliath* were program indications rather than titles pure and simple. Handel did not formally name any of his clavier or orchestral works. Bach named only three of his, all of them collective works, these being the world-famous *Well-tempered Clavier,* the *Art of Fugue* and his *Musical Offering* to Frederick the Great. The six Brandenburg Concertos might, however, be added as they were so-called from the composer's dedication of them to the Margraf of Brandenburg. So, perhaps, might the *Clavierübung* (Clavier-practice) and the *Italian Concerto,* though strictly considered, the terms are rather a description than a title.

Haydn is only known to have given a name to two of his 125 Symphonies—*La Reine de France* and the *Military Symphony.* He also, however, made no secret of having composed and named the burlesque *Jacob's Dream* sonata, which he sent anonymously to a violinist of that name absurdly addicted to playing on the high notes of his instrument. Mozart named none of his forty-one orchestral works. Beethoven bequeathed nine immortal symphonies to the world, but, like Haydn, named only two, *The Eroica* and *Pastoral* symphonies. (The *Pastoral* pianoforte sonata was not so named by him.) Spohr also wrote nine and named only one—*The Power of Sound.* Schubert wrote ten, but like Mozart, named none of them.

Works are frequently named not by the composer, but by titles more or less indiscriminately bestowed upon them by the general public, very much as boys acquire nicknames at school. There is often a romantic interest about such names not usually attaching to those bestowed at a more formal investiture. This may be seen in the very various and often curious origin of such names.

In vocal music the title, or first line, of the libretto becomes almost as a matter of course the name of the musical setting, though this is not invariably the case. One of the earliest, perhaps the very earliest, of tunes to receive a title was a vocal one. This was the *Tonus Peregrinus* of the Gregorian system of chants. Among secular pieces probably one of the earliest may be found in the *Hanging Tune,* a term applied to the melody of *Sathan my foe full of iniquity,* because, it is said, the lamentations of extraordinary criminals were always chanted to it.

In the case of instrumental music the most prolific source of nicknames is some characteristic circumstance connected with the composition. Domenico Scarlatti's *Katzen Fugue* is a well-known example. The subject consists of notes played by a feline friend of the composer which happened to walk across the keys of his harpsichord.

The music which Handel wrote for performance during the progress of the barge in which George I proceeded on August 22, 1715, from Limehouse to Whitehall naturally became known as the *Water Music;* and that which he wrote for the firework display in the Green Park in celebration of the Peace of Aix-la-Chapelle, as the *Fireworks Music.* The practice of following military victories by a solemn thanksgiving also makes the name *Dettingen Te Deum,* taken in connection with the date 1743, quite self-explanatory. That Handel actually owed his *Harmonious Blacksmith* to the musical rhythm with which a Son of Vulcan swung his hammer when the composer was sheltering in his smithy one day is extremely doubtful. But the name has become wedded to one of his most popular melodies and not all the musical savants in Christendom will divorce them!

HOW HAYDN'S PIECES WERE NAMED.

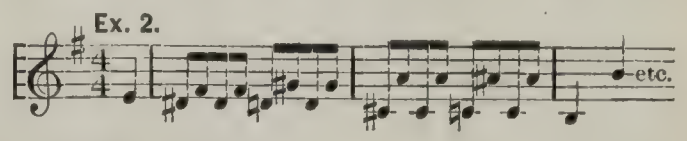
Haydn's *Ox Minuet,* known in Paris as *Le menuet du Bœuf,* owes its accepted title to a story that in return for a dance composed in celebration of his daughter's wedding, a butcher sent Haydn a live ox. The truth appears to be that the ox was not alive; that it was not sent; that there was no ox, and alternatively, as the lawyers say, if there was, that its owner had nothing to do with the composer; and that the minuet in question was not written by Haydn at all!

The "Father of the Symphony" can the better afford to be robbed of this little romance since so many of his compositions are associated with incidents of less dubious origin. Thus a publisher calling at such an unconscionably early hour one morning—or Haydn rising at such a late one—as to hear the composer declare that he would give his best quartet for a good razor, ran out for one and promptly clenched the bargain. Hence the *Razor Quartet.* The story of the *Farewell Symphony,* during which all the performers but two went out by turn, as a hint to their Prince that their holidays were overdue, is well known. It may also be mentioned that the composition known in England as the *Imperial* mass is in Germany called *Die Nelsonmess,* because said to have been the one performed during Nelson's visit to Eisenstadt in 1800. The great seaman asked the composer for his pen and gave him his own gold watch in exchange. The *Oxford Symphony* is so-called because selected, though not expressly composed, for performance at one of the three concerts given when Haydn was in the university city for the purpose of receiving the honorary degree of Mus. Doc. In all, some twenty of Haydn's symphonies have appellations not given by the composer. Only one of Mozart's works seems to have what may be called a circumstantial name: his *Hafner's* Symphony is so-called from having been composed for the wedding of a daughter of a great German merchant family of that name. Why the term *Jupiter* should have been applied to Mozart's 49th and last symphony—it is believed, by J. B. Cramer—is not so easy to explain. Decidedly the most celebrated piece owing its name to a tradition is the *Lauben-sonate* of Beethoven, the first movement of which is said to have been composed in the leafy-alley (*Laubengang*) of a garden. But it is the piece and not the name which is well-known, for under this title few outside Vienna will recognize the *Moonlight Sonata*—of which more anon.

CURIOUS NAMES OF BACH PIECES.

Bach did not himself name any of his organ fugues separately, but in the case of at least three, the omission has been made good by his admirers. Anyone who either hears the subject of the long fugue in E minor, or sees it written, will at once understand why it should have been named *The Wedge Fugue.*

Ex. 2.



Somewhat less obvious in origin is the designation *Giant Fugue* applied to the well-known choral prelude in D minor. Presumably the persistent and symmetrical figure of which the pedal part consists has suggested to someone the striding of a Goliath. Less obvious still, to those unacquainted with English popular songs, must seem so coquettish a term as *Dolly Varden* applied to a solemn fugue in a minor key. Yet the name has been applied to the shorter of the two fugues in C minor, owing to a melodic resemblance between its subject and a ditty which was once in everybody's mouth.

Reverting once more to Haydn, no one who has been startled out of his wits by the sudden and thundering explosion of the full orchestra following a *pianissimo* passage in the Hungarian master's best known Andante is likely to ask why it is called the *Surprise Symphony.* The tic-tac effect produced by the monotonous reiteration of two staccato notes a third apart, in another of Haydn's orchestral pieces, makes *The Clock Symphony* a self-evident title. And the carillon effect in the Finale of one of the *Salomon* symphonies offers an easy solution to its being known in some orchestras as *The Bell.* I must confess myself unable to account for the titles of those known as *The Philosopher* and *The Schoolmaster.*

Undoubtedly the best known of such character-titles is that of Beethoven's *Moonlight Sonata.* It is said to have been derived from an expression of Rellstab, the critic, comparing the first movement to a boat wandering by moonlight on the Lake of Lucerne. Though the title has been declared "absurd," it is that by which the composition is universally known both in Germany and England: indeed, to call it by any other would be to court misunderstanding. There are various other legends surrounding this piece—all apparently without foundation.

The *Hunting Song, Spinning Song* and *Bee's Wedding,* among Mendelssohn's *Songs Without Words,* are also well-known examples of titles based on "internal evidence," but not given by the composer. With the rise of the romantic school and development of program music came, as an almost necessary consequence, a great extension in the practice of name-giving. Schumann gave titles to a greater number of his works than any previous composer. Of his pianoforte works seventeen have names as distinct from mere classifications, such as *Fantasiestücke.* Of the forty-three little pieces forming his *Album for the Young,* only three are without a heading of some sort. Nor was the practice confined to the Romantic School. Prot-

no name ever given to a work occasioned its author so much anxious thought as that bestowed by Mendelssohn on the English edition of his *Songs Without Words.* They were at first known as *Instrumental Lieder für Clavier* (see translation of Moscheles' *Life,* Vol. 1, page 267), and afterwards as *Six Songs for the Pianoforte Alone,* and *Original Melodies for the Pianoforte.* Concurrently the original six were published in Berlin as *Sechs Lieder Ohne Wörte,* and it was not till after much searching of mind that a simple translation of this heading was adopted as the English title. Of the separate contents the titles of only six were given by Mendelssohn himself.

Curiously enough it is not their most important works which composers seem most disposed to distinguish with a verbal label, but their smaller ones. There are exceptions to this rule, but they are comparatively few. Among the more prominent are Berlioz' *Harold en Italie* symphony; Mendelssohn's *Scotch* and *Italian* symphonies, and *Hebrides* or *Fingal's Cave, Calm Sea and Prosperous Voyage, Fair Melusina* and *Ruy Blas* overtures, and his *Scotch Symphony*—all names which, whether appearing on the score or not, Mendelssohn appears to have used himself; Brahms' *Academic* and *Tragic* overtures; Tchaikovsky's *1812, Ouverture solennelle* and symphonic poems, *Francesca da Rimini, Manfred* and *Romeo and Juliet;* Dvořák's *New World* symphony, and MacDowell's *Celtic, Tragica* and *Eroica* sonatas.

The reason for this comparative scarceness of names among the products of the makers of music lies almost on the surface. It is to be found in one of the most striking characteristics of music—its abstract quality. The poet and the painter represent either concrete subjects or abstract subjects by means of the concrete. The sculptor represents Liberty by an allegorical figure in human form. Not so the composer. He deals solely with abstract ideas. He does not represent Ideas by Things, but—so far as he attempts the concrete at all, for instance, in some program music—Things by Ideas. And to find a name for an Idea is much harder than to find one for an object.

MAKING USE OF THE BEAUTIFUL.

BY MRS. LILLIAN M. WHITE.

When we face the much-mooted question, "Can pupils be taught expression?" there is great field for discussion. But if, as some claim, it cannot be taught, there yet remains the fact that teachers can project from their own personality the silent influence or inspiration that makes an atmosphere conducive to expression on the part of the pupil. Mental suggestion (that force as unseen as the one which makes the wireless message possible, and with almost as sure results), will do marvelous things along this line. Let teachers hold themselves in a confident, appreciative attitude toward the pupils' efforts, expecting the best; instead of letting critical, fearful thoughts regarding their taste or interpretation creep in, and the results are immediate and satisfactory. This has repeatedly been proven to be true.

From the very first, if possible, and at all events when the interpretative stage has been reached, pupils should make an exhaustive study of the lives of the great musicians; nothing helps more in trying to get at the meaning they intended to convey in their works. And hand in hand with this should go the study of the finest in all literature, both poetry and prose, and appreciation of all beauties, wherever found, in whatever field of art. Ruskin said a great thing when he told us that the beautiful was as useful as the useful.

Life itself, with its inevitable sorrows, makes possible the truest, deepest interpretation, for any great human experience illumines the soul and understanding, and there will insensibly creep into the voice, or be imparted to the ivory keys through the finger-tips the emotions and aspirations felt by the performer, even as Sarah Bernhardt in *L'Aiglon* not only felt the part, *she was it.*

Rubinstein once said to me, "The new-fangled notions of technique, by which legato and cantabile playing are sacrificed to the effort to obtain orchestral effects, will some day give place to the old ideals of Hummel and Moscheles." He lived to see his prophecy fulfilled. The technique of Paderewski, orchestral as it is in passages demanding such treatment, is grounded in the pure finger-motions taught by Czerny and Hummel. To their finger-work both Rubinstein and Paderewski owe the charm of their singing tone, their exquisite legato, and their superb treatment of all canonic forms.—*S. B. Mills.*

SELF-STUDY OF IMPORTANT THOUGHT HABITS IN PIANO PLAYING.

BY R. M. BREITHAUPT.

Especially translated and adapted by Theodore Stearns from an article in *Die Musik.*

The psychic weaknesses which hinder correct development in practice are, of course, many. Foremost of all is the inability to concentrate—the general thoughtlessness so hard to define and yet so powerfully the capital F in spelling failure.

This inability to concentrate one's will and spirit towards a determined, definite end, forms the greatest weakness to which our mentalities are susceptible. The quality of talent is not only industrious naturally, but is also watchful and attentive to the point of curiosity. Sensitiveness is a further hindrance and a very delicate attribute to handle and govern properly. One must "feel," and yet train that "feeling" not to work automatically, but to respond always intelligently. The power of *knowing* what sensation is correct and of utilizing that knowledge correctly is rarely met with and is of rare importance.

The delicate power of discrimination, so seldom seen in pupils, should be coached to the uttermost. Merely doing that which one wishes to do is valueless. A singer, for example, who does not sing or practice correctly, and does not *know* that he does not sing or practice correctly, is like an insane man with a fixed delusion in his head who is constantly endeavoring to impress people with the idea that he is perfectly sane. . . . I could cite dozens of cases with my own pupils where by following my suggestions closely they so concentrated not only their will but their muscles also in the production of certain musical performances, both vocal and instrumental, as to achieve perfect and easily-attained success. The entire secret lies in the correct concentration, which must be as natural as breathing or eating; for *all creative ability is constructed by nature to respond nobly and instantly* if we learn to order it so to respond by systematic control of the will, mind and body.

SELF-CONFIDENCE.

The prime necessity of attentiveness is confidence in one's self and one's abilities. Lack of self-confidence —the disposition to delay action through too much caution—is all too prevalent in human nature. Again, we are all too deficient in that almost lost art of discrimination. We select the wrong material in later years because we have not been accustomed from early youth up to obey the first teaching of Nature, who invariably starts us out right. Upon finding out our mistake we too often say, "that other way would have been better after all." This is due to the lack of consistent training; training in which the nerves, body and will should be coöperatively developed as carefully as we are taught how to walk, speak and avoid physical danger. This individualizing of material is exactly as necessary to correct training as the forming of a child's character and disposition and yet is almost entirely overlooked by parents and teachers of to-day. Further, we are taught to read "methods," "books," "scientific works" and all that, but are seldom taught to understand them properly. Teachers should guage their instruction to the native abilities of the pupil very carefully so as not to force him to their way of thinking or doing for *real talent has the right to do everything as it is constrained to do, not as the teacher does, provided that it rings true.* Otherwise, he learns to understand *cum grano salis.* Where real talent exists, the teacher would do far better to let it follow its own blind instincts than to curb it with too tight a rein. True, it stumbles in the dark, but even so it is more often nearer the right direction than a wiser (?) head can direct it!

FALSE PRAISE.

But just as dangerous as too much effort on the part of the teacher is the false encouragement of family, relatives and friends, who can easily turn the heads of the really talented pupil so that his instinct becomes mere egotistical bombast. The failure then is extremely swift and final for the time being, if not for all time. Such misplaced praise is like the passionate ardor of a child who caresses the canary bird and smothers it.

The student's practicing in this case becomes erratic, ungoverned, totally useless. He attempts anything and everything; grows careless, conceited, and with his character spoiled may easily ruin what otherwise might have been very valuable talent and assured success. It is thus that our most loving and anxious assistants can become our worst enemies.

There have been artists, and still may many suc be found, who through over-conscientiousness arriv at a point where their own critical instinct forces ther to abandon the work in hand and seek entirely ne impulses. For this reason, painters leave half-finishe canvasses, composers let fine ideas remain in "sketch form, pianists and singers refuse to finish the workin out of certain compositions or rôles, and nothing ca induce them to go further. Genuine talent, howeve is not so easily dismayed by its own clamoring criti cism; it abandons the work, but only for the purpos of seeking new and different means for the completin of what it has undertaken. Talent like this finds th correct practice with unwearying search and is con tented only after the task or problem has bee triumphantly surmounted.

The ear is our best natural critic. It cannot b fooled. False ideas of tone are the result of fals thinking and indifferent practice, but never is the ea in the slightest degree at fault. It is, in every san human being, invariably correct, and if we do no utilize its marvelous exactness, our training and wron manner of subsidizing our bodily functions are t blame, nothing else.

Most interesting of all in this respect is that ver often we overleap our own instincts and by thinkin or practicing correctly achieve unheard-of success Particularly so is this the case with creative geniuse who elaborate great musical compositions. Wagner whose technic in instrumentation was appallingly great so far exceeded his greatest dreams of tone and com plexity with his *Tristan* that he could not believe tha he himself had written it after hearing it played fo the first time, and he seriously contemplated burnin the score. He dared not claim it as his own. Thu will the body richly repay one for correctly using it, i all ways, in every instance.

A REMEDY FOR INACTIVE WRISTS.

BY ALMA C. FERRELL.

Eight bones held together by a bracelet of cartilage and forming withal the main channel through whic all pianistic thought must pass to the keyboard, that i the wrist. What is neglected more in piano playing and in piano study? For every thousand finger exer cises there is one wrist exercise. Possibly the obstacle to your own technical progress may be found in you wrist.

You have no idea what a little consistent practica wrist work will do for your playing. Once a pupi came to me determined to ride that very balky war horse of wrist studies, *If I Were a Bird,* by Henselt After a few attempts she was thrown miserably. Of course, there are thousands of wrist exercises from which to choose, as the musical "pharmacopœia" contains limitless remedies. I chose the following which, although not comprehensive, will be found helpful to many.

Hold the arm straight out from the shoulder with the fingers extended on a straight line with the arm. Merely holding the arm in this position brings certain little used muscles into play. Indeed, if the position is continued for very long it will become practically unbearable. Religious fanatics in the Orient affect this position as a form of bodily persecution, so do not hold it for long as it may do more damage than good

With the arm in the above-described position move the hand with the wrist as a hinge from side to side instead of up and down. Then affect a rotary motion of the hand from the wrist at all times avoiding stiffness or unnatural fatigue. Do not look for results after one day or one week, but compare your playing one month hence with that of to-day.

An interesting variant of this exercise is to hold the hand and arm in the same position except that the fingers are dropped limp or "lifeless" at the metacarpal joints (the joints that join the fingers to the body of the hand). Now repeat the lateral motion and the rotary motion described above and note the result. Considerable experience in teaching has convinced the writer that exercises similar to the above, practiced away from the keyboard, produce excellent results.

The Roman Emperor Nero, one of the most cruel of tyrants, greatly esteemed himself as a singer, though his voice was hoarse and weak. He is said to have employed over five thousand musicians at high salaries and himself undertook a musical tour through Greece. As those of his audience who did not applaud refrained at the risk of their lives, he was naturally welcomed vociferously if not cordially.

Study Notes on Etude Music

By PRESTON WARE OREM

BAGATELLE—L. VAN BEETHOVEN.

The seven *Bagatelles*, Op. 33, were composed by Beethoven during the years 1782-1802, and published in Vienna in 1803. They are among the most satisfactory of Beethoven's lighter compositions. Nos. 1, 4 and 6 are especially pleasing. No. 6, in D, is probably the best. It has all the good points of many of the master's larger sonata movements. It should be played in refined and expressive style, with closest attention to detail.

MOMENT MUSICALE AND IMPROMPTU—F. SCHUBERT.

The composer, Franz Schubert, is discussed at length elsewhere in this issue of THE ETUDE. Mr. Stojowski's lesson treats very fully of his piano pieces, and of the *Moment Musicale* in particular.

The *Impromptu* in A flat, Op. 142, No. 2, is another lovely example of this composer's work in the shorter lyric forms. The first portion of this piece is like beautiful song, alternately tender and passionate. It has been suggested that in studying pieces of this type the player sing or hum the melody to himself as he goes along. As an aid to interpretation and to the cultivation of the true *legato* style, the idea seems a good one. In the *Trio* of this piece the *arpeggios* must be taken smoothly and lightly. As an aid to the player's understanding and appreciation of the harmonic structure of this portion of the piece, it is worth while in practice to rearrange the notes of the *arpeggios* into chords, in dotted half notes and quarters, as the case may require. Played in this manner, in conjunction with the left hand part, the effect is that of a rich five or six-part harmony. This method of study will serve to develop the fact that this *Trio* has a real melody of its own, and that it is more than a mere string of arpeggios. The whole piece is an exquisite conception.

HUNGARIAN BALLET—D. SCHOOLER.

This is a different sort of a Hungarian piece. Usually these are in the style of miniature rhapsodies or in the form of a *czardas*. In this particular instance the composer, a talented young American, has incorporated the characteristic rhythms and cadences into a piece of *ballet* music, in free style. The effect is novel and brilliant. This piece should be played in a vigorous manner, with considerable flexibility of *tempo* and not too fast. The rhythmic treatment should be spirited and almost brusque in effect. This number should make a fine exhibition piece.

LOV'ST THOU ME?—P. WACHS.

In the composition of brilliant and piquant waltz movements in the French *salon* style, M. Paul Wachs stands almost unrivalled with a long list of successes to his credit. We have included many of his pieces in our music pages in the past, and *M'aimez vous?* is another fine example. The light running work of the first theme contrasts well with the flowing *cantilena* of the middle section in the left hand part; a sort of lovers' colloquy, alternately coquettish and appealing. This piece is not difficult to play, but it will require a finished and tasteful interpretation. It should go well in recitals.

ROSY LIPS—P. RENARD.

This is another waltz movement, of quite dissimilar type. This is in the slow and dreamy style. Although not intended for dancing, and written more as a drawing-room or recreation piece, it may be used for the aforesaid purpose if desired, as the rhythm is just right.

MOCKING ECHO—A. SCHMOLL.

Here is a first-class third grade teaching piece, interesting to the student, well written musically, and affording excellent educational opportunities. The lively little figure upon which the first theme is based is identical with that used by Haydn for the first movement of his celebrated sonata in E. flat. Note the "echo effect." This affords good practice in dynamic contrast. Much may be made of the sturdy left hand theme in the latter portion of the piece. The composer, Anton Schmoll, is a successful contemporary teacher, with European reputation, whose specialty is educational pianoforte music. This piece is a good example of his style.

FROLIC IN THE WOODS—M. CROSBY.

Miss Crosby's easy teaching pieces have found favor with our readers in the past. *Frolic in the Woods* is a new one which seems well up to the standard. It is tuneful throughout, and it will afford excellent finger practice in several useful technical figures.

FOUR TEACHING PIECES.

The music in this issue is especially rich in first-class teaching pieces of easy grade.

E. Söchting, one of the most successful contemporary German writers of educational pieces, is represented by a new number, *At the Village Smithy*, very characteristic and tuneful. Employing a series of ten grades this piece would be graded about 2½. It should be played in a vigorous manner, suggesting the clanging of the smith's hammer, and not too fast.

A. Sartorio's Op. 1004 is entitled *From the Sketch Book*. This is a set of nine characteristic pieces, two of which will be found in this issue. Mr. Sartorio is another highly successful and prolific writer. *Herdsman's Song* is a quiet *pastorale* in which the shepherd's pipe is heard. The *Merry Hunting Song* is just what its title conveys. These two pieces are a trifle easier than *At the Village Smithy*.

Mr. H. D. Hewitt's *Young Hero March* is a useful second grade piece. Young students always appreciate a good rousing march, and, if it is easy to play, so much the better. This piece fills all the requirements. Mr. Hewitt is a veteran American writer and teacher.

MILITARY MARCH (FOUR HANDS)—I. V. FLAGLER.

Duet players will enjoy this number. It has the real martial swing and verve. Although it is not difficult to play, it almost turns the pianoforte into an orchestra. The arrangement is well balanced, causing the various themes and counter themes to stand out clearly. It will require strong accentual treatment and large, round tone.

SLUMBER SONG (VIOLIN AND PIANO)—H. TOLHURST.

Henry Tolhurst, the well-known English composer, whose specialty is violin music, was born in London in 1854. The *Slumber Song* is one of his most recent compositions. Mr. Tolhurst's *Spring Song*, which appeared in THE ETUDE of August, 1908, was an immediate success. The *Slumber Song* should prove no less so, as it has similar striking qualities. Mr. Tolhurst has a strong and taking melodic vein and writes to suit the solo instrument. The violin is first and foremost an instrument of melody, and players have here an opportunity for the cultivation of a beautiful tone and for acquiring the singing style.

PILGRIM CHORUS (PIPE ORGAN)—R. WAGNER.

Here is a new and thoroughly practical arrangement of the celebrated *Pilgrim Chorus*, from *Tannhauser*. Mr. T. D. Williams' transcription will appeal to organists who wish to use this number as a voluntary, but who find the florid accompanying figure, occurring in the latter portion of the larger arrangements of this piece, either impractical or undesirable for church purposes. This is one of the best arrangements that we have seen. The registration should be as orchestral as possible.

THE VOCAL NUMBERS.

Schubert's *Morning Greeting* is one of shorter and more simple songs, but it is, nevertheless, highly characteristic and representative. It is one of the best teaching songs that we know, one that will repay careful study.

Mr. George Chapman is a contemporary American composer who has done some very successful work. *When the Angels Call* is his latest song. It is a setting of some tender and touching verses, in which words and music are beautifully wedded. It is a song that all singers should appreciate.

The *Two Scotch Songs* represent the work of a promising young American woman composer, Mrs. Amy Worthington. They are thoroughly characteristic, and the composer has caught the true spirit of the verses.

SOME CURIOSITIES OF MUSICAL TERMINOLOGY.

BY F. H. BOND.

THERE are certain ambiguous signs and expressions in frequent use in music which are a stumbling-block not only to students, but also to their teachers, and it is surprising that these terms should have been tolerated for so long. The term *portamento*, for instance, has two distinct significations, the one relating to a well-known effect in voice production, and the other relating to a variety of piano touch which may be defined as the slowest form of staccato. This latter application is wholly incorrect, though very common in America. The word *portamento* really means "carried over," and this is by no means the effect desired when a piano passage is marked *portamento*. There is also a risk of the word being confounded with *Partimento*, though the latter word, which refers to figured bass, is now practically obsolete.

The word *stretto*, which is Italian for "close" or "narrow," is frequently found in the music of Chopin to signify that the time should be quickened. In the fugue, however, the word is used with reference not to the *manner* of playing but to the *matter* of which the fugue is constructed. In a fugue *stretto* the subject and part of the answer are both heard at the same time, and are thus brought "closer" together.

A *symphony* to most people indicates a large work for orchestra consisting of a number of "movements" like a sonata. Nevertheless, the word is also used to indicate the short introduction to a song played just before the entry of the voice. The term was originally applied to any instrumental interlude occurring in an opera or oratorio, and was introduced in the seventeenth century, long before the great art form which now bears the name was ever thought of. A familiar example of this use of the term is found in Handel's *Messiah*, when the orchestra plays the interlude known as the *Pastoral Symphony*. There is but little relation between this simple, though beautiful interlude, and the mighty *Pastoral Symphony* of Beethoven, written nearly seventy years later.

Considerable confusion exists with regard to the meaning of the two terms, *Sforzando* and *Rinforzando*. The former term means "strongly accented," while the latter means "reinforced." The abbreviations of *Sforzando* most commonly found are *sf, fz, ffz*, etc. Those for *Rinforzando* are *rinf, rfz, rf*. *Rinforzando* generally indicates that a single note or chord, or even a succession of notes are to be played with special emphasis, but not with the suddenness of *sforzando*. Sometimes *rinforzando* is used to indicate a cumulative effect, as in Dussek's *La Consolation*. There is no reason why it should be used in this latter sense, as the word *crescendo* would be equally appropriate and less ambiguous.

The most confusing of all musical signs in common use, however, is the ⁀ or slur. This sign has three main significations. It is used as a "tie;" as an indication that *legato* touch is required; and as a means of defining a musical phrase or sentence. The same sign is used for all of these purposes, and there is nothing to guide one in playing as to which meaning is to be understood. Fortunately, however, one's own common sense is enough to guide one as a rule, though there are often times when even experienced musicians are at fault. With regard to this sign, the violinist is far more fortunate than the pianist. If a violinist comes across a passage in which several notes are covered with a slur, he will play all those notes in one bow length. When the slur is absent, he bows every note. He learns to phrase by instinct, and thus acquires a practical knowledge of a branch of the art in which far too many pianists are sadly lacking.

THE criticisms heaped upon the head of Wagner, and in more recent days upon the heads of Strauss and Debussy, are only the echoes of the past. To most people nowadays Mozart is the very soul of melody. Yet hear what his contemporary, J. B. Schaul, has to say of him: "What a difference between a Mozart and a Boccherini! The former leads us among rugged rocks in a thorny forest but sparingly strewn with flowers; whereas the latter conducts us into a smiling landscape with flowery meadows, clear and murmuring brooks, and shady groves, where our spirit abandons itself with delight to a sweet melancholy, which affords it an agreeable recreation even after it has left these pleasant regions."

Lessons on Famous Masterpieces by Distinguished Virtuoso Teachers

Schubert's "Moment Musical" in F Minor

by the Eminent Virtuoso Teacher and Composer

SIGISMUND STOJOWSKI.

THE AESTHETIC AND HISTORICAL SIGNIFICANCE OF SCHUBERT'S PIECES.



SIGISMUND STOJOWKSI.

To the lover of nature one single tree rising towards the azure sky while the sunbeams play across its branches, or even a tiny solitary flower, bathed in heavenly dew, may give the keenest, purest pleasure, a sense of complete and absolute enjoyment. So can a fully satisfying aesthetic emotion be derived from a small canvas, in which the color-scheme is truly expressive, from a short lyric, charged with human thought, a little piece of music, perfect in its beauty within its humble scope.

Of such quality are many of Schubert's truest inspirations, and a parallel drawn from nature indeed seems apposite in his case for many a reason. His creative genius was like nature herself in her freedom, spontaneity and unconsciousness, in the lusciousness of her indiscriminating profusion. This music smells of the meadows where fragrant blossoms grow among weeds —(critics have dwelt upon his incapacity of sifting his thoughts almost to the point of obscuring his true and great significance in the evolution of the art of music)—and he seemed like a part of nature himself, in his child-like simplicity, his bird-like joy in song incessant! Unknown to him were the Promethean pangs of a Beethoven, nor did, within him, genius resemble the relentlessly gnawing vulture.

The only struggle of his short and eventless life was that with poverty: his freedom from struggle, the sense and joy of living he found in his creative work. In this he forged new and original means of expression so well as to fix his expressions into imperishable gems, quite instinctively and without any effort, for he was totally untrammelled—and unhelped—by what we Pygmies somewhat pretentiously think is the indispensable professional education. It seems as if Beethoven and Schubert had divided between themselves the task of founding modern music: taking the word "modern" in its spiritual and richer sense, suggestive of that world of individual emotions out of which our art has been made ever since, and regardless of conventional classifications according to mere patterns and of the much debated, never explained and ever artificial differentiation between "classics" and "romantics." To Beethoven succumbed the part of forcing his titanic spirit into what Dr. Parry so excellently calls "the perfect balance between expression and design"—which is, by the way, the very definition of all classicism.

Schubert, on the contrary, always remained the Aeolian harp, ever sensitive, instantly responsive to any vibration, and so became the forerunner of all that coming romanticism was to contain of subjective intimacy, of immediate and direct appeal to the heart. Overshadowed by the immense figure of Beethoven in his lifetime, while living, obscure, in that same city of Vienna, Schubert is up to now often underrated in his historical importance. The wonderful but obtrusive thing called culture, mother of progress—and prejudice—has accustomed us to most highly —and righteously—valuing the wide intellectual grasp, the self-mastery and power shown by the human spirit in the conscious and controlled effort of vast constructions, but also, to at times confuse bigness with dimension. And we almost forget that, like the little flower, the solitary tree in Nature, so does artistic inspiration, cast into a small form, illustrate and reveal the mysterious and divine principle of all creation.

That Schubert's natural gifts and intuitive ways should have made him impatient of the constraint of larger forms, that he was born to become the true founder of artistic song, and felt impelled to transplant that flower of emotion into the field of instrumental music, lies at hand, although we must remember that all we hold of him is the legacy of mere youth. Others have explained—and excellently—wherein lies the greatness of these songs, direct embodiment of the poetical idea underlying—as tuneful as they were full of tunes. His piano-music, too, is saturated with rich melody: his best pieces derive from song both form and contents, characterized as these are by the convergence of all the elements employed, such as melody, harmony, color, instrumental setting and structure, towards that one end so precious in song which painters have taught us to call atmosphere.

This tone-poet fond of playing on the heart-strings—a French writer calls him "the most poetic musician that ever was," while an American critic declares him the "most lovable of all"—shares with a newly enthroned instrument, the piano, fit companion of home and ideal confident of the musician's heart, the wonderful privilege of the intimate quality. Owing to this kinship it only seems amazing that in Schubert's enormous production the piano-lyrics should be but few: two sets of so-called *impromptus* and the *musical moments*, outside, of course, of his endeavors in the sonata form and innumerable dances and marches. Yet few as they are, their aesthetic and historical value is of great import. While they do not increase the technical resources of piano style—Schubert's music is generally free from virtuosity—they are, in the highest sense of the word, idiomatic: they convincingly assert the superiority of the new instrument in its fine capacity for song and color. As compositions they stand out as novelties and models: independent little tone-poems, alone for their own sake, not cast into the mould of the current and ruling sonata form—"not chips from a great workshop," as Mr. Hadow has it. And the whole romantic future will indeed be tributary along that line of creative thought, from Mendelssohn and Schumann, Schubert's great admirers and discoverers, down to Johannes Brahms and the present day.

THE "MUSICAL MOMENTS."

No biographical data can give us information on these "closely wrought miniatures" concerning their origin and meaning. We just know they appeared in print as Op. 94, with the first set of *Impromptus* (Op. 142), in 1828, the very year of Schubert's death. The most recent of Schubert's German biographers, Walter Dehns, asserts the manuscript bears the date December, 1827. Opus numbers are quite misleading where there are so many of them—and so is "inner evidence" in the case of one who turned out so many a masterpiece before even reaching maturity. Yet historians divide Schubert's activity into two periods, marked by the year 1818; that of youthful formation in which the influences of Mozart and Beethoven, the two older masters of the Viennese school, are more or less pronounced—and that of fully achieved and developed originality and mastery. Sir G. Grove has assigned the piano lyrics to the latter period.

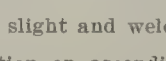
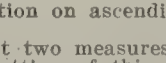
The *Musical Moments* differ widely from each other in style, form and character. Dr. Bie finds fun detecting now and then a feature of the coming Schumann, while the face of old Bach, the eternal ancestor of all music, isn't altogether absent (in the prelude-like No. 5). The writer feels in No. 2 a suggestion of a Chopin Nocturne and No. 3, with which we are now specially concerned, seems to point to Brahms and his *Intermezzi*.

MOMENT MUSICAL NO. 3: ITS RELATION TO DANCE-MUSIC.

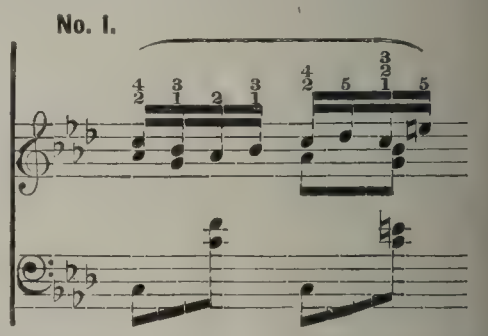
It is a delightful little dance, absolutely different from all dance-music written before, not only by Mozart and Beethoven, but also by Schubert himself. At gatherings of friends, called the "Schubertiads" because of the master's presence, he would gladly sit at the piano and improvise some music for the dancing. To this circumstance we owe his innumerable waltzes, Laendlers, etc., predecessors of the well-known Viennese type. Although conceived on the spur of the moment, and as a mere support to the dancers, these dances of Schubert form a sheaf of fresh and fragrant melodies, such as only his inexhaustible genius could conceive. Many composers had previously raised dance-music to artistic dignity, emancipated it from the sister-art, which, from the august function of being the speech of gesture, sank into the conventionality of a frivolous pastime. But if the aristocratic minuet had been adopted as a part of the classical sonata, it was subordinate there, naturally, to a vaster whole. The older masters, too, had incorporated the various dances, slow "courantes" and "sarabandes," vivacious "gigues" and "bourrées" into their "suites" or "orders" of pieces, where they became, more or less, the prey of supremely ruling counterpoint (Bach's gigues, for instance, being mostly fugues). But long ere Schumann and Chopin came to cast into the mould of dance-forms the most capricious and varied moods, Schubert created in this *Moment* a new, quite independent, unique specimen of dance, charged to the brim with a peculiarly woeful expression, yet so light, refined and fragrant that it seems conceived for some spirits fraternal to Ariel.

PERFORMANCE AND DETAILED ANALYSIS.

The delineation of character which precedes should convey to the performer that perfection will here be primarily dependent upon the quality of touch employed. It should be both light and singing, for we are struck at first glance by the alliance of tuneful melody with graceful rhythmical design. The persistent "staccato" of the accompaniment should be handled with extreme delicacy. Even in *forte* passages we should never forget the intimate quality of the inspiration. And as color—expressive but subdued color—seems the main thing in this little piece, the pedal must be used only with the utmost reserve, never blurring the clear-cut outline, but adding to the expression as a dynamic agent.

The structure, wonderfully harmonious in its simplicity, again shows the dual combination of song and dance. The first phrase (A) starts in with a very definite rhythmical design of the melody in the two first measures—an ever recurrent nucleus—which is supremely illustrative of Schubert's manner, as contrasted with, for instance, Mozart's melody-building, characterized by fluency rather than precision and definiteness of outline. Let us, in playing, emphasize the rhythmical precision by slightly accenting and gracefully taking off the short note after the grace-note (1) and lending some stress and a singing quality to the two sustained quarter-notes of the second bar. Three times is this rhythmical feature repeated—with a slight and welcome change the third time:  instead of  (2)—the repetition on ascending intervals implying a crescendo—not to be overdone, however! The last two measures of the phrase bring a decrease and conclusion on the tonic. The entire setting of this and of the following melodic phrases is peculiarly Schubertian, too, in a certain "popular" quality, quite familiar in folk-music, and which one is not surprised to meet with even in a most highly refined art-work of this naïve child of the Vienna people. There is no polyphony in the contrapuntal sense, but the melody is constantly coupled with harmonic and consonant—filling notes, such as thirds, sixths, etc. These create some technical difficulty to the performer. At No. 3 the writer would suggest the following facility:

No. 1.

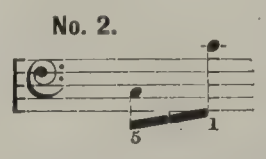


etc.

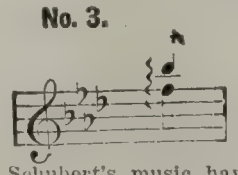
If, however, the original way be preferred, the F in the first chord of the bass should be omitted, thus:

The phrases B. and C. constructed in response to each other, both ending in the relative major key, form a sort of "trio" or middle section. The major mode brings a ray of sunshine; yet the tender melody sounds almost sadder than anything, just like in some Dutch pictures dealing with simple lives and their modest homes, the pathos lies in the light projected. Peculiar longing vibrates in the sustained dissonance at 5; it should be somewhat emphasized by the pressure of the finger, while the following resolution must recede in tone-quality. The pedal-mark is an instance of use of the pedal for a merely expressive purpose. A certain freedom may be permitted in the performance of this entire section. While slightly holding back the tempo at the start of B., we should endeavor, in changing the finger on the repeated keys, to get a sort of legato on the spot, conducive to a longingly singing quality of tone. It may be noticed that the repeated quarter-notes by which the new phrase sets in—also other details such as the short eighth preceded by a grace-note—directly derive from the context of the initial phrase. Schubert instinctively found a device of unification of material, which the cleverness of a Brahms is going to exploit to the point of leaving no stone of a foundation unturned in its logical development. The endings of both phrases of this section are noteworthy, too. In that of B. the melody's accompanying *alter ego*, the lower voice, is called upon to step into the foreground—at 6—while the upper voice now fills out the harmony and stays in suspense on the dominant, prolonged into the fifth of the tonic. Owing to this, the cadence of the responding phrase C, in the same key retains its freshness and acquires more finality; the tonic now being on top. The sixths of this ending (3) disclose an instructive point from the instrumental point of view. A technical deficiency—the difficulty of absolute legato in the playing of double-notes—turns into an advantage to interpretation: strict legato, applied only to the upper part, asserts its melodic supremacy. That this lies in the composer's intention, is revealed by the need he felt in tying over the first of the two grace-notes at the very beginning (1)—so that the melodic note C. stands out, being struck alone. It may be mentioned here, although this seems obvious, that all grace-notes are played before the beat. The initial phrase can now be repeated (D) with an even more feathery touch than at the outset. The extension E. leads over to the Coda F. and is particularly illustrative of some of Schubert's harmonic devices, such as the alternation of minor and major mode (10, 12)—a play which Brahms, again, is going to exploit. The bold B flat against the B natural of the base (11), is a fine instance of what Lussy calls the "pathetic accent:" when repeated it can be singled out not by accenting, but by subduing and, possibly, by softly rolling the two notes:

No. 2.



No. 3.



The lingering over the 6/4 chord of the major key (12) followed by the dominant ninth (13), is a gradual working up towards light, in which the inner exuberance is held back, as it is in the whole Coda by outward restraint. Simply peaceful should be the close of this dainty little thing that expires in a breath. The harmonic "finesses" (14, 15) must be slightly marked, for all harmonic devices in Schubert's music have an expressive meaning. The discrimination and aesthetic instinct shown in the use of harmony, and especially dissonance by this genuine innovator, might serve as a warning to some modern writers who fail to realize that excess is a lack and a danger and it seems as if one could hear the voice of this high lord in the realm of our art, crying out from beyond the grave, to all of us: *caveant consules.*

MOMENT MUSICAL

Edited by S. Stojowski

F. SCHUBERT, Op. 94, No. 3

Allegro moderato M. M. ♩ = 96

p

A

(1) (2) (3)

B

il basso sempre staccato

(4) (5) (6)

C

f

p

(7) (8)

D

pp

E

(9) (10)

ppp

(11) (12) (13)

F

sempre p

dim.

(14) (15)

ppp

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IMPROMPTU.

Franz Schubert, Op. 142, No. 2.

Allegretto. M.M. ♩ = 120.

legato sempre

p *pp* *f* *ff* *ffz* *p poco riten.*

fz *p* *pp* *p a tempo* *pp* *p* *Fine*

M.M. ♩ = 126.

TRIO

legato *p*

a) Observe the melody formed by the bass in this theme.

dim. pp

f cresc. ff fz fz

fz fz fz fz fz dim. p cresc.

p decresc. rit. a tempo

dim. pp

pp dim. D. C.

ROSY LIPS

VALSE NOVELETTE

PIERRE RENARI

Allegro capriccioso

poco cresc.

p

pp rit.

ff

l. h.

Tempo di Valse lente M. M. ♩. = 54

p

dolce

Scherzando

p

f

1st time only

last time only

poco a poco stringendo

ff

f

fz

ffz

Fin

Con animo

p

tremolo

rit.

Ped. simile

a tempo

p

pp

f

1 2

D.

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MOCKING ECHO

L'ECHO MOQUEUR

Allegretto M.M. ♩= 108

A. SCHMOLL, Op. 50, № 14

Echo

Ped. simile

A

p dolce

Echo

B

cresc.

di - mi - nu - en - do

D.C.

* From here go to the beginning, and play to A; then, go to B.

MILITARY MARCH

SECONDO

I.V. FLAGLER
Four hand arr. by Richard Ferber

Vivace M.M. ♩=120

ff

f

Fine

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MILITARY MARCH

PRIMO

I.V. FLAGLER
Four hand arr. by Richard Ferber

Vivace M.M. ♩=120

ff

f

Fine

SECONDO

TRIO

p marcato

marcato

marcato

1

2

ff marcato

p

f

mf

sf

f

ff

D.C.

PRIMO

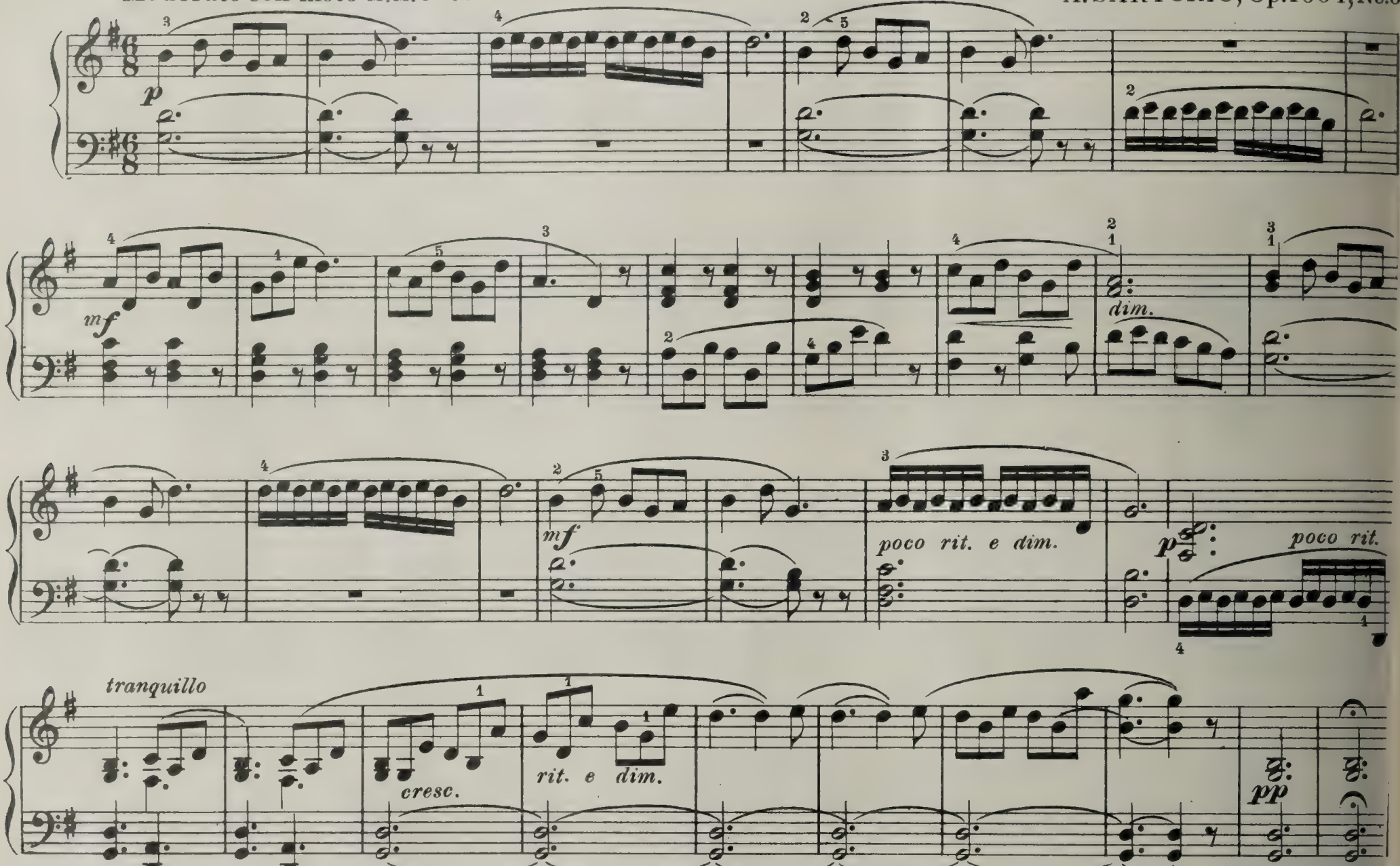
TRIO

HERDSMAN'S SONG

LIED DES HIRTEN

Moderato con moto M.M. ♩=72

A. SARTORIO, Op. 1004, No. 3



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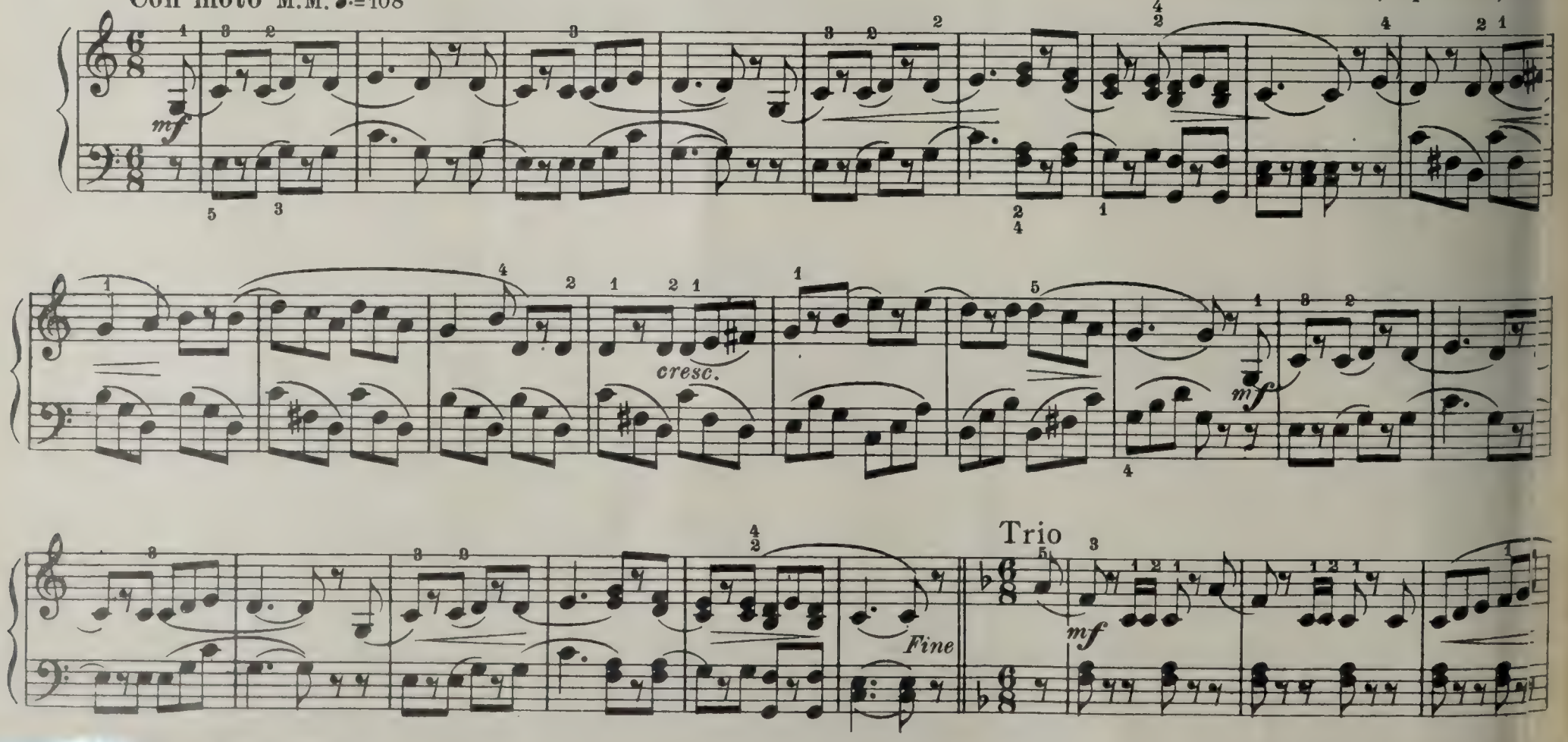
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MERRY HUNTING PARTY

FRÖHLICHE JAGD

Con moto M.M. ♩=108

A. SARTORIO, Op. 1004, No.



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cresc.

D.C.

YOUNG HERO MARCH

Tempo di Marcia M.M. ♩ = 120

HOBART D. HEWITT

TRIO

p

mf

f

Fine

D.C.

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AT THE VILLAGE SMITHY

In der Dorfschmiede

CHARACTERISTIC PIECE

E. SÖCHTING, Op. 141, № 8

Allegretto M.M. ♩=108

staccato sempre

cresc.

sf

mf

cresc. f

cresc.

f

mf

cresc.

sf

1st time only

last time only

r.h.

l.h.

rit.

p

TRIO

Fine

ff a tempo

ff

cresc.

D.S.

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BAGATELLE

Allegretto quasi Andante M. M. ♩ = 56

L. van BEETHOVEN, Op. 33, No. 6

p con una certa espressione parlante

sf *p* *sf* 34321 *tr*

mf *cresc.* *sf* *p* *sf* 34321 *tr* *p*

34321 *tr* *sf* *f* *cresc.* *ff* *p*

decresc. calando *pp* *sf* 34321 *tr* *p*

sf 34321 *tr* *p* 34321 *tr*

p 34321 *tr* *mf*

cresc. *sf* *p* *sf* 34321 *tr* *sf* 34321 *tr* *p*

cresc. sf p 34321 tr

p p

cresc. decresc. calando pp

LOV'ST THOU ME?

M'AIMEZ-VOUS?

Vivo

Tempo di Valse M.M. ♩. = 63

PAUL WACH

ff p

mf p mf

f mf

Fine

Cantabile

ben cantabile il basso

Animato

nf

f

nf

ff *secco*

nf leggieramente

ff *secco*

f

Tempo I.

ff

cantabile

espressivo

D.S.

HUNGARIAN BALLET

DAVID SCHOOLER

Vigoroso M.M. ♩= 84

mf

f

Fine.

ff

f

p

f

dolce espressione

TRIO

mp

rit. dim.

1

2

D.C.

* From here go to the beginning and play to Fine; then, play Trio.

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FROLIC IN THE WOODS

Allegretto M.M. ♩=108

MARIE CROSBY

p

leggiero

rit.

PILGRIMS' CHORUS

From "TANNHAEUSER"

R. WAGNER
Arr. by T. D. Williams

Very slow M.M. ♩ = 60

MANUAL

PEDAL

pdolce

Sw.
(Wood tone)

sfz *p* *cresc.* *sfz* *p*

Soft Ped. coup. to Sw.

Add Bright Stops *f*

sfz *p* *f* *p* *f* *sfz* *dim.* *pp dolce*

Change quality of Stops

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(String tone) *cresc.* *f* *p* *pp* *p* *cresc.* Add other Stops

sfz *f* *p* *f* *Risoluto*

ff *ff*

sfz *sfz* *sfz*

ff Full *ff* Sw. *p* Sw. *p* (String tone) *dolce* *dim.* *rall.* *pp*

SLUMBER SONG

SCHLUMMERLIED

HENRY TOLHURST

Allegretto M M ♩.= 48

VIOLIN

Piano

mf

legato

poco rall.

a tempo

p

p

mf

mf

cresc.

dim.

p

cresc.

dim.

poco rall.

a tempo

poco rall.

*Continue the accompaniment as in the preceding measures. Also published for Violoncello and Piano

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un poco piu mosso

mf

cresc.

f

mf

cresc.

a tempo

poco rall.

molto rall.

WHEN THE ANGELS CALL

HOWARD WEEDEN

GEORGE CHAPMAN

Andante misterioso

p wistfully

"Mam-my, dear mam-my—what do you see when you lift such wist-ful eyes?" "Fa-ces, my chile, of dem dat are gone who smile at me, out of de skies."

pp *p*

"Mam-my, dear mam-my—what do you hear when you look so far a-way?" "Voi-ces bid-din' me come my chile, to Heaven, to rest and stay." "An' mam-my would glad-ly— go to dat rest where de an-gels back-on so." "But who would pil-low her ba-by's hade if ba-by's mam-my should go?"

pp *p* *mp* *mf*

rit *poco piu mosso* *rit* *dolce* *f a tempo*

l. h. *pp rit.* Ped.

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MORNING GREETING

MORGENGRUSS

FRANZ SCHUBERT

Moderato

1. Good morn - ing, love - ly mil - ler's maid, Why hide thy head as if a - fraid, That charm - ing face con - ceal - ing? Say,
2. I on - ly crave a - far to gaze Up - on thy win - dow's shin - ing rays, Tho' dis - tant 'tis my pleas - ure. I
1. Gu - ten Mor - gen, schö - ne Mül - le - rin, steckts du gleich das Köpf - chen hin, als wär' dir was ge - sche - hen? Ver -
2. O lass mich nur von fer - ne steh'n, dei - nem lie - ben Fen - ster seh'n, von fer - ne, ganz von fer - ne. Du

doth my greet - ing vex thee so, And doth my look per - plex thee so? Then hence must I be steal - ing,
fain at your small door would see That fair young head so dear to me, And morn - ing stars of a - zure,
driesst dich denn mein Gruss so schwer, ver - stört dich denn mein Blick so sehr? So muss ich wie - der ge - hen,
blon - des Köpf - chen komm her - vor, her - vor aus eu - rem run-den Thor ihr blau - en Mor - gen - ster - ne,

Then hence must I be steal - ing must I be steal - ing.
And morn - ing stars of a - zure the stars of a - zure.
So muss ich wie - der ge - hen, wie - der ge - hen.
ihr blau - en Mor - gen - ster - ne, ihr Mor - gen - ster - ne.

3. Still closed those eyes of heav'nly blue:
Ye dainty flow'rets fringed with dew,
From daylight still retiring,
Are ye so pleased with night and sleep,
Ye fold yourselves and softly weep,
Yet more repose desiring,
Yet more repose desiring, repose desiring.

4. Relieve yourselves of drowsy dreams,
To morning's rich and cheerful beams,
Come, hail the dawn with gladness.
Now gaily sings the lark above,
Rejoices now all soothing love
To free the heart from sadness,
To free the heart from sadness, the heart from sadness.

3. Ihr schummer - trunk'nen Äugelein,
Ihr thau - betrübten Blümelein,
Was scheuet ihr die Sonne?
Hat es die Nacht so gut gemeint,
Das ihr euch schliesst und bückt und weint,
Nach ihrer stillen Wonne,
Nach ihrer stillen Wonne, nach ihrer Wonne?

4. Nun schüttelt ab der Träume Flor,
Und hebt euch frisch und frei empor
In Gottes hellen Morgen.
Die Lerche wirbelt in der Luft,
Und aus dem tiefen Herzen ruft
Die Liebe, Leid und Sorgen,
Die Liebe, Leid und Sorgen, Lied und Sorgen.

TWO SCOTCH SONGS

I DREAMED

ROBERT BURNS

AMY TITUS WORTHINGTON

Moderato

ten.

1 I dream'd I lay where flow'rs were spring - ing Gai - ly in the sun - ny beam List - 'ning to the wild birds sing - ing By a fall - ing crys - tal stream Straight the
2 Such was my sky grew black and dar - ing Thro' the woods the whirl-winds rave Trees with a - ged arms were war - ring O'er the swell-ing, drum-lie wave.
life's de - ceit - ful morn - ing, Such the pleas - ures I en - joyed Lang or noon loud temp - ests storm - ing, A' my flow-'ry bliss de-stroyed Fick - le
for - tune has de - ceiv'd me Prom - ised fair, per-form'd but ill Of a joy and hope be - reav'd me My heart shall sup-port me still.

mf *p* *mf* *p* *mf* *D. C.*

SING ON, SWEET THRUSH

ROBERT BURNS

AMY TITUS WORTHINGTON

Moderato

mf

Joyously

1 Sing on sweet thrush 'pon the leaf - less bough Sing on sweet bird I list - en to thy strain See a - ged win-ter 'mid his
2 Rich-es de - nied Thy boon was pur-er joys What wealth could nev-er give nor take a - way Yet come thou child of

Fine

sur - ly reign At thy blythe car-ol clears his fur - row - ed brow. So in lone pover-ty's do - min - ion drear Sits meek content with
pov-er-ty and care The mite high heav'n be - stowed that mite with thee I'll share.

Fine

light un - anx-ious heart Wel - comes the ra - pid mo - ment bids them part Nor asks if they bring aught to hope or fear.

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The Aim of the Teachers' Round Table.

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belongs to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

CONCERT PIANIST.

"I wish to become a concert pianist, but cannot afford to give up my position as typewriter while studying. I have studied two years, am a good sight reader, and fifteen years old. Will it be necessary for me to go to a conservatory? Kindly send me a list of the conservatories in New York and their rates." P. M.

The standard of concert playing has become so great, and there are so many in the field with brilliant virtuoso technique, that it is difficult to advise one to take up study with this in view unless prepared to undertake all the necessary time and work. Moszkowski says that for a talented student to become a virtuoso pianist and musician, and to-day musicianship is a *sine qua non,* requires that he should devote his entire time, for at least fifteen years, to study and practice.

There are many ideas, however, as to what constitutes a concert pianist. Many who aspire to concert work, do not expect to attain so great a height as that indicated in the foregoing paragraph. Very recently a young lady came to see me with the same question, and after some conversation I found that her sole idea in becoming a "concert pianist" was to obtain a position to play in one of the moving picture theatres. Manifestly the demands upon virtuoso technique would not be very great in such a place.

In the real sense of the word very few concert pianists earn a livelihood by their public work. There is little demand for concert playing. Only such distinguished names as Hoffmann, Bauer, etc., can command large audiences at remunerative prices. Aside from this, however, there are some who become accompanists, and attach themselves to a concert company or solo artist, playing one or two numbers on the program in a satisfactory if not a virtuoso manner. But even for this one must become a good player and "get in" with those who are managing concert enterprises, or have influential recommendation, for the number applying for such work is very great.

If your hours as a typewriter are long I do not see how you can have the physical strength to do the necessary amount of study after hours. You might, however, after becoming sufficiently proficient, take enough pupils to pay your living expenses, having thereby more time to prosecute your studies. For obvious reasons it will be impossible to accede to your last request. The editorial and the advertising departments of THE ETUDE are wholly separate.

A TEACHER'S EXPERIENCE.

In the Teachers' Round Table in the last issue I notice that you ask for experiences of other teachers on the question of the pupil with frail fingers. I offer my recent experience with a pupil in my class.

A little girl of nine years, in beginning had unusually frail fingers. She could make but little tone on a new piano of easy and elastic action. I did not tell her that her hand was weak, but began immediately on Mason's *Technics,* as is my usual custom, having been a pupil of his. I also gave her one or two scales and studies, all in duet form, for greater confidence. After about ten lessons, when she understood how to play Mason's *Two Finger Exercises* with all the fingers in the first form only, I told her she was to play in my next recital to be held in a large school hall, on a piano with a heavy action. She then gradually used a heavier touch, until after eighteen lessons she played with clear even tone and good expression on an old fashioned Steinway concert grand piano. I did not force her muscular effort so much as I tried to incite her to give proper expression, especially to make the climaxes. I hope this note will be as helpful to some one as THE ETUDE has been to me. I especially value the beginner's piano pieces.—A READER.

FINGER CONDITIONS.

"1. What can I do for my right fourth finger which has a tendency to collapse when playing down an arpeggio?

2. How can I develop power in single running passages?

3. How can I keep from stiffening my wrist and tiring my whole body in playing rapid octaves, such as those in Liszt's *Sixth Rhapsody?*" S. E.

1. In the endeavor to pass the fourth finger over in descending octaves, there is a tendency to straighten it, from which it does not recover in time to take the key properly. In ascending the thumb passes under and the tendency does not seem to exist. In a recent number of the Round Table you will find an exercise for strengthening the various fingers. Use this industriously on the fourth finger, and study passing it over in a curved position, and I think you will gradually overcome the difficulty.

2. By developing and strengthening the hand and fingers generally. It is a mistake, however, to try to make all the notes loud in rapidly running passage work. Brilliancy of effect is better produced by strong accents, making the accents louder as it is desired to crescendo. Play a rapid running passage softly, repeating a number of times softly except the accents on the first note of each group. Notice the brilliancy of the fortissimo effect that will result from this. In order to have this power in full command, one should practice the accentual treatment of the scales from the beginning.

3. By learning to play the octaves from a free wrist. If you will make a thorough study of the first and fourth books of the Mason *Touch and Technic,* you will get a better idea of it than I can give you in the limited space at command here. Facility in such work requires months of practice.

SLOW PROGRESS.

Have studied more or less for ten years, taking lessons from four teachers, but am now making no progress. I cannot play fourth grade pieces without many mistakes. I had hoped to become a teacher, but how can I show others if I cannot play myself?—C. A. J.

There are many people of decided musical gifts, who, for some almost inexplicable reason, are unable to direct their finger muscles on the piano keyboard. I have known people of decided musical appreciation and discrimination to work heroically at piano practice, and yet accomplish nothing that was commensurate with the labor expended, nor learn to play well enough to please themselves or their friends. I have known singers of marked temperamental and interpretative ability who have been unable to master the keyboard sufficiently to even play chords as an accompaniment to vocal exercises.

The cause doubtless lies deep in the nerve centers, and their action in transmitting directions from the brain to the finger muscles. A physical incapacity of this kind can be dealt with only with great difficulty, and there are doubtless many with whom management of the keyboard is an absolute impossibility. Some physiologists maintain that such conditions may be overcome if undertaken early enough, and with direct, continuous and energetic concentration upon the end to be attained. Unfortunately, such direction needs to be begun during infantile years, and there are but few parents who have the intelligence and knowledge to correctly direct such training. Neither is the deficiency often discovered until far too late to be able to accomplish the desired result.

It is impossible to pronounce with certainty on a case like yours without personal knowledge. As to whether you have sufficient theoretical understanding to teach in the earlier grades, you will have to appeal to your present teacher, who you say is the best in a comparatively large city. If he is a responsible person he will give you an honest opinion.

FINGER ACTION.

"Is it advisable to have beginners raise the fingers, or leave them relaxed on keyboard and push down without raising? Do you advise the ressure rather than hammer touch?"—J. E.

Swiftness of finger action in all velocity passages depends upon a facile movement from the joints. In order to acquire this action a supple up and down movement should be acquired. If the pressure touch is attempted before this supple action is learned, pupils will invariably push from the hand and acquire a clumsiness of action which they will never be able to overcome. Extreme rapidity is never possible if there is any pushing from back in the hand. In modern piano playing every sort of action is necessary, depending upon the desired effect to be obtained in any given passage. Meanwhile, a flexible action should be the first aim, to be followed later by the pressure touch

ETUDES AND SPEED.

"I have a pupil of fifteen who has been studying Czerny Op. 299, and Heller Op. 47 together. She will finish the Heller much sooner than Czerny. She has not yet had any Bach. Could I use with her anything from Bach, rather than take up Heller Op. 46? Do you think it advisable for students to work etudes up to speed indicated by metronome, which is much faster than the average student can compass?"

Pupils ought not to omit the study of the best out of Heller's Opera 46 and 45, for they awaken the imaginative side of his musical nature. In order to accomplish this, however, they should be learned at the proper prescribed tempos, or they do not have the musical meaning intended by the composer. Some of them may require more in the way of velocity than the pupil is equal to. In this case these particular ones should be omitted until the pupil has acquired more speed. With etudes of the Heller class the assumption is, to begin with, that the student can work them up to speed without excessive labor. If this is required, they are in advance of his ability. They are æsthetically beautiful, but mean nothing unless correctly interpreted, which means also correct speed. They are not arranged in progressive order, but the teacher should select those that the pupil is ready for, omitting those which are too difficult, and a few that are uninteresting forever. There is too much music that is beautiful and inspirational in character for any student to waste time on the dull moments of any composer, and like Jupiter, every composer nods at times. The necessity of selection is becoming more and more urgent as the amount of modern and beautiful pieces increases.

I should use the best of the Heller, and intermingle with them a judicious number of things by Bach. The Bach idiom is caviare to most students at first, so it is better not to keep him too steadily at them, but let him develop his taste for them gradually. Begin with the *First Study of Bach.* These are very simple, but the pupil should realize that he can only feel their beauty when he can play them with the utmost freedom and ease of movement. As long as he has to struggle through them they will be uninteresting. Therefore, he should work at each one until it flows freely from his fingers. In the fourth grade the *Little Preludes* may be undertaken, and in the fifth grade the *Lighter Compositions.*

The problem of speed is a difficult one with many players. Some of them are physically or mentally incapacitated from making the motions that produce speed. I have known many who could interpret pieces of a nocturne-like character very well, but who could never compass a presto. Such players have to be treated accordingly, and due account taken of their limitations. Speed can never be developed unless the fingers work with absolute freedom in their sockets, and there is no stiffening of the hands or arms back of them. Teachers should watch with the utmost care that pupils do not play beyond the point where they begin to help push with the muscles of the hand. There is no better method of endeavoring to acquire extreme speed than that described by Mason in his *Touch and Technic.* It is also a good plan to select a couple of the Czerny etudes, one for the right, and one for the left hand, and keep reviewing them for weeks or months, simply for freedom and speed. You will be surprised at how the hand will often ease up under such treatment, that is, presupposing that the student has learned to make correct motions. The metronome markings for the Czerny etudes is faster than pupils can possibly play them in the grade for which they are usually listed. Mr. Liebling has indicated a slower tempo in his valuable selection of the

more important Czerny etudes. Furthermore, students are too often given Opus 299 before they are ready for it. It should not be attempted before the scales can be played in regular daily practice as fast as the metronome markings for the etudes, which may be somewhat lower than that found in any edition except the Liebling, unless there may be an edited edition that I have not seen, which makes the necessary corrections. It was much easier to play swiftly on the shallow and easy action of the piano of Czerny's day. Meanwhile, do not forget that there are some pupils who can learn these studies at a comparatively slow speed who never can play rapidly, as I before remarked. They should be handled very differently from those who have the capacity to develop great speed. Nothing will be gained by allowing them to stiffen their muscles in order to try and play rapidly. The teacher needs to exercise great intelligence in order to discern in which class a student belongs. Furthermore, if any teacher has many pupils who seem to belong to the class who cannot develop speed, let him investigate his own work and knowledge, and discover if he understands how to train students to understand and make the right motions. Thousands of pupils are wondering why they cannot master the rapid places, who have simply never learned how to make their fingers move freely in their sockets, without feeling a supplementary strain in the muscles of the hand. Every teacher needs to examine his own work rigorously.

COLLECTIONS.

"I would like to give pupils who have finished the second volume of Kohler's *Practical Method* something good to play, but hesitate about using the Clementi Sonatinas as there are several in the method. Are there any collections with a little variety that I could use? Which sonatas should follow Kuhlau? E. L.

Teachers who live in places remote from musical opportunities, and where people have heard little or no music outside of the elementary efforts made among themselves, should be very cautious in trying to advance the taste of their students too rapidly. Musical taste is the result of long continued hearing of good things, with the possible exception of those whom we call unusually talented. Unless such students are unusually talented, and have two hours and upwards for practice, I should not recommend giving complete sonatinas. Single movements will hold their interest as long as it is possible at a time, and the most melodious movements should be selected. Intersperse these movements with those of more modern composers. There are now many collections which are invaluable for teachers whose pupils have but a limited amount of money to spend on their music. *Easy Sonatina Album for the Piano; First Parlor Pieces; First Recital Pieces; Modern Sonatinas; Standard Compositions for the Piano.* Two volumes, first and second grade. Any or all of these will assist you greatly. The easier sonatas of Haydn and Mozart may follow the Kuhlau and Clementi Sonatinas.

THREE QUERIES.

"1. My fingers are very long, and I have trouble with my third finger as it will not keep a curved position. How can this be overcome?
2. How far ought I to have advanced in five years?
3. Will you please tell me what Op. means? For example, Op. 39. My teacher told me it meant the piece should be practiced with the metronome at 39." G. C.

1. Practice five finger exercises for a time with the curved position much exaggerated, even practicing some with it curved under so far that you strike on the flat side of the nail. When you have it a little under control, practice your scales and arpeggios very slowly with close attention to position of fingers. This will probably require weeks of close study on your part.

2. This depends entirely on the amount of talent you possess and the number of hours a day you can devote to practice. With average talent you should be able to play with facility in the sixth grade.

3. Op. is an abbreviation for *opus*, and is a word taken from the Latin, meaning work, or composition. In the case you mention it means the thirty-ninth composition written by that composer.

"My first productions were not one whit better than those of everybody else—and with commonplace works one had better not venture very far from home."—G. [illegible]

HOLDING ON.

BY D. A. CLIPPINGER.

It is no small matter to gain a working knowledge of any branch of music, and were it not for the strong appeal which music makes to humanity it is doubtful if many would undertake its mastery. Few people study mathematics from an overwhelming love for it. We have been made to see its practical value and we work at it until we have acquired a knowledge of it sufficient for our needs, but it does not occupy our thoughts and follow us wherever we go. Mathematical disquisitions do not run through our minds like melodies. I make this statement to show the difference in the appeal made to us by music and those studies which are purely intellectual.

People study music because they are drawn irresistibly toward it; because it appeals to their sense of the beautiful, and satisfies the desire of the best parts of their nature. In this connection it must be said that this strong and universal appeal which music makes to the higher feelings and sentiments should awaken us to an accurate estimate of its educational value. It makes this appeal because it meets the higher needs of humanity as nothing else can, a fact which educators are still slow to grasp.

Notwithstanding the fact that most people study music because of a love for it, students must constantly be reminded that love for music does not exempt them from the vast amount of hard work necessary for its mastery. They must be taught the meaning of perseverance and persistence, of continuous, uninterrupted study. They must be taught to *hold on.* The American student is not lacking in talent, but he is inclined to stop too soon. He is apt to try to hurry the process, or to study spasmodically. Therefore, he must learn that spasmodic study means nothing because it accomplishes nothing. That the attempt to shorten the process results in forcing, and leaving important things undone, and that the mastery of the voice or an instrument requires at best a considerable number of years.

It is difficult for the everyday world to realize the strength of men with real convictions. History is full of instances where men have unhesitatingly died for their convictions, and we all have read of artists who have starved with pictures in their possession which sold for fabulous sums shortly after they were buried. But we say those things happened a long time ago and in far-off countries. Such things never happen in this prosperous and enlightened age. On the contrary, the battle with adversity is going on to-day with little less ferocity than it did in the far-off days of which we have read. I will mention two such instances briefly to show that strength of character has not departed from the human race, and that by *holding on* with a fixed purpose sooner or later adversity must give way and acknowledge defeat.

STICKING AT IT.

One of these reads like modern romance. A young man who was preparing for a musical career found himself at the end of his resources before his course was finished. One of two things must be done. He must either go out somewhere and earn money and then continue his study or fight it out in a great city. He chose the latter, and for two years it was a fight to the death. It was learned afterward that there had been days without luncheon, and long walks home at night because there was no car fare, but he never winced. It finally reached a point when it seemed that hours must decide his future, and yet his determination did not forsake him. But at this point the work for which he had been preparing himself—teaching and singing—began to come, and come rapidly, and it has never ceased coming. It came because he had mastered himself and thereby became master of his destiny.

The other instance is that of a young man who, for several years carried on an unequal warfare and finally won. During these years that he was preparing himself for musical work he was employed all day long and did his study outside of business hours, and all this time was keeping himself and wife on a salary of fifteen dollars per week in a great city. Think of this, you who have all of your time for study and some one to pay for your lessons. This young man, who is now the successful director of music in a university, did not allow himself to think of the process. He saw only the goal and *held on.*

When we see students succeed against such tremendous odds it increases our respect for humanity. We see that there is no valid reason why any one should fail. The two instances related above reveal those elements of character, the absence of which is responsible for so much mediocrity. It is useless to try to keep such men down. They have learned the lesson. They have mastered the situation. They probably will never be brought face to face with such conditions again, but should they it would matter not for they have learned that success is sure if one has sufficient determination to *hold on.*

SELECTING A TEACHER.

BY LAURA REMICK COPP.

The first requisites of a good teacher are that he must possess a good musical education received from a competent instructor, and that he must also possess the ability to teach fundamentals correctly. The selection of the first teacher is really of more importance than the selection of a later one, if a later one is needed, and yet some parents are utterly indifferent in this matter.

The main reason for this attitude seems to be a false sense of economy, for many of those who adopt it are people who can afford the best. There seems to be a feeling, however, that anyone who has any knowledge at all of the rudiments of music and is willing to impart such knowledge is "good enough for a start." Later on, of course, after the children have "got a start," they will be taken to a good teacher for the first time. This same good teacher will be expected in about a term's time to produce young Bloomfield-Zeislers and Paderewskis. Instead of which, of course, he will be engaged in trying to undo the work of the earlier and inadequate teacher.

But the good teacher's reputation was never made with pupils of the above kind. The pupils he has brought out will have been those who have had good foundation work properly laid by himself or somebody as competent. The subject of inefficient teaching as a result of false economy is a broad one, but it is at the root of the whole subject of the advancement of music in America.

HOW I ORGANIZED A CLASS.

Some years ago, a friend of mine, living in a town of about two thousand inhabitants, wished to have me instruct her, and promised to organize a class for me if I would teach in her town. As I had to pass through the town weekly, I acquiesced. The number of pupils, material and price, were very satisfactory so far as I personally was concerned, but the musical conditions in that town were deplorable, and the competition I had to face was amusing. Lessons could be procured for fifty cents as a maximum down through the grades forty, thirty-five, twenty-five, and even twelve and a half cents, or two for a quarter. The cheapest teacher was also the most magnanimous, as she supplied ice cream socials at the end of each term of twenty-four lessons, and a reduction in price was made if a whole term was taken. Those teachers were well patronized and had large classes. How I ever managed to organize a class and maintain it always seemed a miracle when such bargain prices could be had!

The conditions elsewhere are often as in this case. The majority of people think of the sum of money they are going to pay instead of what work they are going to receive for their money, and in doing so they frequently fail to get what they most desire—their money's worth! Barring exceptions due to competition or environment, good teachers can usually afford to charge more for their time, and are justified in so doing, as their own musical education has been expensive and of a high standard. Children will be better taught if they go to teachers of this class for a few lessons rather than to a cheaper teacher for many.

If high-grade teaching in one's locality seems too expensive, there are at least two ways in which good teaching may be had cheaper. One is to go to the best-known teacher and get him to recommend some pupil of his who can teach the fundamentals correctly. The other way is to see if he will not use class teaching, which is excellent, and will accordingly reduce his price. By either of these methods, a beginner may be had under the instruction of someone who has positive knowledge of fundamentals. In the end the best is always the cheapest, especially for people with less money. One year with a good teacher is worth two with a poor one.



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MR. GEORGE CHADWICK STOCK

[Mr. George Chadwick Stock comes of an old New England family, and has spent many years in the study of voice, piano and theory. He commenced his career as a boy soprano soloist in church. After his voice broke, he studied singing with many eminent teachers, and also spent ten years touring the United States. For twenty years he has been successful as a teacher in New Haven, Conn., and has well earned his popularity as a voice teacher in New England. His contributions to current musical literature have earned him many friends outside the limits of his chosen territory.—EDITOR OF THE ETUDE.]

PRACTICAL ADVICE ON TRAINING THE SOPRANO VOICE.

BEFORE entering into a discussion of the subject-matter of this article, I wish to make a declaration of my belief in a certain principle pertaining to vocal culture. I believe that the reason why the art of singing can be acquired only with difficulty from the printed page is because, as Hume says, "The most lively thought is still inferior to the dullest sensation." Nothing can take the place of the living example, and the word of instruction weighted with the personal interest and sympathy that should always exist between the teacher and his pupil. It is absolutely necessary for a singer to be periodically under the guidance of a teacher's sensitive and critical ear. Scarcely anything else could be of as great assistance to him in acquiring sureness of feeling and perception of true, pure and artistic tone. The most that I can expect to accomplish is to point out the way in which difficulties may be overcome and improvement in the voice made.

THE EVEN FLOW OF THE VOICE.

I have made a close study of the matter of developing an even flow of harmonious tone throughout the entire range of a voice. This is a feature of supreme importance. In fact, there can be no artistic utterance without it. Therefore, singers should bend every energy towards the attainment of a uniform resonance, timbre and musical quality throughout the range of their voices. I shall devote the main portion, then, of my article to as clear an explanation as it is possible for me to make within the space allotted, of the kind of work necessary to be done in order to develop an even scale from the lowest to the highest note of the voice.

I have chosen this topic to talk upon, because in certain letters that will shortly be referred to, the largest call is for information along this line; also because I know that this particular feature of voice development is of especial significance and importance; and further, because in many of these letters the claim is made that very few works on the voice give the necessary instruction in this important phase of training.

"THE GREATEST GOOD FOR THE GREATEST NUMBER."

During the past year the writer has received upwards of three hundred letters, written by singers from all parts of the country. These communications touch upon many questions pertaining to voice culture, but they can be placed in a certain number of groups. These letters seem to me to show clearly the kind of information most sought after by vocal students. About forty of the letters came from men, all of the remainder from young women. The majority in this case rules, and so I shall first wait upon the ladies. It is to be hoped that in the articles that follow, something worth while will be found for all students of song. Even those singers who have particularly refractory voices may find instruction that may be helpful to them. My endeavor shall be to treat the themes in this voice department in a manner that I trust will result in doing the greatest practical good to the greatest number.

The largest number of enquirers desired information pertaining to the training of soprano voices. The points covered were: development of a smooth musical tone; elimination of uneven places in voices and suitable exercises for all around development.

The next largest number of letters related to breathing. I shall devote most time and space to the main subject, *i. e.*, the sopranos, and then touch upon other points in the order of their importance.

A PERFECTLY EVEN VOICE, A RARITY AMONG UNCULTIVATED SINGERS.

Soprano voices, especially those of the higher type, have in much less degree the annoying unevenness that frequently occurs in mezzos and invariably in contralto voices. This unevenness is sometimes designated as a break between registers. But all undeveloped singers, of whatever type, are in some degree faulty in their use of the chest, of the medium and of the head registers. In other words, these registers—perhaps it is well to speak of them as qualities—are never properly blended in uncultivated voices. As a rule, then, there are no perfectly smooth and evenly blended voices among untrained singers; exceptions only prove the rule.

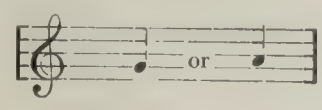
REGISTERS EXIST, BUT THEIR ELIMINATION AS SUCH IS IMPERATIVE.

The idea of three registers—some writers claim more—is as yet generally accepted. These are chest, middle and head registers. The throat, larynx and so-called vocal cords are supposed to act in each of these registers in ways peculiarly suitable to each; that is, the muscles and other parts of the vocal apparatus adjust themselves and act in some degree differently in each register. There may be no positive knowledge upon which to base this claim, but enough is known through laryngoscopic investigation to make the above statement acceptable.

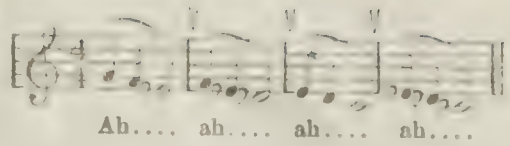
Registers as such should be eliminated in voices properly trained. There are voices, however, with such pronounced unevenness in producing tone that they defy every remedial agency known. In such cases—fortunately rare—there is undoubtedly some physical imperfection in the throat or larynx which renders entirely satisfactory improvement out of the question. These unfortunate voices are seldom found among sopranos of the higher type. They are usually found in contralto and mezzo soprano voices. While the present article is devoted particularly to sopranos, yet there is much in the instructions that follow that can be safely adapted by mezzo and contralto voices.

HOW TO SECURE THE MEDIUM QUALITY.

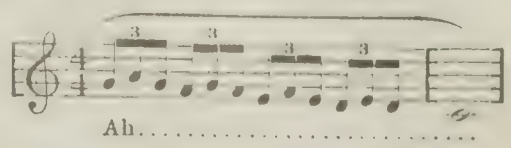
In training the average type of soprano voice I have found it wise to start singing practice with a light tone on G or A



This practice invariably sets the voice up in the medium register or quality. By singing lightly, this quality can be carried down safely to C, or B, using the following exercise. Sing slowly, repeat several times, and transpose into higher keys.



also



Transpose this exercise into C flat, B flat; also into higher keys. Some other vowel sound than "ah" may suit you better, but it is wise in the beginning to use ah, especially on the first note of each group of notes. When in close proximity to the chest register it may help to keep the voice in the medium quality or register by using the vowel "awe" or "o" or "oo" or "ü."

In singing upward it is safe to practice in the medium quality to D or D sharp, in some cases to E, but no higher.



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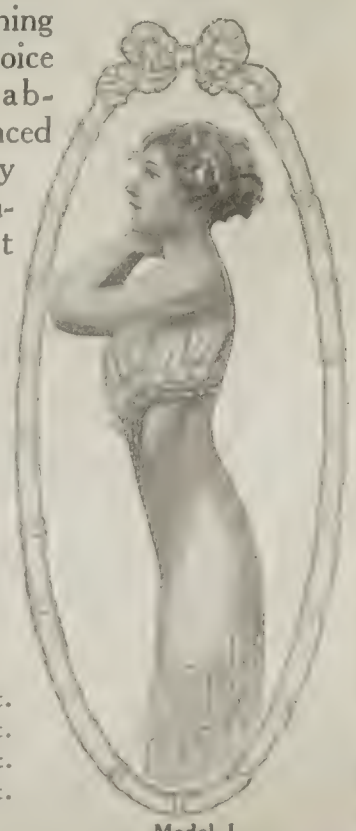


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It is wrong for the medium quality to go higher, for it would then trespass upon the range that properly belongs to the so-called head register. This is injurious to the throat.

When the medium quality is sung above D or E it is quite apt to sound harsh and strained. It not only is likely to be of inferior musical quality, but there is a marring perfunctoriness of declaration in tones thus produced.

The medium quality or middle register with proper cultivation extends from C to D sharp or E:
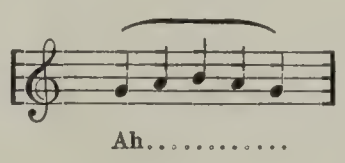


The way to attain the proper quality of tone for this register has already been pointed out. But, as before stated, if the medium quality is carried above its natural range, the entire vocal apparatus feels the effect of misuse and supercontraction. The vocal cords in particular suffer when they are subjected to the excessive strain caused by faulty action.

In ascending the scale it is wise to introduce into the voice along about

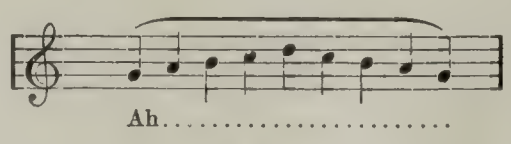


a little of the head quality. This produces a slightly mixed tone that is not only pleasing, but enables the voice, as it ascends, to flow more and more smoothly into the head register.

Begin the ascending practice with these intervals:



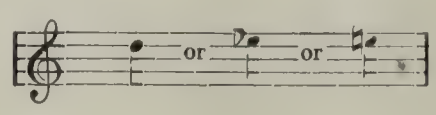
With these intervals also



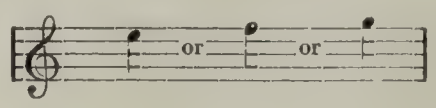
These exercises should be transposed into higher and lower keys. The vowel can also be changed, although "ah" is usually the best to use in early training. "Lah" can also be used with any of the exercises given above or those to follow.

PROPER BLENDING OF MEDIUM AND HEAD REGISTER.

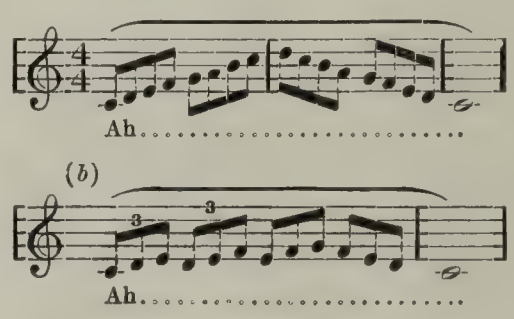
When a soprano begins practice at C (first added line below the staff) utmost gentleness must be used in starting the tone. Whether the singer is a beginner or one of experience, it is better to start this practice at first with a mere murmur of tone. This way of beginning tone, at this low level of pitch, invariably starts the voice with utmost ease in the medium quality, thus helping the singer from using the chest quality if it happens to exist. This is right for soprano voices. Another way to secure utmost freedom of tone production and the medium quality besides is to speak as lightly as possible the word "on" in a natural speaking voice. Next intone this word "on" with this "spoken" freedom on middle C. Let this be your criterion of ease of tone production in beginning practice from the lower tones upward. As you sing higher, endeavor to maintain this ease of flow, this smoothness of the medium quality and perfect freedom of throat action. The effort to be made usually in ascending practice is to take on some of the head quality several notes below the point where the change in registers occurs in the voice. This break may be greater or less in evidence at first, according to individual physical conditions. It also varies slightly as to the place of occurrence with different singers. At D or E flat or E



where the tones of the head register usually begin, there should be about an even blend of the medium and head quality in the voice, especially so when the ascending notes occur in regular sequence. When E, F or G is reached,

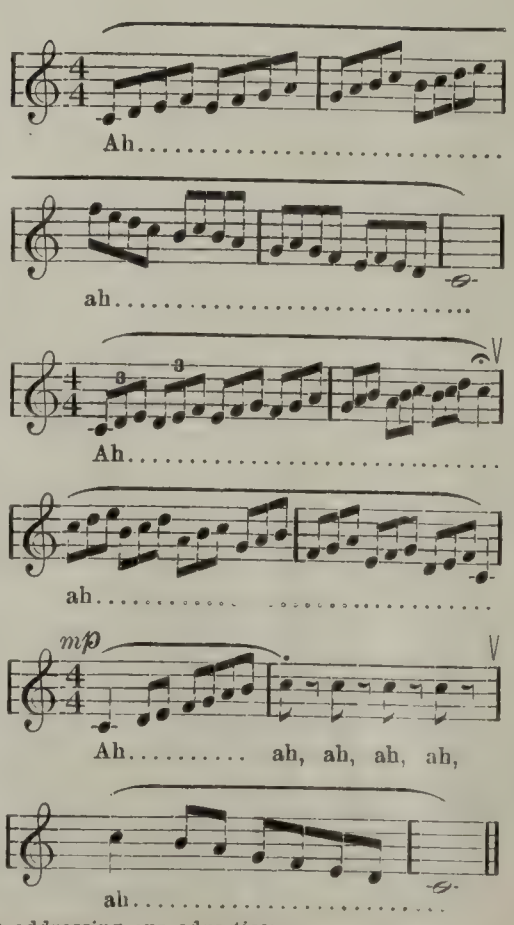


if the practice is correct, the tone will have become clear head quality. The medium quality will have completely and unnoticeably disappeared. Use the following exercises:



Transpose into higher keys.

The following exercises will be of great assistance in gaining agility, flexibility of voice and smooth flow of tone:





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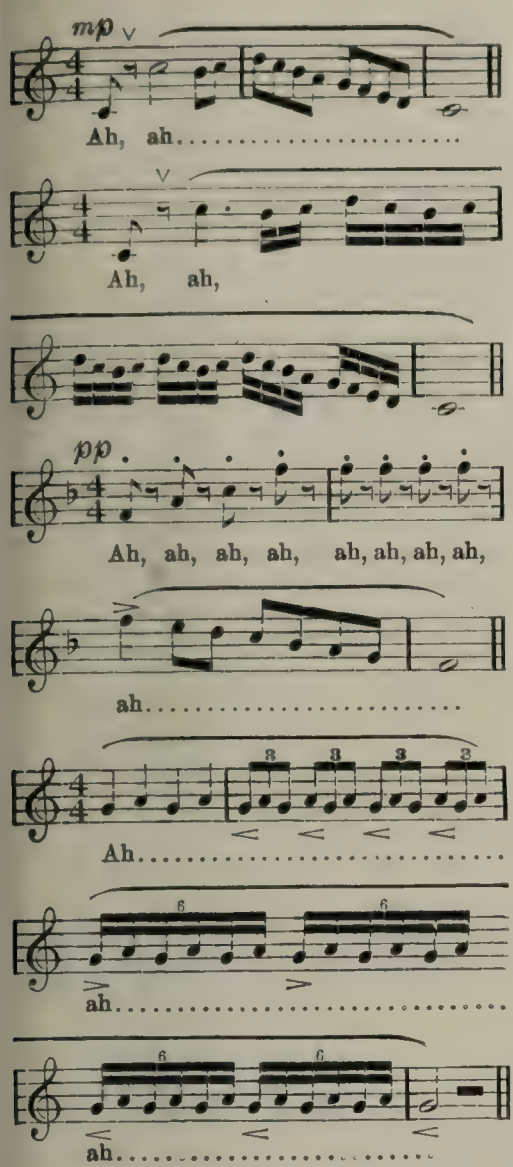
MUSICAL PILGRIMAGE TO EUROPE

July 2—Sept. 4

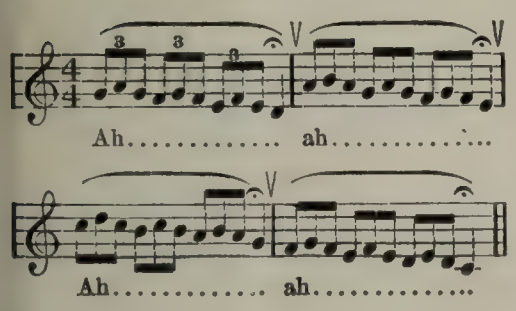
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Sing all exercises at first softly and rather slowly. Transpose into other keys. As the poise and placing of the voice becomes more secure the exercises can be sung with increased power and rapidity. The check-marks denote where breath is to be taken. Sing also the following exercises:



Transpose to higher keys and use other vowels.

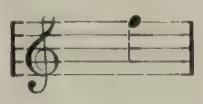
THE REAL SIGNIFICANCE OF VOCAL CULTURE.

BY GEORGE CHADWICK STOCK.

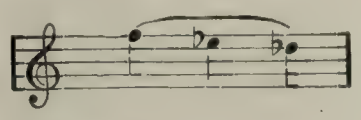
THE student of song must start out with this appreciation of the meaning of vocal culture: That it is to be acquired for the purpose of being able to express in an orderly, attractive and appropriate manner in song the deeper feeling and emotions. True vocal culture is a means by which we are enabled to give artistic expression to refined emotion, and must not be confused with an unrefined emotional type of singing. The highest form of vocal culture enables the master singer to give truthful voice to his feelings with directness and nobility of utterance.

THE HEAD QUALITY IN SOPRANO VOICES.

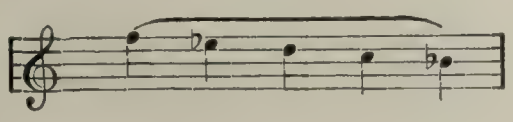
The writer has successfully trained sopranos to evenness in singing downward from the head quality into the medium by starting the voice lightly on F.



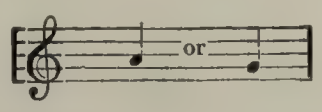
This is a particularly good practice for high sopranos and for those of the lyric or coloratura type. If this note is sung lightly as directed, preferably on the vowel ah, the singer invariably uses a clear head quality. Sing in this quality downward on these intervals:



Also on these:

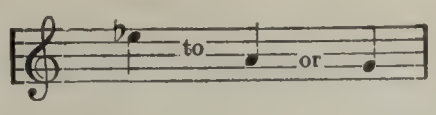


Transpose these exercises into both higher and lower keys. Sing slowly, listen intently, and aim for pure musical quality. Strive to sing all exercises convincingly, with expressive tone and authoritative touch. Avoid all slipshod practice. Eliminate from every tone the slightest strident or objectionable nasal taint. Only a few exercises can be included in this article, but those given are chosen for their adaptability and usefulness at the beginning of vocal work. Other exercises and suitable songs may be added from time to time as the voice reveals greater strength and flexibility. It is safe to carry the head quality as low as A or G:



But at this level of pitch it will be very light and soft indeed. It is, however, a proper and excellent practice and serves to strengthen the head quality. It also tends to bring the head and medium registers into closer relationship, and this makes easier the fusion of the two.

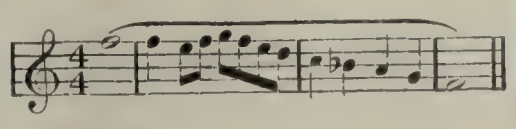
It may be difficult at first to keep the voice in the head quality as low as indicated, and it may blend into the medium. No harm would come if it did. As a matter of fact, a mixture of head and medium qualities in the voice is usually desirable within a reasonable range, say from



The singer who can secure this amalgamation of head and medium quality gives this part of the voice more virility and a degree of brilliancy.

PIANISSIMO TONE PRACTICE.

Every soprano knows how difficult it is to sing high sustained passage pianissimo. The exercise that follows will aid in securing ability to do this:



Hum the N very softly, with just a fine thread of tone. While producing this humming tone, keep the mouth open and

Continued on page 308



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CHANGING STOPS PROPERLY.

BY FRANKLIN PETERSON.

THERE is no room for doubt as to the manner in which Bach used the instruments in his orchestra, and there is enough presumptive proof that he used organ stops in the same way. And, indeed, the tradition is continuous enough to justify us in believing that Bach did not indulge to any extent in the practice of changing his stops, and that he played his larger compositions with "full organ" throughout.

There are two methods of changing stops in the course of a movement. One aims only at the general effect of *crescendo* or *diminuendo*—getting the stops out or in, somehow or somewhere, in the course of a passage. The other is precise, arranging either by the assistance of others or by the means of the lever mechanism of to-day, that a new effect, a step in the *crescendo* or *diminuendo*, or a change of tone-color should take place exactly on a certain note.

While organists will ungrudgingly admit the wonderful advances which have been made in the mechanism of registration, the most serious musicians cannot but ask the question whether these very improvements have not worked irretrievable harm in the higher regions of organ playing and in the taste for organ effects. The swell pedal offers an excellent case in point. The invention of the Venetian swell was an inestimable boon and opened a new world of effects to organ players; but alas! the taste for the swell pedal grows with its thoughtless use until, like the habit of alcoholism, it becomes an irresistible and continuous vice. Many an organist who ought to know better sits with his right foot on the swell pump, using only his left foot for pedal work, to the ruin of his powers of pedalling. He pumps the swell up and down until he seems to lose all real appreciation of the effect; and the pedal shutters have been seen to open and shut in the most expressive way, even when the organist was playing on the uncoupled great organ! When confronted with an emotional wreck of this description, brought about by the abuse of a noble gift, who would not prefer the state of the organist whose instrument never knew a swell?

Of course it would be ridiculous to propose the disuse of the swell, but it might be a valuable movement to inaugurate a "pledge of abstinence" to be signed for a term of months or years by those who have become victims to the "Swell Habit."

Similarly regrettable consequences have resulted from the variety and beauty of the stops placed at the disposal of organists nowadays. Their presence is a continual temptation to him, and a temptation very hard to resist. He contracts the habit of changing from one beautiful stop to another on the slightest provocation, until he changes as a matter of course, and without any provocation whatever.

The more ambitious and expert followers of this same school try to reflect the kaleidoscopic variety of the orchestra. The extreme of the one method is sentimentality, emasculate drivel, and the worship of the *Vox Humana*—the "Nux Vomica" stop, as the appreciative old lady called it. The extreme of the other is certainly very wonderful, and even interesting; but many of us may be forgiven when we feel impelled to question whether it is organ playing in the greatest sense of the word.—*The Musical Herald.*

CHOIR AND CONGREGATION.

BY HARVEY B. GAUL.

IT happened in the long ago, "up Boston way." It all goes to show that there was discord between the pulpit and the choir in the days of our Pilgrim forefathers as there is to-day. The trouble came about in this manner, a strange clergyman had been invited to officiate in a New England church, during the absence of the pastor. Not being familiar with some of the rules of the choir, he caused the choristers so much offence that they declined to sing. After several efforts on the part of the clergyman meeting with no results he arose, determined not to be discomfited, and read the verse of the hymn.

"Let those refuse to sing who never knew our God;
But children of the Heavenly King may speak their joys abroad."

It had an electrifying effect. The entire congregation "who waited not for the choir to lead them, was roused and did sing with fervor."

The point I wish to make is this, a congregation which is not dormant, can sing its hymns effectively and with feeling without a choir to lead, providing it feels the responsibility.

And it might be a good thing if our organists would drop into church some summer Sunday, when the choir is away on its holiday, just to hear the congregation sing. Ofttimes there is a vim and verve that is lacking when the "help" returns.

Most everybody will admit that there are musical parts of the service for the choir and that there are parts for the congregation. The trouble with most choirs is that they want to sing it all. Their intrusion is often detrimental to the spirit of singing. It gives the congregation that characteristic American altitude of "well, we're paying for it, so why shouldn't they do it!" The congregation settles back in a state of apathy and the choir, nothing loath, jumps up and blithely carols on its way.

For the life of me I can't see why a choir, from a quartet to a quadruple quartet, should take upon itself the exclusive right to sing the *Te Deums*, *Magnificats* and *Responses*. Yet the ambition of many choirs is to appropriate the entire musical portion of the service from the opening *anthem* to the closing *amen*. An Episcopal clergyman once confessed to me that it was an "awful bore" for him and for the congregation to have to stand while his choir sang a long, tortuous *Te Deum*.

ORCHESTRAL MUSIC ON THE ORGAN.

BY E. M. LEMARE.

THE more the player studies orchestral music on the organ, the more will he help to advance artistic organ playing and building. This remark must apply to the fairly advanced player. Such study will broaden his conceptions of interpretation, and will create a striving for the perhaps unattainable—so far as the organ is concerned. He will no longer be content to look upon the organ as a machine on which to play chants and hymns, but he will demand freedom to do as he wishes. He will not accept the arbitrary stop-combinations, with their supposed "suitable basses" and "accompaniments" already prescribed for him by the builder. He will realize that he must be unhampered in everything. Instead of copying another man's drawing he will paint his *own* picture. He will be not merely receptive but *creative*. He will no longer be content to do the best he can with a few left-footed pedal notes, while he endeavors to manipulate a *crescendo* with his right foot at the other end of the pedal board. He will wish to maintain a certain strength of tone for several bars perhaps, without being deprived of the use of either foot. He will wish to play some pedal notes with his right foot, and to vary the Swell shutters by means of his left. He will not tolerate the inconvenience and discomfort of having to lift his hands up above the top manual and resort to the inevitable *rallentando* while he endeavors to locate a suitable "stop-key;" or, if there are draw stops, he will discover that he must have frequent changes on his Choir or Orchestral organ, and will realize how awkward it is to reach the stops when placed on the right hand side of the keyboard. He will wonder why his fingers ache in playing rapid music, whereas he can play the same passage over and over again without fatigue on the pianoforte; and the builder will explain to him that he *had* to put those "illusive" springs into the key action for the sake of repetition!

ABILITY MUST COME FIRST.

It has been stated by some that orchestral music ought not to be played on the organ. Let me say at once that I frankly and cordially agree with them, if they will only allow me to add the words "by those who are incapable of doing it." No organist is wise who attempts to interpret orchestral music on the organ until he is really able to do it justice. I have known of organists, with little or no executive pretensions, launch straight out on to a full Wagner program, regardless of the fact that they had never seriously studied a single bar of the great master's scores, and forgetting that the instrument on which they were playing was totally unsuited for such music. Hence what was intended to be received seriously has culminated in burlesque. Let the organist begin with more humble efforts, and by constant study and practice gradually bring himself up to a higher level. If he aspires to Wagner, by all means let him study the published transcriptions at his command; and by so doing he will unconsciously develop slowly but surely a more interesting and artistic style of organ playing. I can see no reason why a true artist—who has a properly balanced sense of proportion coupled with refinement—should not even accompany the church service in an orchestral manner; provided

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always he gets a clear "picture" of the orchestra in his mind, and gives effects which closely resemble it without resorting to anything bordering on coarseness or vulgarity. The style itself is perfectly legitimate in competent hands—it is the abuse of it which brings discredit. A true sense of discrimination is imperative to real art.

LIFE-LIKE ORGAN PLAYING.

The orchestral and more life-like style of organ playing is the goal at which to aim. But it is not to be attained, and it should not even be thought of, until the student has thoroughly mastered his Bach, Mendelssohn, Rheinberger, etc. A strict schooling in such music is essential before the player can venture into new fields. The foundation must be sure and solid, or it will not be strong enough to keep him within bounds. He must thoroughly *know* the organ before he can even *think* of the orchestra. Above all things his aim must not be to imitate the orchestra (which he can never do), but simply to take it as his pattern in the way of expression and tone-coloring. Once his playing has become imbued with the spirit of the orchestra, how great his reward when he finds opening up before him a world of music, new to him, full of hope and joy and possibilities unbounded.

THE BOY CHOIR PROBLEM.

BY WILBUR FOLLETT UNGER.

WHY do most choir boys select the choir room as the ideal meeting place in which to have a "bully good time" at the expense of the furniture and the ears and nervous system of any real human being who might happen in the room UNLESS they have a pretty good idea that there will be no forthcoming punishment?

In military schools, public schools, or even Sunday-schools, the heads of departments do not "stand" for unruly deportment of the boys during the studies or drills, and those boys learn to respect their superiors in those institutions, but let those same youngsters enter the choir room for rehearsal under the direction of a soft-hearted leader, and the fault is not theirs if they feel free to "carry on."

From another view, there is the choirmaster who rules with the iron hand. Again, we all know the kind of leader (?) who wants to do the right thing, but doesn't know exactly how. He usually arrives at the rehearsal late and unprepared; he selects his anthems at random; does not rehearse overmuch for fear of tiring the ladies or getting in the ill graces of the men or keeping the boys out too late.

The ideal choirmaster is the man who is fortunately both organist and leader of the choir, who is broad enough to be stern yet kind; is a strict disciplinarian and still fair to all his choir members—especially the boys; who begins work promptly and rehearses thoroughly with no period of "loafing" between times; who permits no petty jealousy; is occasionally humorous, although sincere and hearty in his work.

The following rules may be useful in boy choir work:

1. Formulate a series of rules with regard to promptness, behavior, etc., and attach fines as a penalty for disregarding these rules.

2. Providing the finances of the church permit, have a fixed salary for all the boys alike ACCORDING TO ATTENDANCE, and do not (as some do) give more to one boy than to another, simply because he happens to have a better voice.

3. Give to each member a number which shall be represented in his hymnal and on his vestments, and make him personally responsible for each article.

4. Occasionally give tests in reading, voice improvement and general musical knowledge, with attendant prizes, at your discretion.

5. Encourage a spirit of friendly contest among your boys, and place before their minds the IDEAL. Boys are quick to appreciate an ideal.

6. Always keep your word with a boy, for he will resent any unfair dealing. Do not deceive yourself with the idea that boys do not observe little things.

7. Once in a while relieve the monotony of the actual choir work by taking the boys on an outing. A winter's sleigh ride or a summer's picnic is an event long to be remembered in a boy's life.

8. Above all, be the master not only in name but also in deed, and with the feeling that your choir members love and respect you, you can feel confident of getting infinitely better results from them.—*From the Musical World.*

W. T. BEST AND HIS MYSTERIOUS VISITOR.

WILLIAM T. BEST, acknowledged to be one of the greatest masters of the organ of his time, for thirty-five years gave weekly organ recitals on the splendid organ in St. George's Hall, Liverpool. His technical knowledge of the instrument was great, while he possessed the utmost command over its various features. He was great in every style, from Bach to Guilmant, and especially in the rendering of the divine fugues of the former master. The following interesting account of the meeting of Liszt and W. T. Best was related by Mrs. Best:

"About the year 1875, Best was in fear of losing his eyesight, and was advised to go to Rome for treatment by a celebrated specialist resident there. While in that city, where he stayed several months, he had the privilege of practicing on a fine toned instrument in one of the many churches. One afternoon, after playing several hours, mostly from memory, he was preparing to leave the church when he noticed an old man sitting near the door, and thinking he was at his devotions, hesitated to disturb him; but was obliged to tell him to leave the building, as he was about to lock the doors. Noticing him again on the second and third day, Best ventured to ask him if he had been interested in the music. 'I have been listening intently every day to your masterful playing,' said the stranger, 'and may I ask you again to play that number?' (naming the composition). As it was getting late, Best invited him to come again the next day, promising to accommodate him as well as he could.

"Eagerly, next day, the old man was waiting, and by frequent requests kept the organist playing until late in the evening. He had also brought with him a sketch for the organ, which he asked to have played. Thinking to humor him, Best played it over a couple of times; then, struck by its great beauty and depth of religious feeling, asked if it had ever been published.

"'No,' was the reply, 'but if you place any value on the composition, you may keep the manuscript as a slight token of thanks from one who has been enthralled for many hours by your playing.'

"'I shall certainly have it published,' said the organist, 'if you will affix your name to it.' Handing him his card, the stranger departed as mysteriously as he had come. Too dark to read it, Best carelessly put the card in his pocket, and on arriving at his room, took it out and read: FRANZ LISZT.—*From the London Musical Observer.*

ONE of the most practical articles upon organ study in recent issues is that by Mr. Frederick Maxson on *Overcoming the Difficulties of Practicing in a Cold Church*, on page 229 of the March ETUDE



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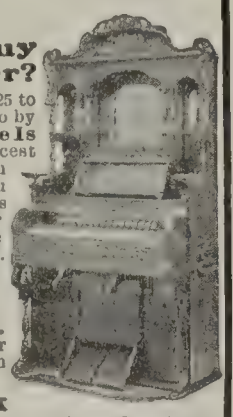
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SUITABLE HYMNS.

BY J. CUTHBERT HADDEN.

A LONDON organist, writing in one of the Church papers, protests against the use of silly, mawkish, sentimental and generally unsuitable hymns in the church services. He cites a specimen which he heard sung at a church in a densely-populated working-class district, and declares that it could not have appealed to some fifty or sixty young fellows between the ages of sixteen and twenty-one who were present, most of them belonging to swimming, football and other sports clubs. It is possible enough that no hymn, strictly so-called, would have appealed to these athletic youth, who were presumably much more interested in the latest music hall or pantomime song.

But there is sense in the London organist's protest. It is not so much that the available hymns are unsuitable for particular circumstances and occasions, as that clergymen will not take the trouble to make an intelligent selection. I remember being present at a Sunday morning service in the foundling hospital, London (Handel often played there), when the young people were asked to sing the hymn, "O Paradise! O Paradise!" and I shall never forget the feeling of incongruity that crept over me as the bright young voices piped out—

O Paradise! O Paradise!
'Tis weary waiting here.
I long to be where Jesus is,
To feel, to see Him near.

Not one of these boys and girls could possibly have sung that with any sincerity. If it is "suitable" for anybody, it is only for an aged Christian in miserable health, to whom this beautiful world has become a weariness instead of a source of joy.

Similarly, I was once present (by invitation it must be understood) at a Sunday morning service in a city prison, when the broad-arrow-marked rascals before me were set to sing—

We are traveling home to God
In the way our fathers trod.

There are plenty of suitable hymns, but many parsons are too lazy, too indifferent, or too unintelligent to look for them and apply them properly. I heard lately of a parson who, having used up more than his legitimate time by a prose sermon, announced the first and last verses of the closing hymn. The hymn was that Christmas favorite, "Brightest and best of the Sons of the Morning," the first and last verses of which, as every organist knows, are identical. This is a typical example of some parsons' interest in and knowledge of hymns.

WHEN THE ORGANIST DANCED.

BY J. CUTHBERT HADDEN.

AN organist holidaying during the past summer in a remote country village had a funny experience. One Sunday he went to the little parish church, where, after service, he was introduced to the organist and invited to try the instrument. As he began to play, the rustics concluded that he was "something grand," and gathered around to look and listen. By and by, in the course of his improvisation, he introduced a piece of rapid pedal-playing, upon which a young bucolic blurted out: "Blow me, if he ain't playing and dancing to it himself!" The incident reminds me of the old cathedral organist who, after the addition of a full scale of pedals to his instrument, used to call upon his young assistant to show visitors how to play "them things," as *he* had never learned to dance.

ENDURING GOSPEL HYMNS.

WHILE one must decry the worthless in gospel song, the really deserving gospel hymn tune must have justice given to it. It is not necessary to enumerate the heart-touching hymns and melodies, so priceless to many worshipers. That such things have filled a place in real prayer and praise, many can affirm with confidence, and that the power of such worthy hymns has not been exhausted can be proved by the fervor with which they are still sung.

Inspiration is not confined solely to those whom we term the masters of music. That many composers who have set well-known hymns to music, have been truly inspired, there can be little doubt. What touches the hearts of the roughest more than the strains of "Almost Persuaded," or "Safe in the Arms of Jesus?" Some may argue that the association of these things with memories of the past is often the source of their power. But while this is no doubt in a measure true, the music itself carries that with it, which makes a direct and irresistible appeal. Wherever the gospel is preached, the gospel hymn is known and loved—and it is the better class which always wins its way. The poorer class before long shares the fate of the popular rag-time, with which it is not unrelated.

To be fair, let those responsible for the musical part of the religious service remember that as there is good and bad in all things, the same may be looked for in sacred song. While a "catchy" tune may seem to attract at first, it will be generally found that the better class of hymn tunes are most helpful to the service. This does not mean wholly to use the older tunes. Some of the recent ones have shown they are productive of results, and as it is natural to look for new things from time to time, the more recent things can be used also with discrimination.

THE ORGANIST'S "DON'TS."

Don't forget your high calling every time you take your place on the organ stool. Give of your best and ask a blessing on your work.

Don't commence your opening voluntary with a sudden fortissimo chord. If it is to be extemporary, don't drivel for five minutes without time, tone or tonality. Try to give definite form to your extemporisation, and if possible let your climax coincide with the entry of the clergy and choir.

Don't be obtrusive in your accompaniments. Remember you are not wanted to give an organ recital throughout the service.

Don't use the reeds, Great or Swell, too frequently. They soon become wearisome.

Don't be too fond of either the "mixtures" or the "doubles." Reserve them for special effects.

Don't spread your chords as if you were playing arpeggios. Let the edge, so to speak, of the complete chord be heard at once.

Don't introduce trivial little interludes at every opportunity. The service can do without incidental music, and such uncalled for additions may easily become irritating to the worshippers.

Don't introduce the dominant 7th into every authentic cadence. Give it a long rest and it will probably not be missed.

Don't introduce an acciaccatura a semitone below, when giving the reciting note for the Confession, Creed or Lord's Prayer. It is out of place and has no meaning.

—By AUGUSTUS TOOP in the London *Organist and Choirmaster.*



Department for Violinists

Edited by ROBERT BRAINE

ABOUT HARMONICS.
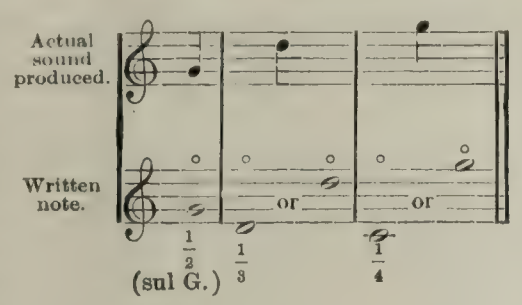
HARMONICS in violin playing speak a language all their own, and some of the most enchanting effects possible for the instrument can be produced by their use Like the "tiny horns of elf-land faintly blowing," which Tennyson writes of, they form a remarkable contrast with the ordinary violin tone. Well executed harmonics have more the wind-instrument quality, resembling tones of the flute or flageolet, hence they are frequently referred to by the epithets *flautato* and *flageolet.* Every student of the violin should make himself the master of these beautiful tones, and even the comparative beginner should be interested in them, since the diligent pupil of a year will have acquired sufficient technic to play the easier harmonics.

Harmonics are naturally divided into two classes—natural and artificial. A natural harmonic is one produced by a single finger pressed lightly at a nodal point, at an equal division of the open string. The string is not pressed down on the fingerboard, for in that case the resulting tone would no longer be a harmonic. In the case of an artificial harmonic, two fingers are involved, one (which acts as a moveable nut), pressing the string tightly against the fingerboard, and the other (whichever finger is required) touching the string lightly to produce the harmonic. In the present paper only natural harmonics will be treated of, the discussion of artificial harmonics being reserved for a future issue.

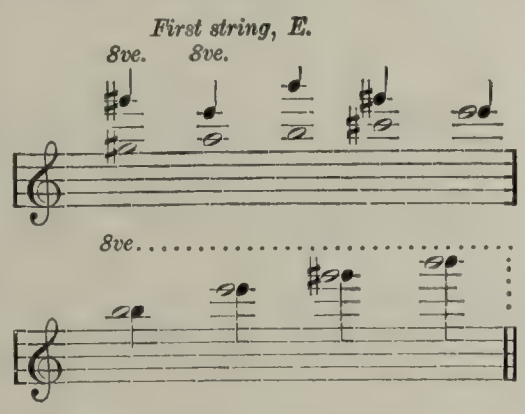
The peculiarly liquid and fluty tone of harmonics is due to the fact that the string is vibrating in sections. By applying the bow to the string, first where the bowing is ordinarily done, and then between the nut of the violin and the finger which is producing the harmonic, it will be seen that the string is vibrating on both sides of the finger, the two sections of the string vibrating in unison. When the subject of harmonics is taken up, the teacher should not fail to demonstrate to the pupil that the string is vibrating in parts, by bowing first on one side of the finger producing the harmonic, and then the other. This will interest him greatly and give him a good idea of the principles which govern the science of harmonics.

Natural harmonics are clearer and more brilliant than artificial since they are produced from open strings, while artificial harmonics are produced from stopped strings. In playing harmonics it is important that the finger be placed at the exact point on the string necessary to produce the note, or the harmonic will not sound at all.

If the finger is placed exactly in the middle of an open string (midway between the nut and the bridge), its octave is produced, if one-third the length from either end of the string, the twelfth, if one-fourth from either end of the string, the double octave, etc. The following diagram will give an idea of the effect of placing the finger lightly on the string at ½, ⅓, ¼ its length, showing that the string is vibrating in sections according to these proportions:



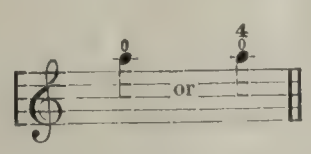
The following table showing the harmonics most frequently used in violin playing may be of interest to the student. The whole notes show the notes on the E string which are lightly touched and the quarter notes indicate the real sound of the resulting harmonics. Harmonic tones are found on the other strings at similar distances, and the notes they produce can be found by transposing in fifths.



Other harmonics, which can be produced on the E or other strings, have been omitted from the above table, as they are too feeble and uncertain of production to be of practical use.

Harmonics are effective on all the strings of the violin. Hector Berlioz, the great French composer, in his famous work on instrumentation, says of them: "The harmonics of the fourth string G) have something of the quality of the flute, and they are preferable for delivering a slow air. Paganini employed them with wonderful success in the *Prayer from Moses.* The harmonics of the other strings acquire more delicacy and tenuity in proportion as they are higher. It is precisely this character and their crystalline quality which renders them appropriate to chords which may be called fairy-like—that is to say, to those effects of harmony which inspire brilliant musings, and carry the imagination towards the most graceful fictions of the poetical and supernatural world.

In violin music when a note is to be played harmonic a cipher is placed above it, or a cipher surmounted by the finger with which it is to be played, thus:



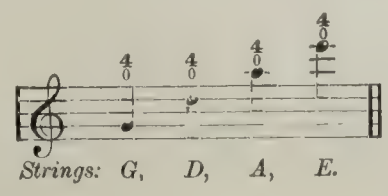
A harmonic is played with the finger which is found to be the most convenient in executing a given passage. Glissandos ending in harmonics are very effective, a single finger being employed as in the following:



The use of natural and artificial harmonics gives the violin an immense compass, making it possible to produce notes as high as the extreme high notes on the piano. Good judgment should be used in introducing harmonics at effective places, and it is only by the experience which comes of playing much good violin music, composed or edited by good violinists, that one can learn when it would be best to play a note firmly stopped, or when harmonic. A really effective vibrato cannot be played in the case of a harmonic note, although it is sometimes attempted.

FIRST LESSON IN HARMONICS.

The easiest and most sonorous harmonics in violin playing are those produced by placing the finger lightly on a point lying exactly in the middle of the string as follows:



The student should make himself master of these four notes, and later take up the others. He should be able to take up his violin at any time and find the position of these harmonics without groping for them. Having found their position on the string he will be able to make use of them where indicated in a piece or study, or if not indicated, where his taste tells him they would be effective. It must be understood that great latitude is allowed in the use of harmonics. One violinist might play a note harmonic, and another equally great might play the same note tightly stopped, simply because his taste preferred the stopped note to the harmonic. In the same manner we find in different editions of violin music a greater or less use of harmonics according to the taste of the editor. Some violinists use too many harmonics in their playing, resulting in a feeble effect. In passages requiring great vigor and sonorous quality, and in the case of martellato passages, notes marked *sfz,* etc., harmonics should be sparingly used. They are remarkably effective when used as the concluding note of an ascending arpeggio, and in *grazioso* and *dolce* passages.

HINTS ON HARMONIC PLAYING.

The student in the beginning usually makes the mistake of playing harmonics with too feeble bowing. Because the finger of the left hand is placed lightly on the string he falls into the error of playing too lightly with the bow. The bowing should be swift and elastic, and it often requires considerable force to make the harmonic "speak" with a good sonorous tone. If the bowing of a harmonic note is done much lighter than that used on the other notes in a passage, an uneven effect is created. A harmonic note differs in tone quality from the stopped notes, but is not supposed to be of several times less volume than they are.

The harmonics of many students "miss fire" because the finger is not placed at exactly the right point on the string to produce it. In this case the proverb, "A miss is as good as a mile," holds peculiarly true. A stopped note, in which the finger is not at exactly the true place on the string, is out of tune to be sure, but

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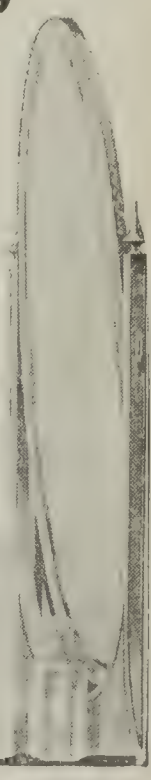
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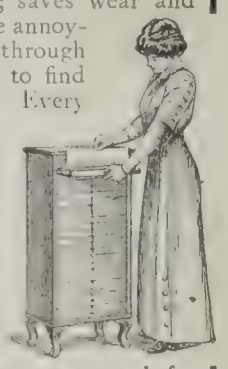
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still a tone is produced which approximates the right note. In case the finger producing a harmonic is not at the exact spot required to produce it, no effect at all is produced. We get simply a scratchy, whining noise with no tone in it. For this reason pupils with poor ears, who play habitually out of tune, have great trouble in playing harmonics, because they do not finger true, and try to produce harmonics at points on the string where they will not "speak."

Another frequent cause of failure is where more fingers than the one which is actually producing the harmonic note are allowed to rest on the string. In playing tightly stopped notes it is a general axiom in violin playing that the fingers remain on the strings until it is necessary to move them. Thus, in an ascending scale, the fingers remain on the string until it is necessary to move to the next string. In playing harmonics only the finger actually producing the harmonic must touch the string, otherwise the harmonic will not sound at all.

THE KREUTZER ETUDES.

THE art of the violin playing owes an inestimable debt to Kreutzer for his matchless Forty Etudes for the violin, and no violin student should rest until he has mastered them thoroughly. However much discussion and debate there may be in regard to various schools, methods and courses of study, it is universally agreed among violinists and teachers that Kreutzer is one of the essentials, and must be mastered. An eminent violinist was accustomed to say that a violinist who could play Kreutzer in a manner of the highest perfection, could attack any composition for the violin, feeling safe that he possessed enough technic to master it. Pupils as a rule commence Kreutzer without sufficient preparation, and do not give sufficient time to master the studies perfectly. Speaking of this, a young lady who studied at different times with four eminent violin teachers in Europe said, "I went through Kreutzer from cover to cover with each of these four teachers. Each teacher as I applied to him for instruction asked if I had had Kreutzer. When I answered in the affirmative he asked me to play one of the Etudes. On concluding it, his verdict would be that it would not hurt me to go through the studies again. While it was discouraging at the time to go up the same hill from the bottom four times, I know now that it was the best for me, for the etudes of Kreutzer form the finest foundation for artistic violin playing of any work ever written. For the pupil who can *really play* Kreutzer, ultimate success is certain.

It is often found to be inexpedient to take all the studies of Kreutzer in regular order, without using other studies between. A good plan is to have the pupil study the easier Kreutzer etudes and then change to other studies, such as Mazas brilliant exercises, Op. 36, Book 2, or similar studies. After one or two books of such studies, Kreutzer can be resumed. The Kayser studies, Op. 20, and Mazas Special Studies, Op. 36, Book 1, form an admirable preparatory course for the study of Kreutzer, in fact the Kayser studies were especially written for that purpose. After Kreutzer is completed, it should be reviewed once or twice, and even during his years of professional life the violinist will find it of great advantage to keep the studies in constant practice. The great Joachim used often to practice Kreutzer, even during the latter years of his life.

AVOID GOING BEYOND YOUR DEPTH.

THE one cause above all others for most of the bad violin playing in the world is the baneful effect of violin students practicing music far beyond their ability. There is a large class of pupils who turn up their noses at anything which is within the real range of their ability, and who insist on spending their time on compositions far beyond their powers. The little sentence "Now give me something real hard for my next piece," which is heard so often in the class room, is responsible for the ruin of more promising pupils than almost any one cause. It is all very well to say that the teacher ought not to be so weak as to accede to demands of pupils for difficult music before they are ready for it, but the fact is that teachers must live, and the desire to follow the wishes of the pupil as much as possible influences even the best teachers at times. The average American pupil "wants what he wants when he wants it," and is much more lacking in respect for the opinion of his teacher than the European pupil. The teacher who pins the pupil down remorselessly to music which is well within his ability is apt to lose some pupils, who will hunt up teachers willing to give them pretty much what they want in point of difficulty. Such pupils do not know how much such a course is retarding their progress.

Many a pupil who has been practicing concertos where he should be playing simple melodies, is often greatly discouraged if he finally goes to a really competent teacher who will not allow his pupils to continue such a "forcing" process to his own detriment. I have known many a pupil who had been practicing Rode and Fiorillo, and solo pieces like the Scene de Ballet and the Ballade and Polonaise, to be put back on open strings, simple first position scales, and childish melodies when they finally fell into the hands of an eminent teacher.

The technic of the violin is simple enough from a theoretical standpoint, but in practice it is of great difficulty, and cannot be forced. The growth must be slow like that of a plant, and when I see pupils who seem to think that tone production on the violin can be learned "over-night," I am always reminded of the boy who pulled the plants in his garden up every day, to see if they were growing. The muscles of the wrist and arm must go through a long process of training before they learn to properly "draw tone."

If the teacher would produce really good pupils, he should err rather on the side of keeping his pupils on music below rather than above their ability. He should constantly strive to impress the pupil with the fact that difficult pieces played with a rough, scratchy, or feeble tone, uneven fingering, and false intonation will not deceive the most ignorant listener in an audience, and that a simple piece played with fine tone, perfect rhythm, and in good tune will give much more pleasure, and impress the listeners far more. A great violinist will play the simple notes of a melody like *The Swan* by St. Saëns, in such a manner as to create telling effect, while the feeble rendition of a difficult solo by an "overtrained" amateur would pass unnoticed, or even excite ridicule or pity. Let the violin student remember that in the earlier stages of his studies he should busy himself with laying a broad foundation for the superstructure to rest on, and not try to build a roof garden or Mansard roof on a wabbly, incomplete foundation.

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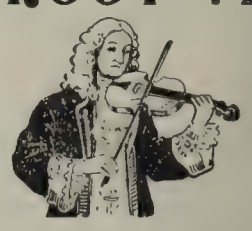
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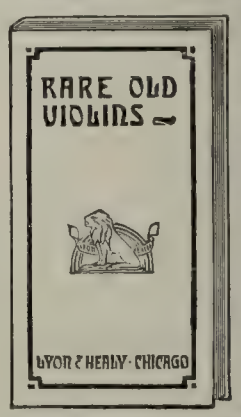
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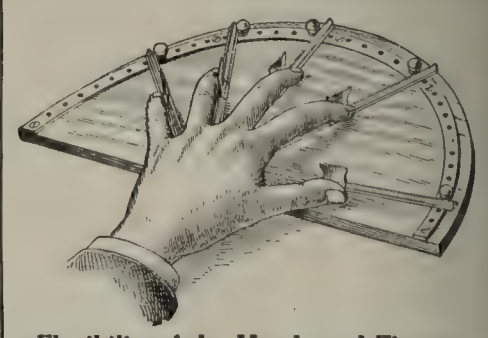
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Expert Advice Upon Practical Subjects

P. M. G.—Admission to the Hoch-schule, the famous Royal High School of Music in Berlin, Germany, is obtained by an examination of great severity. Pupils of any nationality are admitted, and the fees are merely nominal, something like $75 per year in our money, for instruction which would cost possibly $1,000 per year, if taken privately from teachers of the same eminence as those in the High School.

J. B.—"M.G. pizz" in violin music means to pick the strings with the left hand. 2. *Facilite* means "simplified." It is used when a simpler form of a passage is given for the benefit of players who cannot play the original passage. 3. Finger marks with lines such as the following, "2————," mean that the finger indicated is to be kept on the string as far as the line extends in the music. 4. Roman numerals indicate the string on which a note or passage should be played, as II indicates the A string, IV the G string, etc. 5. The square mark indicates down bow and the arrow-shaped one up bow. 6. The notes with a square body are to be played as harmonicas. 7. A quarter note with three strokes across its stem indicates that it is to be played in thirty second notes, *i. e.*, eight times as  8. The example you give of three notes on one stem is the way in which artificial harmonics are frequently written. One finger is placed firmly on the string at the point indicated by the bottom note, in this case the first finger. The middle note shows where the other finger (in this case the fourth) is laid lightly on the string, while the top note shows the real sound which is produced.

H. W.—Would advise you to take Courvoiser for your guide. As you have consulted this work I suppose you have it. Look on page 28, at figure VIII, showing the correct position of the hand and wrist. Nothing could show the correct position of the fingers plainer than this diagram. You should hold the bow in the first crease from the tip of the first finger. However, as it is sometimes difficult to get a clear idea from a written or printed description, it might be a good idea for you to take even a single lesson from a first-class teacher, as there are many in your city. It is of the greatest importance that you hold the bow correctly, and with nothing to guide you but pictures and written descriptions, there is always the liability of error. It would take a good teacher only a few moments to show you how the bow should be held.

M. F.—The springing bow should be first mastered on the open strings. Place your bow on the string at about the middle where it balances best, then draw it to and fro, using the wrist stroke only. By using a rapid and energetic stroke of the wrist the bow can be made to bounce up and down on the string. The hair of the bow must not bounce high off the string, and very little bow must be used. When the pupil has acquired the knack of producing a regular and even series of notes in this manner the left hand fingering can be applied. The scale will answer for a first exercise as well as any, and the best results are obtained by playing each note several times at first. For instance in the scale of G, play the open G eight times, then each note following eight times as the scale is ascended. After the scale can be played with eight bows on each note, try playing each note four times, then twice, and finally with one bow to each note, the most difficult of all. Following this, exercises in springing bows, of which every instruction book for the violin contains examples, can be taken up.

A. F. K.—Are you sure the maker's name you send is "Ant. Gouverneri?" This name is quite unknown among great violin makers. Possibly you mean "Joseph Antonio Guarnerius del Gesu," who ranks as one of the greatest violin makers of the world. Have you the opinion of an expert as to whether your violin is genuine? Genuine violins by this maker command fabulous prices, but there is an immense number of counterfeits in existence.

Mrs. E. R. A.—The prices of Nicola Amati violins vary greatly, according to quality, preservation, tone, etc. The catalogue of one of the leading American violin dealers has these instruments listed at from $500 to $6,000 (retail prices). European prices are lower. A Cremona violin, to command the highest price, must be in a fine state of preservation, with the original varnish, scroll, and with the plates intact, just as when the instrument left the maker's hand. Many old instruments have been practically ruined by "fiddle doctors," who have tried to improve the instrument, and ruined it in the operation. There is an enormous number of spurious Amati's in the world. Whether yours is genuine can only be determined by submitting it to an expert.

W. C. B.—Two columns of "Don'ts" about the violin and bow appeared in the Violin Department of THE ETUDE in December, 1909.

H. B.—1—Violinists differ as to how high the strings should be above the fingerboard. Some prefer them higher than others. The E string should not be much lower than ⅛ of an inch above the fingerboard at the extreme end, near the bridge, with the G string slightly higher and the other strings in pro portion. 2—Many excellent violinists play the viola as well. Playing the viola should not injure your violin playing. 3—For pieces similar to those you name you might try: *Simple Confession,* by Thomé; *The Swan,* by St. Säens; *Berceuse from "Jocelyn,"* by Godard; *Melody in F,* by Rubinstein; *Berceuse No. 1,* by Renard. 4—*Saccade* is a French word, and indicates a firm stroke of the bow by which two or more strings are pressed down so as to sound together.

A. W. G.—I cannot recommend any violin which I have never seen. THE ETUDE cannot make a practice, either, of recommending certain makes of violins or pianos, out of justice to its advertisers. I appreciate your difficulty, which is that of thousands of other violin purchasers who are not expert judges of violins and who have no friends that are who can assist them in the choice. About all you can do, under the circumstances, is to put your case into the hands of a reputable firm of violin dealers, and have them send several violins on approval, so that you can try them before purchasing. Violins made out of identical materials and by the same maker often vary greatly in quality, so that the purchaser who has the skill to pick out the best instrument from a number of the same make, has all the best of it.

J. F.—There are many good methods which give a clear explanation of position work. Herman's *Violin School,* Vol. 2d, will probably prove what you want. Another work which is in wide use in Germany for position work is the *Violin School,* Part 2d, by Hubert Ries, an eminent violin teacher of Berlin. The latter is the more expensive. It can be obtained in an American edition.

E. J. P.—Varnishing a violin is a process which requires great care, and even professional violin makers do not always succeed very well in this branch of the art. You might purchase a copy of a little work: *The Violin and How to Make It,* by a "Professional Player." This work gives all the details for making violins, and devotes a chapter to staining and varnishing.

A. C. N.—Gaspar Duiffoprugcar was a maker of lutes and viols in the sixteenth century. Some authorities claim that he did not make violins, although there are hundreds of copies bearing his name. These are French and German instruments, and although some of them are fairly good instruments, they possess no great value as a rule.

H. A. B.—The Violin Department has never contained a sketch of the violin you mention. 2—A label in a violin is no guarantee that it is genuine, since labels of all kinds, which are good counterfeits of the genuine, can be obtained for as low as a penny apiece, and pasted in any violin. I have seen genuine violins containing false labels, and counterfeit violins containing genuine labels. Only an experienced expert who has seen and studied thousands of old violins can tell you what your violin truly is.

W. H. B.—1—As a rule, a higher bridge gives a more brilliant tone, since it necessitates an increased tension of the strings. 2—In regard to the use of two bridges, one for summer and one for winter, to allow for the shrinkage and expansion of the top with the season, it is probable that the difference in tone would be negligible, since the idea of the use of the two bridges is to keep the strings at about the same height above the fingerboard in cold and in warm weather. The pressure of the bridge on the belly of the violin would therefore be about the same. 3—I would not recommend putting pads under the feet of the bridge, as there should be no break in the medium which conducts the tone from the strings to the belly of the violin, *i. e.*, the bridge. 4—Placing the sound post directly under the foot of the bridge makes the resulting tone hard, harsh, and metallic. Spohr, in his violin school says, "If the tone, although even, is still rough and hard, move the sound-post from the foot of the bridge a little backward." 5—Owing to the difference in mental and physical development, no exact rule can be laid down as to the proper age to start children on various instruments. The majority of the great violinists and pianists started at the age of five or six. For the trombone, cornet and clarinet, the start should be somewhat later, when the chest is well developed, say from twelve to fifteen years of age. Preliminary study on the piano or violin would be an advantage.



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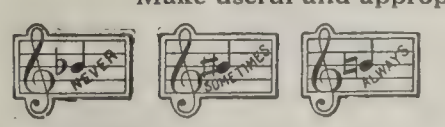
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Department for Children

Edited by Miss Jo-Shipley Watson

APRIL-TIME IS SONG-TIME.

APRIL is one of the gladdest months in all the year. It's the singing time for everybody and everything. Even the sleepiest, dullest worm in the ground wiggles upward to see what is going on, buds throw away their brown winter nightcaps and burst into new green dresses, and it all seems so surprisingly new even to the oldest one of us.

We students can learn a great deal from this great teacher, for nature has a music land much older than ours. Her fluffy feathered opera singers are excellent examples in poise, persistence, grace, style and genuine joyousness.

Did you ever hear a bird sing a really dull and stupid song? No indeed—each bird does his best in his own particular style. There is the plaintive meadow lark, the brilliant wood thrush, the woeful screech owl, each one singing his musical autograph as plainly as though he said, "I am a meadow lark," "I am a wood thrush," "I am a screech owl." So every music student sings and plays himself into public notice, each in his own particular way; some are dull, some are brilliant, some are unreliable, some are stupid, a few are interesting; but of the great number that appear each year how many have *style* and *individuality?*

Style is your own self thrown into the music; it's the one thing that makes people look up and say, "Why, she can make the piano talk!" It's the knack of making the stupidest tune sound different. Every one agrees that the song of the screech owl is not musical, but it is individual and it has style, and we stop to listen to its bird-like despair with a sort of dread. Those of us who live in the country can make excellent use of these April days. Armed with pencil and pad and one instrument, we can get much more out of the woods than we can walled into tight rooms with study books.

Who can guess what instrument we can take on a jaunt to the country—the one instrument that can never be taken from you, always in tune and always ready. It is your own whistle. Few of us realize what a comforting instrument a whistle is. If you whistle you are never lonesome; you are never at a loss to "try over" tunes. Just think how many themes, how many "leit-motiven" from the Wagner operas are yours for the whistling.

A a start toward developing your whistle let's try to whistle Beethoven's setting to Schiller's *Ode to Joy,* the choral to the Ninth Symphony. What more appropriate festival song do we need on our nature pilgrimage? Let no one laugh you out of your whistle; keep trying, and by fall who knows but you may be whistling Wagner's *Tristan and Isolde.*

If you fail to get much out of your first day's hunt in nature's music land you will have learned two things—two very important things at practice time—to observe and to listen. The first bird we meet is the downy woodpecker, the drummer of the orchestra. He drums such a rolling tattoo on a resounding telegraph pole that he literally "beats the band" and out-drums any kettle-drummer you ever heard; try with one finger and a flexible wrist to do the same on the piano. Young as you are your muscles are too tight—you are much too stiff—so we make a mental note "relax."

Of all the joyous announcements of spring the red-winged blackbird is most welcome. We are sure to find him in some reedy marsh singing sometimes flat and sometimes sharp with a gurgle that sounds like water running over pebbles—the rhythm is unmistakable, two dots and a long quaver, so:



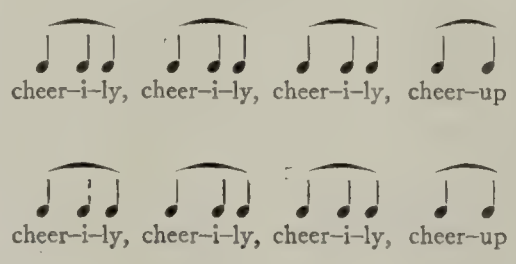
We are all responsive to rhythmic sounds. They are important in our own music. For instance, nursery rhymes fitted to our scales will make fine studies in accent and rhythm. Practice your C major scale and A minor scale to the rhythm of *Georgie porgie, pudding and pie,* and see what meter you get; then try

"Hickory, dickory, dock.
The mouse ran up the clock."

And

"Peas porridge hot,
Peas porridge cold."

Many of our difficulties will vanish under the touch of these silly old tunes. And now we have strayed into a by-path that leads us to what I wanted to say about robins, for we are certain to hear them to-day. Mark down the robin's rhythmic swing and we get something like this:



Wagner himself in the *Ring of the Nibelung* has not given a finer song to the bird that sings to Siegfried than the wood thrush will give to you any summer evening. He is a melodist with brilliant execution that is beyond comparison.

The beautiful thing about his singing is the freedom and poise; there is no self-consciousness at his recital as there is at ours. What would some of us give to have the ease and grace of this little singer?

So we find in our wanderings after bird music that written music is not all the music there is in the world. Whole acres of music stores filled with music books cannot give us the wealth of song that flows around us every day in springtime, nor can years of lessons give us the facility and ease of these singers; but we can learn much from these feathered artists if we stop long enough to listen. We can pitch our whistle to their song and join Nature's orchestra.

We can learn that music is expression. When we play or sing, it must be like ourselves and no one else; it must be individual or it may be stupid.

We learn, too, that rhythm sometimes means more than the notes and that ease is the charm of the performance. Unless we play and sing easily the charm is gone. So let us observe and listen, for April-time is song-time and comes but once a year.

AN ALL FOOLS' DAY MUSICAL.

A JOLLY musical party can be carried out by the old Scottish observance of All Fools' Day.

Invitations are as follows:

"A little nonsense, now and then,
Is relished by the best of men."
And so for just a single night
In folly shall our souls delight;
So welcome friends and students all—
Join our "All Fools' Musical."

Date. Doors open at 8 P. M.

Present each guest with a dunce cap labeled, "April Fool."

The first game is a pretzel hunt. A number of small pretzels are hidden around the room in all kinds of unlikely places. To each pretzel is fastened the picture of an orchestral instrument. The one finding the greatest number of pretzels receives a drum filled with candies. The one who can name the greatest number of instruments receives a toy violin; the others are given jumping-jacks.

The next contest is for the purpose of finding out how much each one knows about Germany, the land of music.

Cards with pencils attached are distributed. Each card contains the following questions:

1. Name six cities of Germany.
2. Name six German composers.
3. Draw a map of Germany.
4. Name the heroines of Wagner's operas.
5. Name the birthplaces of three German song writers.—J. S. WATSON.

A great deal of sport may be had by giving a musical program in which the players are dressed as clowns. The leader, perched upon a ridiculously high stool, announces each number.

The first number is a guessing contest. Some one plays *Medley from the Classics,* MERO (THE ETUDE, December, 1912). Each guest waves a handkerchief when he thinks he recognizes the tune. The one guessing all the selections, is given a seat of honor to the right of the leader, the favor being a mask, which the lucky one wears during the musical.

The players are also masked and appear in the following selections:

The Clowns, SCHYTTE (Grade IV).

The Contented Bird (Vocal), ROWE (THE ETUDE, February, 1913).

Goosey, Goosey, Gander, SPAULDING (Grade II).

Dance of the Imps (Violin), STEANE (THE ETUDE, February, 1913).

In Jest, KOELLING (Grade III).

Bzt! Bzt! LAWSON (Grade II).

Humorous Variations, SIEGFRIED OCHS (THE ETUDE, August, 1912).

The variations are written in the styles of various classic and modern composers. Each guest should try to distinguish the difference between the styles. The one guessing the greatest number correctly is given a seat to the left of the leader and a mask as favor.

Way Down South, MORRISON (THE ETUDE, January, 1913).

With the last number the party breaks up, the guests forming a circle about the players and singing *Dixie.*

If we think of the innumerable happy hours which have been spent in either solitary enjoyment or the pleasant intercourse of the family circle at the piano, and when we recollect how the piano was often and often the medium of exchanging charming and intellectual ideas about art and its aim, and even perhaps cementing friendships, we cannot withhold our admiration, nay more, we cannot help expressing our sincere attachment to this welcome companion and friend.—*Anon.*

HOW BEETHOVEN WROTE HIS OWN REQUIEM.

THAYER, the American biographer of Beethoven, relates an incident that happened in the Austrian town of Linz, where it was formerly the custom to have a short piece of music called an *Æquale* played by trombones at the funeral of an important person.

Beethoven, while staying at Linz, used frequently to dine with Glöggl, the director of the cathedral music. Glöggl possessed a quartet of trombones, including the then obsolete soprano. He asked Beethoven to compose an *Æquale* for this set of instruments, and the composer consented, but wished first to hear an example of the music. Glöggl thereupon engaged the town *Æquale* players to come to his house one afternoon when Beethoven would be dining with him. They came in due course, and after Beethoven had heard a specimen of their art he at once sat down and wrote an *Æquale,* which was played then and there on Glöggl's instruments. Fifteen years later this composition was performed over Beethoven's own grave.

MEDITATIONS FROM MUSIC-LAND.

"I believe that ideas that can only be brought into being by labor are worthless."—MASSENET (French composer).

"I memorize easily. It was hard at first for the reason that my first piano teacher never insisted upon my playing anything without my notes; but I was not too old to learn and the process of memorizing soon began to come easily to me."—LHEVINNE (Russian pianist).

"It is one of the most difficult features of my work as teacher to convince young persons of talent of the necessity of not making a public debut until they are fully matured, mentally and musically, and herein American pupils are most conspicuous."—LEOPOLD VON AUER (Russian violin teacher).

"One's true self is in one's voice, and that is why I think the public so loves some singers."—SCHUMANN-HEINK (contralto).

"To play publicly one must go over the same pieces day after day."—D'ALBERT (composer-pianist).

"Young violinists to-day must have their rigorous training in Viotti, Rode and Kreutzer just as generations of children that have gone before. It is absurd to give them the greatest masterworks to study in their early days."—YSAYE (Belgian violinist).



DOLLY'S MUSIC LESSON

MUSICAL RUSSIA.

(FIVE POINTS IN ITS DEVELOPMENT.)

THE people from the expansive country of the Czar have done great things in music and that too in a short time; when Russia did emerge from tone darkness she developed rapidly.

Up to a hundred years ago there were no soloists as we know them, no singers or players of instruments; all the music there was came from the churches, and it was not the beautiful church music we are accustomed to hear on Sundays; but primitive old chants monotonously intoned by male choruses.

The nobles of the country hired serfs to play in their orchestras, and German and Italian musicians were paid to teach them. If the nobles wanted a libretto or text to a song they wrote one themselves; this was set to music by foreigners and performed by hirelings.

There were many noted foreign composers who were pioneers in Russian music, John Field, English; Adolph Henselt, German; Katerino Kavos, Italian.

Before Russian music rose into its present prominence it passed through five distinct points of evolution.

THE PEASANT FOLK-SONGS.

First came the peasant with his folk-song. These songs of the people, always in a minor key, sad and beautiful as they are, are the real basis of the classic and modern Russian school of music.

GLINKA, THE FATHER OF OPERA.

Second came Glinka, who blazed a pathway for national opera. Up to his time opera was purely Italian and German; then came Glinka, who said, "Russia shall own its music independent of all conventions and traditions, and it shall be the music of the masses."

Glinka was the son of a rich noble, born at Novospaskoi, June 1, 1804. At thirteen he could play the piano and violin well and he knew several languages. He took lessons of Field in Moscow, traveled in Italy and finally settled in Berlin, where he began to study composition seriously.

In 1836 he presented his opera, *The Life for the Czar,* in St. Petersburg. It was sung 5,877 times the first fifty years of its existence and is still received with enthusiasm.

Once upon being asked what was the purely national element in music Glinka replied, "It is the expression of the soul of the people as a whole."

Glinka died in Berlin in 1856 where he had gone to revisit his old teacher Dehn.

ANTON RUBINSTEIN.

Third came Anton Rubinstein, founder of the Imperial Conservatory in St. Petersburg in 1862. It was Rubinstein who laid the foundation for the first systematic musical education in Russia.

Born in southwestern Russia in 1829, he became the most brilliant pianist of his time; he appears to have been a binding link between several musical epochs. In childhood he knew Chopin in Paris, as a young man he knew Mendelssohn and Meyerbeer in Berlin; Liszt and Glinka were his intimate friends through his manhood, and Tschaikowsky is said to have studied with him in St. Petersburg.

It was while spending a winter at Nice that Rubinstein and some of the noblewomen of Russia decided upon a plan to raise the standard of Rusian music, which was then in a deplorable state.

In the Michael Palace, St. Petersburg, the first classes were formed, and Rubinstein assumed the directorship of this embryo conservatory.

Rubinstein was more proud of the St. Petersburg Conservatory than of all the plaudits he received as a virtuoso.

He said, "When I am dead, all I care men should remember me by is this conservatory—that they should say it was Anton Rubinstein's work."

PETER TSCHAIKOWSKY.

Fourth came Tschaikowsky, founder of the Russian symphony.

He was born in 1840; even as a boy he showed his ardent patriotism by kissing the map of Russia in his atlas and spitting at the rest of Europe.

He touched some of the greatest minds in literature, Shakespeare, Dante, Goethe, Byron and Tolstoy. It has well been said that, "His music has not the babbling rivulets, the unclouded skies, the sweet and swirling shepherdesses of Dvořák." There is, however, the wild unbridled passion of the heroes of the Steppes in it. His were Slavonic themes; he told of fiery Siberian summers, of glittery starlit nights, of bloodshed and woe. Of his six symphonies, *The Pathetic* is the best known. It is the most tragic of all tragic music.

MILI BALAKIREW.

Fifth came Mili Balakirew, founder of the modern school. Balakirew was born in 1837; he was a pupil of Glinka and began his career as a pianist in St. Petersburg. He, together with Cesar Cui, Borodine, Rimsky-Korsakoff and others, instituted what was known as the "Free Music School;" its object was to acquaint the Russian people with the music of the younger Russian composers.

Balakirew was a Nationalist. He believed that the songs of the people should be the basis of Russian music. At the five turning points we find the national spirit evident; there was never a turning away from the one central idea, *The Songs of the People.* We find, too, that the makers of Russian music have begun late in life; first they were men of science or statesmen, with a consuming love for music that carried them away from their profession into the field of music, and they have made their art so virile and far-reaching that Russian music has come to mean all that is spirited, original and beautiful.

There are many younger composers whose names are becoming well known—Arensky, Glazounow, Liadoff, Rachmaninoff and others. The modern Russian is a new man; he has something to say, and he says it plainly. Mr. Huneker's ejaculation is as timely now as it was some years ago, "Beware the Muscovite."

DO YOU KNOW THESE RUSSIAN MUSICIANS?

César Cui.
Anatole Liadow.
Anton Arensky.
Felix Blumenfeld.
Nicolas de Stcherbatcheff.
A. Scriabine.
Modest Moussorgski.
Annette Essipoff.
A. Borodin.
S. Rachmaninoff.

Improvization is the gymnastic ground of fancy; it is the arena in which all her qualities—geniality of invention, cleverness in handling the rule, and the meditative spirit of form—may produce themselves in all possible gradations. Added to it, the brilliancy of technical excellence may shine in all its splendor. Improvization is the mimic play of the soul; it is free speech in tones, indemnifying us for all that may be wanting in perfect artistic value by its spontaneous, and therefore more irresistible, charm.—*A. Kullak.*

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Looking Ahead. The skillful gardener is planning his work for next winter now. His summer planning was done long ago. His helpers know just what to do, just how to plant the summer crop and insure the best return. Just now the head gardener is ordering his supplies for the hothouses and greenhouses of next winter. Looking ahead is a vital matter with him. If he does not look ahead his entire winter season of 1913-1914 may be a failure.

Perhaps it is not as necessary for the musician to make his plans so far ahead, but we are convinced that if many teachers were a little more provident in securing their supplies, or at least finding out what they may use successfully, they would not only encounter less friction but would find a larger return. Our friend, the head gardener, is sending to Holland just now for hyacinths and tulips, which will not open their fragrant faces for another year. He sees to it that he gets his order in early. Our friend, the manufacturer, is overseeing his looms that are making the woolen goods which you may wear next winter. Our friend, the virtuoso, is laying out his route for 1914—in fact, he knows what night and what hour he will be in each city where he is to play.

Many musicians at this late date are just beginning to wonder what they are going to do next summer. Your summer may be a success or a failure, pretty much as you will it. THE ETUDE this month offers innumerable suggestions for self-study. It offers the teacher many ideas, which, with the proper studies and books, may furnish the material for successful summer classes. Moreover it also contains numerous announcements which should set you thinking about next winter. Your next season's work must be better than this one. If it is not, you are at a standstill. Whether it will be better depends largely upon whether you are thoroughly wide awake to the new things described from month to month in such a journal as THE ETUDE.

Vocal, Organ and Violin New Music On Sale. No individual part of our business has ever been more useful to the teaching profession than our New Music ON SALE plan. Thousands of teachers receive from eight to twelve new pieces of piano music from us each month during the busiest teaching season; hundreds receive our vocal music and hundreds receive our octavo—church and secular music. The vocal music is sent out in about the same quantity as the piano; the octavo about four times a year.

This note is to draw particular attention to the ever-increasing value of our vocal catalog. We believe that thousands of teachers will be benefited by receiving our vocal NEW MUSIC ON SALE, just as thousands of our piano teachers are being benefited, and we have to add that we would like to hear from violin teachers and pipe organists, as we are about to inaugurate the sending of those two classes to persons interested.

The latter two will not be sent in as great a quantity or as many packages a year as the piano and vocal. The discount will be the same, however—our usual large sheet-music discount, and all the music is returnable. The only responsibility to the patron is the postage, which is a small outlay in return for the value received. Any or all of this music can be placed together or with any ON SALE music of this house and all returns made at the same time during the summer after the teaching season is closed.

Mail Order Music Supplies. This note is written just as our Democratic President is being inaugurated, and we cannot but take notice that the business of the country at the present day is above politics. Leaving out of consideration the natural fact that for a business to grow it must be taken care of, and that we are doing our best to take care of every order for an individual piece of music that comes to us, we have to record during the past 60 days perhaps the greatest increase in volume that we have ever been favored with.

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Perhaps the best example of the value of mail order music buying would be to send an order for the next music which is needed to the Theodore Presser Co., and it will be surprising how promptly the music will be returned. There are few music houses in the world that have the stock that we have and still fewer who have the facilities for filling orders for those compositions not in stock, what is termed in the trade the Back Order Department, a very necessary department to every music and book business.

Zal. A Novel by Rupert Hughes. We have purchased from the original publishers all the stock on hand of this popular novel by a very popular writer, and we are making an offer for one month at a low price. As the number of copies is limited, it will most likely be unnecessary to repeat the offer. If there are more orders received than we have copies on hand the money will be returned, as first come first served. This is a work of nearly 400 pages, and it is a most intensely interesting musical novel. There is not a dry page in it. All the characters are of a musical nature, and it is one of the few musical novels written by a musician. Generally these musical novels are written by those who know nothing of music, but this is not the case with this particular book. Mr. Hughes is one of our critics on one of the leading New York dailies, and is a writer pre-eminently fitted to produce a musical novel that can be read by musical people. The price of this book is $1.50, but our price will be 50 cents. If sent by mail, 15 cents will have to be added for postage.

Concentrated Technic. By Alois F. Lejeal. Mr. Lejeal is one of our most mature musicians. His residence is in California. He has produced one of the most valuable little works on piano technic. It is concentrated in two senses, it gives much in little. These exercises are extremely modern, yet at the same time not so extremely modern as to be out of reach of the average teacher. They are not at all difficult and can be used for pupils after three or four years' tuition. In a very small compass, Mr. Lejeal has covered the ground of technic very admirably. This is one of the works that any advanced player can take up who has very little time to spend on technic each day, and this is, after all, the most desirable work for any pianist. There is little of the arpeggio, a little octave playing, a little scale playing, and in fact every division of technic is found in some form in this work, and it is presented in the most practical and interesting manner.

Our advance price on the work is 20

Beethoven's Easy Compositions. This is a new volume which will be added to the Presser Collection. It contains some of the finest of Beethoven's easier works and is much used by teachers. The following numbers are included: "Rondo, Op. 51, No. 1;" "Bagatelle, Op. 33;" "Two Sets of Easy Variations;" "Sonata, Op. 49, Nos. 1 and 2," and "Sonata, Op. 79." All these works are very carefully edited after the most famous editions.

During the current month for introductory purposes we are offering copies of this work at the special price of 15c., postpaid.

Haydn's Sonatas, Vol. 1. This volume is now ready, but we will continue the special offer during the current month. This volume contains the first ten sonatas, and among them are some of the best and most popular. The student's knowledge of the classics is incomplete with the study of a certain portion of the works of Haydn. Our new edition follows the famous Cotta edition. The plates have been especially engraved.

For introductory purposes during the current month we are offering copies of this work at the special advance price of 35c. each.

Gradus ad Parnassum. Various Difficulties. By I. Philipp. Volume 2, Right Hand Technic, of this series of selected studies, devoted to special technical purposes, is now ready and the special offer on this volume is withdrawn. All the books of the series are now in print with the exception of Book 8, entitled, "Various Difficulties." We are now offering this final volume at the special introductory price in advance of publication. In "Various Difficulties" will be found some special studies which are not included under any of the other headings, such as interlocking passages, leaps, skips, cross-hand passages, polyphonic passages, bravura passages, etc. This volume will prove very interesting and useful. It is now in course of preparation and it will be out in a short time.

Our introductory price for the current month for "Various Difficulties" will be 20c. per copy, postpaid.

Wagner's First Piano Book. We will place on special offer Wagner's first book for the piano. This work is well known by piano teachers in this country as there are a number of editions already on the market. We will add the work to the Presser Collection. We aim to make our edition the best on the market, not only in the way of editing, but also as to paper, printing and typography. The work itself is one that can be placed in the hands of any beginner. It is a good and safe guide for any teacher to follow. It has been tried for many years and has been found useful and pleasant for young pupils. The work is for the veriest beginners. It has a most excellent introduction and the material progresses in a most gradual manner.

Our special price during the current month will be 20 cents postpaid.

Choir Book for Women's Voices. Sacred Duets, Trios and Quartets. This work is now ready, and the special offer is hereby withdrawn. The book is to be entitled, "Choir Book for Women's Voices." It contains 20 sacred numbers, all arranged for women's voices, either in duet, trio or quartet form. Many of the pieces are entirely new and original and all of the arrangements have been made especially for this book. Although the book is no longer on special offer, we shall be pleased to send copies for examination to all who may be interested.

Czerny, Op. 718. We are offering a new volume of Czerny in the Presser Collection. They are Czerny, Op. 718, twenty-four studies for the development of the left hand. These studies are not for the left hand alone but for the development of the left hand. They are among the most popular of Czerny's studies. To this day there is no writer comparable to Czerny for piano technic. He is used more than all the other writers put together. These studies are in grades 3 and 4. Too much attention cannot be given to works of this kind. It tends to regulate the hands. As it is now, the average pupil's right hand is far ahead of the left in suppleness. It has only been of late years that teachers have realized the importance of left hand practice, and works of this kind have never been more popular than they are at the present time. Those who are unacquainted with this work will do well to procure a copy while it is on special offer. The work may be had for 15 cents, postpaid, in advance of publication.

Indian Music Lecture. By Carlos Troyer. Why not get up an evening of Indian Music? You give the lecture and have your pupils and friends supply the musical numbers. We have been watching the great advance in interest in Indian music in America and have made every effort to cater to your needs. In publishing Carlos Troyer's "Indian Music Lecture" we will provide you with just the material you need for your "Evening of Indian Music." Carlos Troyer lived among the Indians of the Southwest and knows all about them. You may take his exceptionally interesting "Indian Music Lecture," and, by reading parts to suit your needs, form the basis of a very captivating evening. We have a complete list of interesting Indian music by Troyer and others to supplement the evening. The advance of publication price of this lecture is 15 cents.

Indian Songs. By Thurlow Lieurance. We will publish in a short time a collection of original Indian Melodies, by Thurlow Lieurance. Mr. Lieurance has been among the Indians for a number of years taking down these melodies. Two of them were published in the February issue of THE ETUDE. They are full of character and beauty. The volumes that we will publish will be gotten out in most excellent style, and will be illustrated by the celebrated Indian artist.

Turn to the February issue of THE ETUDE and play over two songs that are published there and you will have fine samples of the kind of songs the book will contain.

The advance price of this volume will be 50 cents.

Selected Classics for Violin and Piano. By F. A. Franklin. This volume will be continued on special offer during the current month. We are very anxious to interest violin teachers and students in this book. It affords an opportunity for studying and becoming familiar with some of the immortal melodies from the great classic works, all arranged in a form easily playable yet effective to the true originals. All the great masters are represented. The pieces are suitable for violin students of early intermediate grade.

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Spanish Dances, Op. 12. For Two Hands. By M. Moszkowski. Moszkowski's Op. 12, written originally for four hands, is one of the works which helped to make this composer famous. These pieces have been played almost universally ever since issued. As arranged for two hands by the composer they are exceedingly effective and not difficult to play. We have added this volume to the Presser Collection, and we are offering copies for introductory purposes at a specially low price.

During the current month this volume may be bought for 20c., postpaid.

Musical Zoo. By D. D. Wood. This will most likely be the last month in which there will be given an opportunity to procure these charming little piano duets at a special price. These are first-grade pieces written by a musician for his own children. They will no doubt be well received, and all our readers who have any demand at all for the very easiest duets should procure a copy of this work while it is still on advance offer.

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New Recital and Drawing Room Album, for the Piano. This new volume is well advanced in preparation, but we will continue the special offer. This work will prove to be one of the best recital collections that it is possible to make. Every piece in the book is interesting and playable, appealing alike to the cultivated musician and to the average listener. The volume will prove valuable for a variety of purposes.

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Schumann's Novelettes. Op. 21. This work will be still on special offer during the current month. It is a work for pianists of ability and ambition, although there are a number that are within reach of the average player. The celebrated Novelette is the first one on the list, but in all there are nine of them. They rank among Schumann's most original works. They are intended to be played one after the other as there seems to be rather a connection between all of them, although they are perfectly complete as separate pieces. There are 72 pages in the volume and they contain some of the most beautiful passages in all music. It is a work that every pianist should have on his shelves.

Our price for this work is 20 cents, postpaid.

Vocal Instructor. By E. J. Myer. This work will be continued on special offer during the current month, although it is well along toward completion. Any one interested in vocal music in any way should at least procure a copy of this standard work. Mr. Myer is one of the highest authorities in the world on voice subjects. He has written possibly more on the voice than any other writer. He has six literary works on this subject but this is the first time that he has written a text book on the voice and our readers may look for something very valuable on this most important subject.

Our advance price during the month will be 50 cents and it will soon be sent to all advance subscribers.

"Mastering the Scales and Arpeggios." By J. F. Cooke. The special introduction offer upon *Mastering the Scales and Arpeggios* (the new and comprehensive daily scale manual), by James Francis Cooke, is herewith withdrawn as the published copies of the work will be sent out at once. The careful

revision of the proofs, and the weighing of important matters, have occupied a considerable length of time; but we feel that this is time well invested. From beginning to end this work is filled with matters of direct practical interest to the teacher and the pupil. The book will be one of about one hundred pages, full music size. Every effort has been made to have all the essentials of complete scale study included without any unnecessary material or material likely to prove obstructive rather than progressive.

Melodic Studies, Op. 8. By Herman Vetter. This unique volume of pianoforte studies will remain on special offer during the current month. The work is being edited by Clarence G. Hamilton. This little work will add variety to teaching and at the same time introduce new ideas into any curriculum. The work has been adopted by a number of the leading conservatories of Europe. The author is one of the leading piano teachers of the present day. The exercises contain a most excellent combination of technic and style.

Our introductory price is but 15 cents.

Mr. James Huneker Introduces "Old Fogy." Mr. James Huneker, one of the best-known musical critics of the time, has written a special introduction to the forthcoming book containing the absorbingly interesting and very human observations of "Old Fogy." Perhaps you have never heard of "Old Fogy?" If not, it will pay you to get in touch with his quaint philosophy, his amusing cynicism, his keen wisdom. Until publication we are offering this work at the special introductory price of 40 cents.

Double Note Velocity. By James H. Rogers. Although this book is now ready, we have decided to continue the special offer for a month longer. Double note technic plays such an important part in modern pianoforte music that no student or teacher can afford to neglect it. This book offers a very agreeable medium for the cultivation of double-note playing. It is well suited to pupils of intermediate grade, and musically it is very interesting. The studies are well contrasted.

For introductory purposes the advance price during the current month will be 25c., postpaid.

The Organist. By Geo. E. Whiting. This volume is now ready, but we will continue the special offer for a little longer. It will prove an elegant and useful addition to the library of any church or concert organist. Mr. Whiting has made a number of new arrangements especially for this book. It will be gotten out in handsome style, substantially bound in cloth.

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Children's Exercises and Melodies, Op. 218. By Louis Kohler. This new volume in the Presser Collection is now ready, and the special offer is hereby withdrawn. We shall be pleased to send copies for examination to all who may be interested.

Vogt's Octave Studies, Op. 145. This work is now ready, and the special offer is hereby withdrawn. This is one of the best books of octave studies for pupils in the intermediate grades. We shall be pleased to send copies for examination.

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READERS OF THE ETUDE will be interested in the announcement on another page of Minnet & Co., in which they illustrate and describe their Riverview Chair, made of French natural willow. They desire to make an introductory offer to our readers of this chair, with cretonne cushion, at the special price of $6.00. We do not hesitate to recommend these Riverview Chairs to readers of THE ETUDE. Send orders direct to them at 365 Lexington Ave., New York City. A handsome illustrated catalog of willow furniture for the home will be mailed by them on request.

VICTOR COMPANY ACTIVITY RESULTS IN INCOMPARABLE RECORDS. The Victor Bulletin for April, 1913, is one of the most interesting and significant ever published by the company. The thirty-six pages are so full of interesting notes with which music lovers and teachers should be familiar that it is difficult to describe them. Particularly noticeable are the splendid duets sung by great opera singers, among them *Die che nell' alma*, from Verdi's *Don Carlos* (sung by Caruso and Scotti); *Ai nostri monti*, from Verdi's *Trovatore* (sung by Schumann-Heink and Caruso); *Hexenritt and Knusper Walzer*, from Humperdinck's *Hansel and Gretel* (sung by Homer and Gluck). The educational records include an especially interesting revival of songs of the old Troubadours and the Minnesingers sung by Reinald Werrenrath. There are also fine instrumental numbers rendered by Paderewski, Kreisler, and the London Symphony Orchestra. It will pay you to send a postal request to the Victor Talking Machine Company at Camden. They will gladly send you in return gratis a copy of the April booklet, 36 pages, illustrated with twenty-five half tone cuts.

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At Home.

IT is reported that the weekly pay-roll at the Metropolitan Opera House amounts to $70,000.

AN interesting performance of *Lazarus*, an oratorio by Julian Edwards, was recently given in Cleveland, O., where the work was received with well-merited applause.

AFTER a very successful tour in the United States, Mme. Clara Butt, the well-known English contralto, and her gifted husband, Mr. Kennerly Rumford, have sailed for Australasia.

DR. MUCK, the conductor of the Boston Symphony Orchestra, was obliged to remain in Boston when the orchestra went on its Western tour owing to illness. Fortunately he has now fully recovered.

THE visit of the Philadelphia-Chicago Opera Company, under the management of Andreas Dippel, to the Far West will be an expensive undertaking. It is estimated that the cost will amount to $150,000.

SIR CHARLES VILLIERS STANFORD, the well-known British composer, has completed a suite of Three Idylls for women's voices for the St. Cecilia Club of New York, of which Mr. Victor Harris is the conductor.

A SERIES of five opera performances given in Milwaukee by the Chicago Grand Opera Co. resulted in a loss of $2,737. In spite of this financial drawback, the season was regarded as a success, and plans are already being formed for a repetition next year.

THE National Federation of Musical Clubs has appointed a committee to inquire into the existing conditions of church music. The committee is to submit suggestions for the introduction of extensive reforms at the coming Biennial Convention.

THE negotiations are said to be in progress for a visit of the New York Metropolitan Opera Co. to Germany, where it is reported that a cordial reception awaits them in Berlin and other German cities. It will be remembered that a visit of the same organization to Paris was exceptionally successful.

AN excellent performance of *The Messiah* was recently given by the Memorial Choir of Newark under the direction of Louis Arthur Russell, the soloists all being pupils of Mr. Russell. The Oratorio Society of Newark, also under Mr. Russell's direction, gave a performance of Verdi's *Manzoni Requiem*.

THE production of Kienzl's opera, *Kuhreigen*—or to give it its French name—*Le Ranz des Vaches*, in New York and Philadelphia proved to be one of the most successful of Andreas Dippel's ventures, and the work is undoubtedly destined to take a permanent place in the operatic repertoire of the future.

THE Mayor and Aldermen of New York City have consented to an appropriation of $10,000 to be used by the Normal College to provide free concerts of high class music. The concerts are to be given in school auditoriums. The appropriation has still to be sanctioned by the Board of Estimate.

A RECEPTION was recently given by more than 200 members of the Bethlehem Bach Choir to Charles M. Schwab, President of the Bethlehem Steel Company, who will again be a large guarantor for the eighth Bach Festival to be held at Lehigh during the spring. Several of the choruses from the Mass in B minor were sung by the choir under Dr. Fred. Wolle, the conductor.

A PLAN is on foot to arrange for a Congress of American Music to convene at the Panama Exposition to take place in San Francisco in 1915. The idea is to show the world at large what America can do in a musical way, and to illustrate the struggles and achievements of musical creative art in this country. Mr. Charles Wakefield Cadman is interesting himself in the matter.

A PRIZE competition offering a reward of $100 and a gold medallion has been initiated by the Phi Mu Alpha, Sinfonia. The competition is open to any American citizen, and the judges are Dr. Hugh A. Clarke, Arthur Foote and Peter C. Lutkin. The prize is offered for the best String Quartet. Further information may be obtained from Mr. F. Otis Drayton, New England Conservatory of Music, Boston, Mass.

A NEW musical organization, known as the Detroit Musical Art League, has been formed in Detroit for the consideration of questions pertaining to the general betterment of existing conditions. The League was brought into life at the instigation of the leading musicians of the city, and will embrace all high-class professional musicians, as well as those music-lovers who are interested in furthering the art. The President is Francis A. Mayhew.

DR. CYRIL HORSFORD, of the Royal Hospital, London, has been making a study of singers, and he says that after making experiments he is convinced that singing is a splendid thing for the appetite. It makes the mind brighter and tends to happiness, and anything that does that is obviously good for the appetite. The New York *American* suggests that a splendid running mate to the old saying, "laugh and grow fat" would be "sing and grow hungry."

THE Aborn Opera Company are projecting a plan for the presentation of opera in English in New York on a gigantic scale. A season of not less than twenty-five, and possibly forty, weeks of opera is contemplated, and a repertoire of forty operas selected from the best of all nations will be available. A company with a capital of one hundred thousand dollars is being organized. It is intended to issue stock, each $25 share entitling the holder to its face value in tickets, as well as a share in possible profits. Prices of seats will range from 25 cents to $1.50.

FRANK H. SHEPARD, a well-known teacher and writer on musical subjects, died recently at his home in Orange, N. J. He was born in Bethel, Conn., 1863, and educated in Boston, New York and Leipzig. He has resided for over twenty years in Orange, where he founded the Shepard School of Music. Mr. Shepard's name is familiar to students of harmony, and also to the readers of THE ETUDE, for he has contributed many valuable articles to this journal. He was at one time president of the Clef Club in New York, and was vice-president of the New York State Music Teachers Association.

THE production of Zandonai's opera, *Conchita*, in Chicago, Philadelphia and New York has resulted in a triumph for the brilliant young Italian singer, Tarquina Tarquini. The rôle calls for a singer who possesses something of the coquetry and wilfulness of *Carmen*, and this Tarquini supplies to the full. The work itself indulges freely in modern effects of the most unmistakable kind, and its composer is not likely to escape criticism on the score that his work has been influenced by Debussy, Puccini and others of the moderns. Nevertheless, the work has distinct individuality.

THE ETUDE readers have lost an old and valued friend with Mr. Samuel Herrmann, who died recently in Philadelphia as the result of a heart attack, which rendered him unconscious just as he was playing the opening chords of the solemn *Kol Nidrei*. Mr. Herrmann was a student at Leipzig at the same time as Mr. Theodore Presser, Mr. George W. Chadwick and a number of other American musicians who have since become famous. Since that time Mr. Herrmann has edited many of the pieces presented in THE ETUDE each month. He was organist of the Synagogue Rodelph Shalom in Philadelphia, and was formerly organist at the Roman Catholic Cathedral in that city. He was universally respected in Philadelphia, both on account of his high musical attainments and also on account of his genial personality.

ANOTHER fine effort to bring about a better appreciation of opera in English was made by the Metropolitan Opera Company with the production of *Cyrano de Bergerac*, an opera composed by Walter Damrosch to a libretto by W. J. Henderson, the well-known music critic to the New York *Sun*. The work was given a splendid representation, and the chief rôles were undertaken by American artists. The music brings into strong relief the characters of *Cyrano* and *Roxane*, and the librettist has so done his work that Dr. Damrosch was able to tell the musical narrative in a series of fine melodies, which, while independent one from another, were from time to time taken up and finally drawn together in the great scene of the letter, the reading of which reveals to *Roxane* the real writer of it and the real personalities of *Cyrano* and *Christian*.

Abroad.

THE hundredth performance of *Pelleas et Melisande* has been given in Paris.

MASCAGNI'S new opera, *Parisina*, is to be produced in Milan at La Scala next October.

THE well-known German publishing firm of Bote & Bock of Berlin have recently celebrated their seventy-fifth anniversary.

OUT of 12,067 books published in England during 1912, only eighty-three were classified as "Books about Music."

THE autograph score of Wagner's *Rule Brittania* overture has recently been sold in London for $1,500.

OSCAR HAMMERSTEIN'S losses during his season in London, from November, 1911, to March, 1912, amounted to more than $5,000 a week.

PROFESSOR GRANVILLE BANTOCK, the well-known English composer, has just lost his father, George Granville Bantock, a noted surgeon.

TERESA CARRENO has recently celebrated the fiftieth anniversary of the beginning of her artistic career. She is fifty-nine years old, and is now residing in Berlin.

A FRENCH 'cellist named Félix Alard who was injured in a railway accident in France two years ago has been awarded an annuity of $1,400 and $3,000 damages against the State Railroad.

J. W. TURNER, a well-known English tenor, who did much for opera in that country in his day, died recently in Birmingham at the age of sixety-eight.

IN spite of much adverse criticism, Mascagni continues to thrive. His opera *Isabeau* has been given in seventeen cities in Germany and Austria and eighteen Italian cities this winter.

MASSENET'S last work, *Roma*, was given for the first time at the Capitole Theater, Toulouse, France. It was splendidly interpreted and well mounted, and is a great success.

MAUDE VALERIE WHITE, the well-known English song composer, has completed a new ballet, which will be produced in Germany next season.

ERNST VON DOHNANYI'S opera, *Donna Simona*, has recently been given in Dresden. The work proved to be melodious and charming, and was well received.

IT is seriously proposed to found a Conservatory at Cairo, Egypt, to be devoted almost entirely to the teaching of the theory and practice of Arab music.

PRODIGY pianists and violinists we have had galore, but now comes the news from Holland that Egbert Dendyk, aged nine, has been appointed organist in the church at Hurwenen.

MME. MELBA is complaining that she cannot go anywhere without being compelled to sing Tosti's *Goodbye*. We sincerely trust that she does not feel she is being forced into "Farewell Appearances."

EUGEN D'ALBERT, who has been too busy composing to give much attention to performing in public of late years, recently delighted audiences in Berlin by playing with all his old time mastery.

GREAT crowds of people filled the Amsterdam Zoological Gardens during a recent spell of mild weather in Holland to listen to the quaint singing of the rare woollen capucin monkeys, lately imported from Brazil. The monkey's note almost resembles that of a thrush.

HEINRICH GERMER, the well-known pianoforte teacher and musical editor, died recently at Niederlössnitz, Dresden, in his seventy-eighth year. His technical studies have been widely used throughout the entire musical world.

A MAN at Winchester, England, who has been charged 202 times with begging, has a good tenor voice, and is in the prison choir. His place is kept open for him as he generally spends the week-end in prison.

THE director of the municipal band at Laval, France, a musician named Paillard, was so much overcome with emotion on learning that he had been elected a member of the French Academy that he fell dead on the spot.

WE learn from an English journal that a gentleman of Minnesota has succeeded in constructing a violin from 5,450 matches. Much as we desire to congratulate the industrious inventor, we hardly believe that the tone of this instrument will equal that of the matchless Stradivarius.

ON the occasion of the Verdi centenary a monument is to be erected in St. Petersburg. At the foot of a statue to the composer a bronze group will represent Mme. Adelina Patti in *Rigoletto*, Mme. Stolz in *Aida* and Mme. Arnoldson in *La Traviata*.

THE British Royal Family have always taken an interest in music. Queen Alexandra is a "Doctor of Music," the late King Edward founded the Royal College of Music, and now by way of a climax we hear that the young Prince of Wales is learning to play the bagpipes in the classic halls of Oxford.

A NEW French opera with a fairy plot has been heard at the Paris opera, and has won immediate success. It is entitled *Le Sortilege*, and the composer, André Gailhard, is only twenty-five years of age. He is a winner of the *Grand Prix de Rome*, and returned from his sojourn abroad, to which this distinction entitled him only two years ago.

A CURIOUS story reaches us from Strassburg, Alsace, of a performance of the *Meistersinger* in which the *Beckmesser* fell sick after the first act, and an understudy was unavailing; whereupon the conductor, Hans Pfitzner, sent out for a barber, sacrificed his beard and moustache, assumed the costume of the debilitated *Beckmesser*, and himself sang two other acts.

How would you like to hear opera by wireless? A marvelous result of the invention of wireless telegraphy will be shown at the International Exhibition at Ghent next summer. A steel mast, 360 feet in height, erected in the grounds, will be in connection with a wireless station, and this will be in communication with the Opera House at Rome, some 700 or 800 miles distant. Operas and concerts will be transmitted to Belgium. Along the main avenue of the exhibition will be erected chalets, each fitted with telephone receivers, so that the "wireless music" may be heard in quiet.

FELIX WEINGARTNER'S "improved" version of Weber's *Oberon* has been produced at Hamburg under the direction of Weingartner himself. The work was very successful and may possibly be followed by quite a flood of works of the masters re-scored to suit a modern audience. Somebody will doubtless feel inspired to "improve" *Don Giovanni* and *The Marriage of Figaro*. The fun will begin, however, when somebody begins to rearrange the scores of Wagner to bring them into line with the works of Messrs. Strauss, Debussy, Schönberg, *et al*.

WHILE considerable efforts have been made to provide an income for the widow of the late Samuel Coleridge-Taylor, the brilliant Anglo-African composer whose untimely death left his wife and children in straitened circumstances, it now transpires that his mother has been overlooked. She is so poor that she was unable to buy a ticket for the memorial concert given at the Royal Albert Hall, at which a sum of $6,000 was realized for Mrs. Samuel Coleridge-Taylor. Nor will the mother receive any portion of this. It is hoped, however, that provision will be made for her through the aid of the Royal Literary Fund.

THE results of the competition for the position of organist to Liverpool Town Hall have now been made known. The winning candidate is Mr. H. F. Ellingford, formerly of Belfast. The post is one of the most desired in the United Kingdom, and has been held previously by W. T. Best and Dr. A. L. Peace. The salary attached to it amounts to about $2,000 a year. Considerable efforts have been made to persuade the Liverpool authorities to appoint Mr. E. H. Lemare to the post, but they refused to give up the idea of an open competition, and Mr. Lemare naturally refused to enter into competition, so a deadlock was reached.

A MEMORIAL is to be erected in Paris to the memory of Felix Alexandre Guilmant. An American committee has been formed under the chairmanship of Mr. William C. Carl for the purpose of getting together the sum of $5,000 as the American contribution to the necessary fund. It will be remembered that Guilmant created a profound impression on his visits to America, and many of the leading organists of this country have been his pupils. His influence on American organ playing has therefore been far-reaching.

SCRIABINE'S extraordinary composition, *Prometheus*, was recently performed at a London Queen's Hall Symphony concert. In order that it might be understood by the audience copious notes were given in the analytical program and the work was played over twice. After all, this is no bad idea. It is surely too much to expect that the average audience at a big orchestral concert should come away after hearing a complicated modern work with any clear idea of what it is all about. Most musicians who are serious students of music would welcome an opportunity to become more familiar with a work which at first hearing sounds only strange and complicated. However, the public as a whole does not go to an orchestral concert to be instructed so much as to be mystified—or, at least, entertained—so there is little chance of the custom inaugurated by the Queen's Hall Symphony Orchestra becoming popular.

SOME MODERN MUSICIANS IN RUSSIA.

BY JOSEF HOFMANN.

"RACHMANINOV is perhaps the most natural and sincere of the Russian composers. Then there is Scriabin, who has written much really good music. He, too, however, has his failings, and, like the modern Frenchmen, writes much that is only written for the sake of novelty. He has composed a new work, for which the hall has to be especially perfumed. As one listens to his symphonic poem one inhales the odor. Imagine music which needs to be smelled! Of course this sort of thing is all right as long as the novelty lasts, but when it wears away what remains?

"Glazounov is one of the modern Russians with whom I am not much in sympathy. He is a great musician, and knows the business of his art thoroughly, but that is all. His music is too heavy.

"The G-major Rubinstein concerto . . . isn't understood because it is simple music, but there are heart and warmth back of it. You musn't judge a man by his clothes. Well, the clothes of the G-major concerto are simple, plain almost, but the work has heart. I like it, perhaps, less than the D-minor concerto, but I am very fond of it. I have played it in New York before now, and many times in Russia, although of late years I do not play Rubinstein as much as I used to.

"It is very difficult to find new concertos. And I am inclined to believe that there is little modern music of much account, always excepting the Russian school. I do not care at all for the modern French school. I go to hear *Ariane et Barbe-Bleue*, for instance. I understand every note. I know what Dukas is trying to do, but it has no appeal for me. It is the same with his piano sonata, difficult but not inspired. Debussy also seems affected, although some of his earlier work I like."—From an interview in the New York *Times*.



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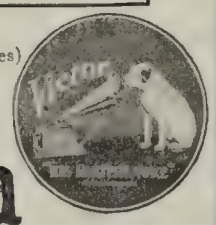
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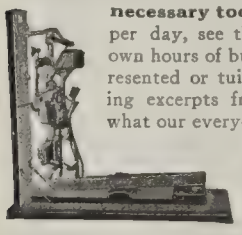
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The Triumph of Tone Color

SOUND has vanquished music and made it subordinate. Formerly instrumentation used to be a means for a descriptive expression of a musical idea, but to-day the position of things is reversed, and musical ideas are made the vehicle of descriptive instrumentation. This is very natural, and we must not be surprised at all. Every day there are invented new musical instruments, the orchestral palette is growing richer and richer; how is one to resist the temptation to make use of this richness? How is one to keep himself in certain bounds in this new business and not to overdo the thing? And now if you take into consideration that it is much easier to invent some beautiful orchestral effect than to create a beautiful musical theme, then it is apparent why the contemporary composers made their cult not music but sound. Sound is the safety-valve of their creative poverty. The cult of sound, the striving after orchestral effects, started itself with Berlioz, and since then it continues to acquire more and more adept followers.

As to the public, the cult of sound being more accessible, was always more to its taste. How is to be explained the peculiar love of the public for vocal music, the works of which are much more inferior to those of instrumental (absolute) music? The main reason for this is that the human voice is the most attractive instrument by its sound (timbre). How are we to account for the success of the most vulgar Italian operas and for the fact that, even in our time, there is a place for performances of such operas as *Favorita, Lucia* and others? Because they are written well for the voice, and therefore very well performed, *i. e.*, the sound triumphs over music. How will we explain the success of some very doubtful singers? By their splendid B flat or C sharp, which, as soon as heard, cause our true music-lovers to leave the theatre.

At the present time the orchestra in instrumental music is beginning to play the part of Italian singers; its sound begins to fascinate the hearers, entirely pushing back music. And is there anyone who has not noticed with what bored indifference the public sits through the symphonies of Beethoven and Schumann, in whose works sound is subordinate to music, and how ready the same public is to applaud anything that has an orchestral sonority and virtuosity?—CÉSAR CUI, in *"Artiste"* (St. Petersburg, Russia).

The Grandeur of Beethoven

BEHOLD the face of Ludwig Beethoven—is there not something titanic about it? What selfness, what will, what resolve, what power! And those tear-stained eyes—have they not seen sights of which no tongue can tell, nor pen make plain!

His life of solitude helped to foster the independence of his nature, and kept his mind clear and free from all the idle gossip of the rabble. He went his way alone, and played court fool to no titled and alleged nobility. The democracy of the man is not our least excuse for honoring him. He was one with the plain people of earth, and the only aristocracy he acknowledged was the aristocracy of intellect.

In his work done after his fortieth year there is a greater freedom, an ease and an increased strength, with a daring quality which uplifts and gives you courage. The tragic interest and intense emotionalism are gone, and you behold a resignation and the success that wins by yielding. The man is no longer at war with destiny. There is no struggle. * * * I shed no maudlin tears over the misfortunes of Beethoven. He was what he was because of what he endured. He grew strong by bearing burdens. All things are equalized, and by the Cross is the world redeemed. God be praised! it is all good.—ELBERT HUBBARD, in *"Little Journeys to the Homes of Great Musicians."*

What Louis XIV Paid His Singers

TO-DAY, when the manager of an opera house or music hall does not hesitate to spend twenty-five thousand dollars upon a production, a glance at the prices of two centuries ago is rather startling. Take, for example, the Academie Nationale de Musique, the favorite theatre of Louis XIV. The singers and dancers were of the best, and the most expensive of the period. The director of the opera was the famous Lully. Our documents are taken from an authentic source, and the accounts were signed by the king himself.

For the first performance of an opera produced at this theatre the baritone was paid ninety cents, and the second baritone but sixty-five cents. The first and second sopranos were paid at the same rate; and the chorus, a bit over forty cents each. The premiere danseuse received but fifty cents; and the men in the orchestra, twenty-three in all, divided eleven dollars among them. There were one hundred people in the production, with a total of about forty dollars spent in salaries. Imagine Caruso or Nijinski performing for one dollar a night!

The authors' rights were regulated by the king himself and were more generous. The composer was paid forty dollars for each of the first ten performances, and twenty dollars apiece for those which followed. The composer of the ballet received twenty-four dollars for each of the first ten days, and twelve dollars afterwards. The premier of the opera then, with ballet, brought the composers sixty-four dollars, as against forty dollars paid to the entire company of singers and actors.—*Translated from* COMOEDIA *for the Boston Transcript.*

Training the Ear Through the String Quartet

....There is no more useful practice for the music lover who is training his perceptions than listening to string quartet performances. Here are no sensational effects, no dazzling displays of tone color as in orchestral music, no overwhelming masses of sound, no vivid contrasts, nothing to bewilder, nothing to distract the attention from the melodic outlines; the physical materials are reduced almost to the lowest terms. Each instrument carries on a silver thread of melody; each has an equal right to consideration. Success in string quartet writing involves the ability to handle four melodic voices with the utmost skill of the contrapuntist's art. The pleasure that the mind of the hearer receives consists in tracing the ingenious and graceful lines as they interweave into a tissue of intricate and constantly varied patterns. He must follow four voices at once, so that no grace of melody or delicacy of shading shall escape his notice. This affords a conclusive test by which the music lover may know how far the training of his ear has proceeded.—*Edward Dickinson in "The Education of a Music Lover."* (Permission of Charles Scribner's Sons.)

Value of Military Bands

THE high appreciation of our regimental bands, so far as the general public is concerned, is exemplified by the many calls upon their services, made by municipalities and corporations for performances, especially during the summer months.

It is no uncommon thing for bands to play to audiences of 5,000 or 10,000 people in the parks of provincial towns. Local brass bands are unable to equal our standards, and the public prefer the better music of the military bands.

We have some of the finest orchestras in the world in London, but their fine performances can only be enjoyed by those who can afford to pay to hear them. To the poorer members of society the high-class concert-hall and the opera-house are closed. The performances of regimental bands in public places are their only opportunities of making acquaintance with much that is best in music.

In India and in many of the Dominions and Dependencies it is practically impossible to obtain a knowledge of good music and musical progress except through the agency of regimental bands. The regimental bands of the army have done more to raise the standard of musical taste in this country, in India and our Colonies, than all the orchestras put together.

It is surprising how the popularity of the regimental bands has increased during the past twenty-five years, and there is a marked advance in the class of music played. True it is that most of the music consists mainly of arrangements of the great masters and others, but this is in a large measure due to the fact that composers have not written directly for military bands.

A young composer should realize that the military band is one of the best means by which his music can—and in many cases does—become known. It offers him one of the best and most profitable markets, and in many cases it is practically the only way in which his name and work will become known, as it frequently happens that his orchestral compositions are played, as such, not more than once or twice a year, and often not that. LIEUT. J. MACKENZIE ROGAN, *M. V. O. Mus. Doc., Senior Bandmaster of the Brigade of Guards, in a recent lecture given in London.*

A Word to the Dilettante

ONE often hears those who are commonly called unmusical say, "But I know nothing of music. I have no musical comprehension." Musical comprehension, indeed! Why musical comprehension? With musical comprehension one does not really come any nearer to music itself. You have ears, nerves and a heart. Permit the tones, the melodies and the harmonies to affect your heart precisely as a beautiful view, a lovely landscape, affects them. But "I have no comprehension." I understand what the musical person really means by that. He means that he can not talk about music. Then, thank the Lord that you may remain silent, for there are enough who can prate about music.—ALFRED FROHLICH, in the *Kunstwart* (Munich).

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By LOUIS C. ELSON

Professor of Theory at the New England Conservatory

Q. How is the tremolo played when it is marked as follows? H. R. C.

A. It would simply be an octave trill, e (in octaves) and d, being played in rapid alternation.

Q. I am a little in doubt about the phrasing in the following passage. Supposing a phrase had two, three or four little motives like this, would you lift your hand off at the end of each little motive and commence the new phrase with a new accent? Why are two phrasings given, the long phrasing above and the short phrasing below?—R. N. L.

A. Yes. Lift the hand at each of the short phrases and accent after each. The long slurs simply show a larger division of the musical form. Long slurs are in general very vague in piano music and no rule can be given for their application. Properly used, a long slur should be a phrase-mark, but only the person who is an adept in musical form can tell with surety whether the long slur is correctly or incorrectly used. There are more blunders in this than in any other department of music.

Q. What is the best way to adapt an arpeggio accompaniment for piano for a two manual pipe organ?—J. H. C.

A. Sometimes, with a short arpeggio, give it as you would upon the piano. In general, however, sustain at least one note (usually the bass note), making a pedal point. This gives something of the effect of the piano arpeggio with the damper pedal used. Sometimes more than one note can be sustained.

Q. Is the harp a difficult instrument to learn to play well? In two years I have gotten to a position where I can play the easier Chopin waltzes, Beethoven sonatas and Grieg pieces upon the piano. I suppose that my musical knowledge will be of value to me in learning to play the harp. How long should it take me to learn to play fairly well?—T. C.

A. The harp is a difficult instrument. The use of the pedals is in itself a trying study. A near-sighted person is almost precluded from playing the harp, from the fact that the music is always some distance away from the performer. But the instrument is so beautiful in its effects that it well repays earnest study.

Your piano study will help you somewhat, since the notation of the harp is the same as that of the piano, and your ability to read at sight will be a great advantage. It would be impossible to state just how long it would take you to acquire proficiency upon the instrument, since many personal factors would influence this.

Q. Has Portugal ever produced a composer of great ability?—ERASMUS.

A. Portugal produced several church composers, but few in other fields. In the operatic field its chief composer was probably Marco Antonio Portogallo. His actual name was Simao, but because of his Portuguese birth he was called Portogallo in Italy. He was born in Lisbon in 1763. He died in the same city in 1830. He wrote 26 operas, much church music, many Portuguese songs. These folk-songs are called *Modeinhas* in Portugal.

Q. Is it necessary for a violinist to study transposition?—B. T.

A. It is necessary for every advanced musician to study transposition. The violinist certainly ought to understand the so-called "Transposing Clefs," for he may often be called upon to organize a string quartet, and in this the viola would be generally in the alto clef, while the violoncello would often appear in the tenor clef. Paganini, the greatest virtuoso upon the violin, used often to transpose for a peculiar reason. Knowing that a tight string always gives a brighter tone than one which is looser, this violinist would sometimes tune his instrument a semi-tone higher than the regular tuning, and then transpose the composition a semi-tone down. He would thus obtain the tone written by the composer, but it would have a more fiery and brilliant character than if it was played in the ordinary manner.

The pianist and the organist, however, are the musicians who have the most imperative need of a knowledge of transposition.

Q. Is it necessary to know the different instruments of a symphony orchestra in order to enjoy an orchestral concert?—K. M. G.

A. Not absolutely, yet it will add a great deal to the enjoyment of the auditor if he understands the different orchestral instruments and their tone-colors. The difference between an orchestral and a piano composition is about the same as the difference between an etching and an oil painting.

In an oil painting we all know about what colors are to be used for especial purposes. If we see a snow-scene we expect to find white paint, and if we view a picture of spring we anticipate considerable green.

Something of the same sort ought to be understood in listening to the orchestra. If we hear a brooding and melancholy tone-poem we ought naturally to listen for the English horn or the viola. If we hear a rustic picture we must be ready for the oboe and its nasal tones. It might be well to remember this little schedule of the character of the instruments:

Violin—All emotions.
Viola—Brooding and melancholy.
Violoncello—All emotions, but masculine where the violin is feminine when both are played responsively.
Contrabass—Ponderous. Can be made grotesque if desired.
Harp—Used for celestial music by all composers except Wagner.
Piccolo—Wild and frenzied galety. Bacchanalian effects. Infernal music.
Flute—Pensive in lower register, brilliant in upper. Often used to embroider a theme which is given on some other instrument.
Oboe—Rustic, innocent or tearful.
Clarinet—Spectral in lower register, tender in middle register, and fierce in the upper tones.
Bass Clarinet—Dark, sombre and spectral.
English Horn—Brooding and melancholy. Like the viola, but a wind tone.
Bassoon—Grotesque and comical. But can be made portentous and earnest. Its upper tones are an expression of human agony and pain.
Contrabassoon—Organ-like. A splendid bass when united to the contrabasses.
Horn—Romantic and tender. Much used for forest or hunting scenes. Its muted tones picture evil or ugliness.
Trumpets—Martial.
Cornets—The same, but more flexible and less incisive than the trumpet.
Trombones—Heroic or threatening.
Bass Tuba—Brutal or ponderous.
Kettle-drum—Can sometimes express anxiety.

Of course these instruments can be used in other emotions than those scheduled above, but the table can none the less be relied upon for general purposes.

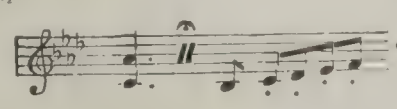
Q. Does the indication "ad lib.," often seen at the commencement of a cadenza, mean that the cadenza may be omitted if desired, or does it mean that the performer is free to please himself as to the tempo? Is it the custom for virtuosos to make cadenzas of their own nowadays as I understand they did in earlier days?—H. K. B.

A. The "Ad Lib." refers to freedom of tempo and interpretation. It is quite permissible for the performer to write his own cadenza, whether the composer has written one or not. Beethoven has written cadenzas to all of his concertos where he desired them to be used, but Moscheles, Von Bülow, Rubinstein, Mrs. Beach, and many others have composed cadenzas to take their place. As the cadenza is a display of personal technique, it is but natural that the performer, if he have the gift of composition, should prefer not to have a ready-made cadenza, but should make one which would best display his own points of skill.

The cadenza is not printed in the work itself, but published separately. It may sometimes be a dozen pages in length. Beethoven seems gradually to have turned away from the cadenza idea, for in one place in his fourth piano concerto he writes, "La Cadenza sia corta"—"Make the cadenza short," which also shows that he expected other cadenzas than his own to be written and used. But in the Emperor concerto at the place where one would expect a cadenza he writes: "Non si fa una cadenza ma s'attacca subito il seguente"—"Do not make a cadenza here, but go right on to the following."

And when one looks at "the following" it is found to be the most brilliant kind of a cadenza, but not for the solo instrument alone (as all other cadenzas are) but for the piano in splendid combination with the orchestra. It is my personal belief that the composers of the future will discard the cadenza as savoring too much of personal display.

Q. What is the meaning of the character found under the pause in the following example? J. W.



A. An old-fashioned indication of a rest "ad libitum."

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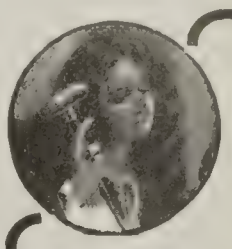
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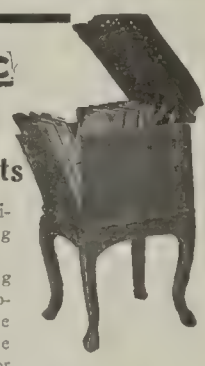
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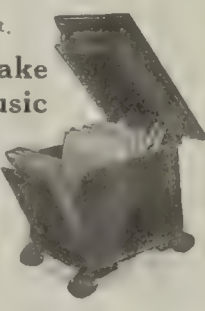
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Summ

Making a Musical

By WA

THERE is probably no countr the world in which there is su continuous effort for personal u as in America. The desire to ahead by our own efforts, to m our own fortune, our own fame own careers is a natural heritag those braver spirits who, not co with the conventions and restric of the old world, have pushed o the new. Whether we are des dants of the first pioneers or sengers on the last boat-load of grants, we have the spark of i pendence which has fired all the ter American endeavor.

Some years ago, Samuel Smil Scotch writer, emphasized the of self-help in several useful bo He showed that with the right d tion, the right energy and the r gifts the "impossible" soon bec "possible." America has a whol erature of this doctrine and printing presses are grinding more and more every year. T books, in many cases, have been in European schools almost as t books. Many of them contain startling instances of what g workers have accomplished in short periods. With the right centration a student can do mor two or three months than can done in two or three years of de tory study.

Richard Wagner is a notable ample of what may be done short time. It is said that his stu in theory with his best-known tea lasted only about six months. I ing that time, however, Wa studied in a "white heat." E particle of energy he possessed focussed night and day upon the ject of his desires.

SUMMER THE TIME FOR UNDISTUR STUDY.

The Wagners of the world do owe their huge appetites for v entirely to voluntary effort. W them it is almost wholly an all-suming interest. While they working they are actually impe They refuse to admit any inter tions. Have you ever experie that imperial feeling? Unless have, it is a good thing to culti although it is admittedly selfish. can not tolerate any one or anyt intervening to upset your ideas. this reason the Summer is a mos

...chools

... Pay a Dividend

...ULLUM

...nt time to study because there ... fewer distractions than in the ...ter. Moreover, the pleasures of ...mer are largely healthy, normal, ...oor sports, and there is no ques- ... that our minds are in better ...e to encounter mental problems, ...pt, possibly, during the one, two ...ree very hot days when all men- ...effort seems to be at a standstill. ...or this reason increasing hun- ...ls of students are now looking ...vard to the Summer as their hour ...great opportunity—the one time ...he year when they may escape ...r regular work and accomplish ...ething which may be the deter- ...ing element in their future.

...TO GET READY FOR THE SUMMER STUDY.

...our Summer study may be made ...h more valuable by a course in ...paration at home. If you have ...le up your mind just which ...her you intend to study with, it ...n excellent plan to write to him ...arly as possible in order that you ...r not be disappointed in securing ...e. Last Summer I met in New ...k City a young lady who had ...ie all the way from Omaha with ... view of studying with a special ...her. "Someone" had told her ... he taught in Summer, but this ...icular "someone" was wrong, ... the young lady in question was ...ged to waste nearly the entire ...mmer.

...n addition to securing the right ...on time and arranging for terms, ...r teacher will be very glad, in- ...d, to suggest a course of home ...ling or home study in the way of ...paration. In writing to him, be ... to state your case as exactly as ...sible. Do not minimize your ac- ...plishments. Let him know just ...t you can do. If you are a so- ...no, for instance, make a kind of ...ntory of your attainments in ...ething of the following fashion:

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Range of Voice: From the mid- ... C to B flat above the staff. Low ...es a little thin. High notes clear ... rendered without effort (can sing ...n alt and D, but these demand a ...e effort). Middle notes quite ...ng. Voice has been classed as ...c soprano."

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Schools

course, he must depend upon your
y so" for an estimate of your effi-
ncy in playing the pieces you men-
n. For this reason it is well to
conservative in your estimate and
include pieces that you can not
y with fluency and taste.

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resting in the Summer than they
d to be. Indeed, the conveniences
the city house, the unlimited op-
tunities for refreshing baths, the
nerous outdoor Summer-night
ractions and the frequent oppor-
ities for hearing music in the pub-
parks, make the city especially at-
tive to the music student from
rural districts. In fact, the great
es have, in a way, become Sum-
r resorts for many who could not
t them in the Winter.

The student who lives in the city
Winter, however, will find that
re are several schools located in
ightful country districts. These
ools have, in many cases, splendid
ipments, able, vigorous teachers
l a fine spirit of progressiveness
ut them. They offer a glorious
nce to combine a period of Sum-
r Study with an unforgetable va-
on.

The student who deliberately
stes his Summer in idling under
mistaken idea that he is re-
erating makes a great mistake.
his maturer years he will find that
ess he wishes to fall far behind
contemporaries he can not afford
waste his Summer. Grand opera
sts, virtuosos, famous teachers
look forward to the Summer as a
iod when they may do special
ly which will put them ahead in
ir higher lifework. One famous
uoso came to America a few
rs ago in the Springtime. He
t immediately to the Catskills and
cticed hard all Summer. He
soned that if he failed to utilize
Summer he would suffer for it
ing the following Winter. Ac-
panied by his secretary and a
nd piano, he sought the "wilds"
worked as hard as any young
lent could think of working. He
yed from morning to night as
gh his life depended upon it.
en the Fall came he made his
st successful tour of America.
rywhere, the critics marveled at
"new virtuosity." That pianist
de Pachmann "the Great," and
Pachmann was well over sixty
rs of age when he entered upon
period of Summer Study and
mer Practice. Perhaps that is
reason why he is de Pachmann.

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THE JOY I FOUND IN MY FIDDLE.

BY E. W. ABELL.

[EDITOR'S NOTE.—The writer of this article is a busy electrical engineer in a large city. Far too few people realize what great joy comes from even a very slender ability to play an instrument. They hold back because they are under the false impression that they will not be able to enjoy their music until they have far more ability.]

WHEN I was a boy on the rocky, old farm far back among the hills of Connecticut, I used to play on the violin evenings for amusement. I never took any lessons. Our circumstances did not permit, for there were eight of us children and we lived many miles from any one who understood written music. To this day, I am ashamed to confess, I do not know one note from another. Passionately fond of music as I am, this seems to me now nothing less than a calamity, and it is the feeling of deep personal loss that urges me to write, in hopes that some other persons may be induced to keep up their music, or to take up the study of it, so that when middle life comes and the cares and responsibilities and burdens imperatively demand some absorbing pastime they can get out the dear old violin and forget themselves in the beautiful compositions of the old masters. With me, when the whirl and rush of the day's work in the city is over, I eagerly take out my violin and play such tunes as I know. These consist, to a considerable extent, of sacred music. They are the Moody and Sankey hymns I learned at the revival meetings in the old schoolhouse when a boy.

THE "FIDDLE" IN THE HOME.

Right here let us correct one possible error that some people may have, which is, that the "fiddle" in the home is best adapted to, and especially intended for, jigs and dance music, and lively pieces. That is a great mistake. The pure, full tones of the violin do not come out with such music. After playing *I Love to Tell the Story* and *I Dreamt That I Dwelt in Marble Halls, The Last Rose of Summer,* it seems scarcely like real music to descend to fast, light pieces. The violin opens the way to an inexhaustible mine of rich and varied tones that need to be dwelt on in full notes long drawn out to be appreciated in all their beauty and sweetness. When I come home now, wearied and depressed, there is an association about the old hymns that adds much to their soothing effect on the tired nerves. As I play *Blest Be the Tie That Binds,* and *Sing Them Over Again to Me, Wonderful Words of Life,* there come vividly back those boyhood scenes on a Sabbath evening, when Captain Tribble, an old seaman, had come all the way from New London to talk to the country people who had assembled from miles around, and crowded the little schoolhouse to the last bit of standing room. In his shirt sleeves, with the perspiration trickling down his face, for he was a heavy built, fleshy man, he labored with all his heart for the good of his hearers, and the seeds he sowed then have no doubt many a time helped to keep the boys true to their early teachings when they wandered forth here and there throughout the land to the crowded cities.

There are few parts of the world that do not realize what a power Germany has become in commercial enterprise, profound science, art and literature. It is of great significance to note that Germany is also the centre of the musical world. The Germans love music for its own sake. The average and even humble German family must have its music. The father loves it when he returns from work and commercial considerations or outside influences are no longer allowed to deprive him of his favorite pastime. The children are thus brought up in a musical atmosphere.

While waiting for a train recently I stepped into a shop opposite the depot to look at some violins. Two little colored boys, eight or nine years of age, came in. One of them said to the shopkeeper, "I bought a fiddle of you, don't you remember? We want to look at another for this boy. We are getting up an orchestra." It gave me a thrill of admiration to see such enterprise and real fondness for music in those youngsters, handicapped as they were by lack of means, instruction or encouragement. Fortunate, indeed, is the boy or girl for whom the parents provide some kind of musical instrument early in life, even before they are old enough to ask for it. They imbibe, as it were, a taste for melody quite young.

WAGNER'S WONDERFUL VERSATILITY.

CONCERNING Wagner as a musician, few realize that he was a complete master of all the phases of tonal structure, even those that are associated with the older classical or scholastic methods. Thus in "Tristan," "Die Meistersinger," and the "Ring," are to be seen splendid examples of counterpoint (simple, double and quadruple), imitation, canon, fugues, rondo, and sonata. But his most remarkable achievements were in the creation of harmonic designs and modulating themes, together with their development. This is a phase of modern music which only men of the order of Chopin, Schumann, Grieg and Tchaikovsky have successfully grappled with and conquered.

It may well be doubted whether the world will ever see Wagner's equal in the triple rôle he played, but when kindred talents unite, they may yet produce music-dramas of merit and magnitude. Thus the libretto of "Carmen" involved the labors of four men, Prosper Mérimée, Meilhac, Halévy, and Bizet himself. Nevertheless, the result was worth the effort, for, combined with the rare music of Bizet, it has become one of the most valuable contributions to the literature of the stage.—EDGAR STILLMAN KELLEY in the *"Proceedings of the Academy of Arts and Sciences,"* New York.

TOO DEEP FOR HIM.

BY CHARLES J. HAAKE.

BELOW is the copy of a letter from the parent of a pupil whose piano study in a school of music has just been discontinued. The point of view is neither new nor original, but is characteristic enough to appeal to many teachers whose good work has been interrupted in like manner:

"DEAR SIR,

"We notified Mrs. ——— (the boy's teacher) that Elmer would discontinue his music as same is too deep for him. In the one term he did not learn the one piece. The idea may be all right for one who intends to become a thorough and professional musician and make his living at the Music Business, but it is too slow and expensive for one who wishes to 'play the piano.' This was our conclusion after a talk with Mrs. ———."

We trust that Mr. Parent will find a teacher who will sell him lessons that are not "too deep" and who will teach his son to "play the piano" without being "thorough."

WHAT IS CLASSICAL MUSIC?

BY C. A. BROWNE.

THOSE who are best fitted to answer, tell us that classical music does not need to be either spiritless and dull, or even stately and grand—which is a very lucky thing for those of us who find it a little chilly upon the mountain tops of Art.

In ancient Rome the people were divided into classes; and those of highest order were called *classic,* or as we would say, men of rank. So that, in a general way, classical stands for something of the first class, *i. e.,* in Literature, Architecture or Music. And classical composers have been defined as those of the first rank—men who have developed music to its highest pitch of perfection.

MUSICAL FORM.

In the study and practice of music we must constantly bear in mind that the three chief forms in which music is written are the Song-Form, the Rondo-Form, and the First-Movement or Sonata-Form (this is so-called because it is the most usual form of the first movement). And a movement is made up of a number of musical ideas so following one another, and so linked together as to form a connected whole. A subject is an important sentence or idea. We may observe that—

(*a*) The song-form contains but a few simple sentences.

(*b*) The rondo-form has one principal subject (or theme) which returns several times in the course of the piece.

The first-movement or sonata-form, has usually two subjects and several divisions.

Many classical compositions are in the form of rondos, although called by special names. And all the smaller forms enter into the larger, or sonata-form. Thus we may see how, from the germ of the simple little theme, the mighty structure of the sonata-form—which is also that of the symphony—has gradually been unfolded, like the wide cluster of horse chestnut leaves that slowly pushes its way from the neat, tightly-packed little bud, with its varnished waterproof scales that have bravely resisted the winter's snow and ice.

THE CLASSIC IDEAL.

Father Bach's music was written with mathematical strictness—he always strove for perfect beauty of form, which was the chief aim of pure classic art. Haydn thought that to be a great composer was to write with "good taste"—which was only another way of stating the same thing. And Rubinstein called Mozart "eternal sunshine in music." The classic era, then, was the period of pure musical beauty, absolute music for music's sake—no scenes, no stories, no tempests, no emotions. And the sonata was the particular work of that age, a model in its way. Music had to grow, like everything, and everybody, else. It is not likely that our savage ancestors troubled their rough heads about form in music. Yet, in the earliest melodies that have come down to us, there is some idea of plan. And if we examine any collection of popular songs, we shall find some of them built upon the following scheme: First, one strain is introduced, then another strain in another key; finally the first one is repeated; and that brings the piece to a satisfactory close. To sing a second strain in the same key would be tiresome, so a little variety is produced, when the thing is lengthened by adding a second strain in a new key. But to end in the new key would be like breaking off in the middle of a sentence. So the song is rounded off by repeating the first strain in the first key. Even the simplest melody needs unity, or balance—and contrast. Contrast is secured by the use of a second strain, and balance promptly suggests the repetition of the first. The familiar *Military Polonaise* of Chopin's may be easily divided into three portions, of which the third is a repetition of the first.

THE SONATA FORM.

In the simplest sonatas, a first theme corresponds to the first strain of a popular song. Then comes the second theme in a fresh key. But after this first section (which is sometimes repeated so as to make it familiar), there follows what is called a development or working-out section, in which both first and second themes are treated with all the skill and imagination the composer possesses—presented in changing disguises, and shown in a dozen or more unsuspected ways—like turning different colored lights on a pair of graceful dancers. This is called the working-out or free fantasia. After the development section, the first part is again heard. But, on its last appearance, the second theme is placed in the key of the first theme, in order to end the work convincingly. This second theme is purposely made as unlike the first as possible, so as to produce variety. If the first is bold and rugged, the second may be gentle and soothing. If the first is a rapid movement, the second is usually slow and long-drawn out.

MUSIC AS A SPUR.

BY HAZEL VICTORIA GOODWIN.

WE hear a great deal these days about "stick-to-itiveness;" hortatory jingles in couplets vigorously entreat us, in our struggle for success, to whip up nerve and not lose heart. While searching for emblems of the right path, however, we sometimes lose sight of the destination: we forget whither we are bound in darting about after this path and that. In following such a course life becomes a chaos of schemes and theories, unconnected and unfathomable.

Of course, in the art of producing music we must have what is termed "technic." Technic stands in the same relationship to music as do the builder's tools to the finished edifice. The musician has problems to work out that call upon faculties totally distinct from his musical ability. Nevertheless, the desire for the musical result, the very love for music brings these faculties into play, causes them to flow more freely. The dream, the ideal is the most satisfactory spur after all. It cannot be ambiguous; it permits of no vanity or blundering consciousness of self; it holds one's attention with a more powerful magnet than one's neighbor's faults; it leaves no time for doubt, and Fear stands snubbed in the highway. One does *unconsciously* those things which are so hard to do by deliberate efforts.

Let guideposts be taken for what they are—a combination of landmarks that brand the right road. If we are on it, let us rejoice. We cannot thank too reverently our predecessors and pastmaster contemporaries for their sterling gifts of literature concerning their art. We cannot value them too highly. It is by this means we recognize the fact, if we are treading the lane that leads to success.

It is an invaluable aid to know when our experiences have been those of the masters, but we must each work out our individual salvation.

NEW BOOKS TO READ.

Old Rhymes with New Tunes. Composed by Richard Runciman Terry. Illustrated by Gabriel Pippet. Published by Longmans, Green & Co. Price, 80 cents, net.

We do not know which to commend the most, the selections of old rhymes, the new tunes or the really wonderful illustrations. There is a tendency at the present day amongst composers who write for children to do so with one eye on the grown-ups. Mr. Terry makes no effort to be complicated, and this is the more to his credit because his harmony and part-writing betray that he is no novice at composition. His melodies are fresh and tuneful.

Tante, by Anne Douglass Sedgwick. Published by The Century Co. 437 pages. Bound in cloth. Price, $1.30 net.

Tante is a captivating story of life in the world of culture in Europe with a fascinating musical atmosphere as a background. The plot is a strong one and the book will make a certain appeal to those who like interesting musical fiction.

Quotations on Art Music and Literature. By Charles Alma Byers. Published by the C. A. Byers Publishing Co., Los Angeles, Cal.

This is an admirable little gift book, a collection of the best thoughts of some of the greatest and also some of the less known writers on the subject of Art, Music and Literature. It is a book which may be opened at random in the sure confidence that one's eye will fall upon something of interest for the thoughtful.

The Rise of Military Music. By Henry George Farmer. Published by Wm. Reeves, London, and Charles Scribner's Sons, New York.

The military band, that is, an orchestral band in which the strings are replaced by wood wind and other instruments, has been brought to such a high state of perfection that a history of its development, however incomplete, must necessarily be valuable. The present work is practically confined to the military band in its narrower sense—that is, as an army band, and the British army band at that. Nevertheless, it contains much that is valuable and of interest to students of this kind of music. Only in the preface written by Lieutenant Williams, the bandmaster of the Grenadier Guards, is any reference made to American military bands.

Self-Help for Nervous Women. By John K. Mitchell, M.D. Published by the J. B. Lippincott Company. Price, $1.00. 200 pages. Bound in cloth.

Sensible from cover to cover, this work should prove a godsend to any nervous patient who possesses the receptiveness to comprehend and appropriate the splendid advice which Dr Mitchell gives. One of the most interesting chapters is that in which the author recounts the fact that the professors in medical colleges can always tell the stage of the advancement of the pupil by the different diseases of which they complain. In other words, the mere matter of studying the symptoms of a disease often convinces the young student that he actually has consumption, kidney trouble, stomach trouble. From this Dr. Mitchell draws the conclusion that most women become nervous because they are only too willing to convince themselves that they are nervous.

TECHNIC is a necessity in music, but it must never be allowed to become an end in itself. Technic is a good servant, but a bad master. The spirit is the thing in music. There is no place in music for Tennyson's "long mechanic pacings to and fro, The set, gray life and apathetic end."

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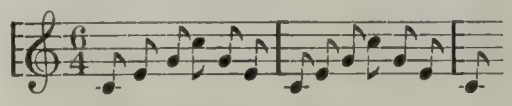
THE HEAD QUALITY IN SOPRANO VOICES.

Continued from page 287

allow it to sound in the posterior nasal cavity, not in the nostrils—in the latter place the tone has a disagreeable twang. In the former resonating space the tone, though extremely thin and light, has the correct head quality which must be sustained for a full measure upon F, as noted in the above exercise. Upon reaching the second measure, very gently and slowly lower the tongue from the roof of the mouth, against which it has been lightly pressing, and the light head quality, previously mentioned, will flow uninterruptedly into the vowel ah. With this tone complete the exercise on this vowel. Sing slowly and listen with a critical ear. This practice does not strain the throat in the least. It enables the singer to gain the correct placing and control of the highest head tones with the softest possible voice. At first the tones will be very uncertain and weak, but faithful, daily work will strengthen them and they will ultimately ripen into notes of artistic usefulness.

A WARMING UP PRACTICE.

THE exercise that follows is a good one for preliminary practice. It warms up the voice and gets it into shape for heavier work. It is also a help in learning how to attack the extreme upper notes with a light voice:



ah,ah,ah,ah,ah,ah,ah,ah,ah,ah,ah,ah,ah,
also *ha*,.....

This exercise must be sung with a light staccato touch on each note. Transpose into higher keys and sing as high as the voice will go without the slightest throat strain. Usually high C can be reached. Please note that "ha" is to be used as well as "ah." Singers sometimes tighten the throat if they first begin the staccato practice with "ah." This frequently results in an annoying click or stroke of the glottis, which is objectionable and tends to injure the vocal organs if persisted in. By reversing the syllable "ah" to "ha" the throat is kept from tightening by the aspirate, and as a consequence there is no shock of the glottis as the tone starts.

SINGING AFTER EATING.

BY SERGEI KALSOFSKI.

FOR a great many years I followed the advice of my teachers about singing after meals. Although I never found a teacher who could give any good reason why I should not sing, they all seemed to be of the same mind and all claimed that it was injurious.

One day I experimented and found that after a quite hearty meal my voice was quite good. It was somewhat more difficult to reach the top notes so I confined myself to the lower notes or sang things in which the greater number of notes lay well within the range of my voice. To my surprise I did not immediately expire and my voice did not seem to suffer. Since then I have practiced whenever I felt like it and can sing, *It is enough* just as well after a meal as before it. The only difference I note is that my voice seems lower after eating.

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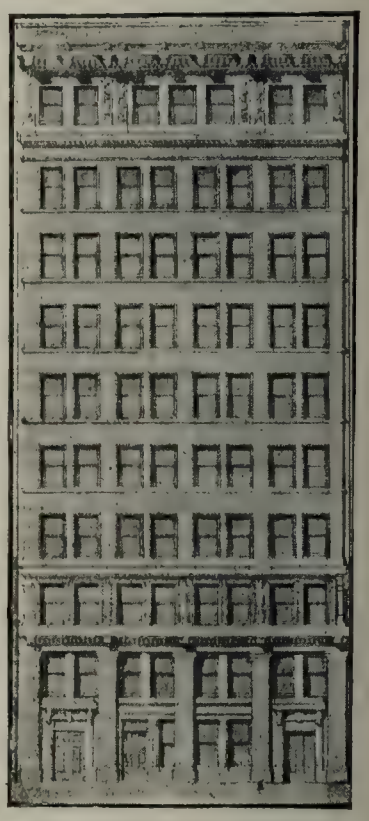
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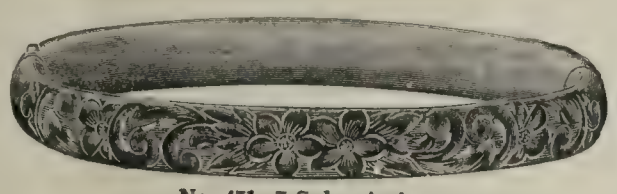
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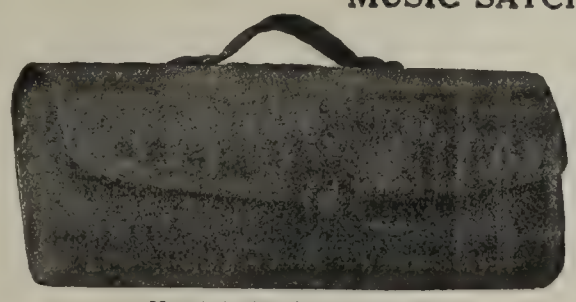
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A New Idea in Recitals

Teachers are always looking for new ideas in recital giving. What can I do to make my recitals at home more vital, more popular, more interesting? Have you ever asked yourself that? We have an article by Miss Harriette Brower giving a new idea for a Pupils' Recital. It is practical, inexpensive and embraces a feature which cannot fail to make it especially entertaining to young and old. This article will appear in THE ETUDE for June.

What About Your Summer

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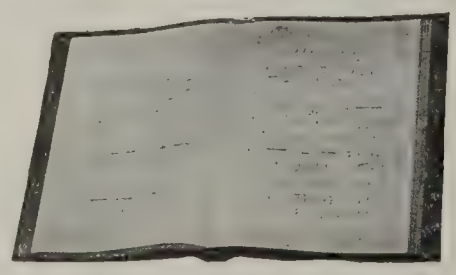
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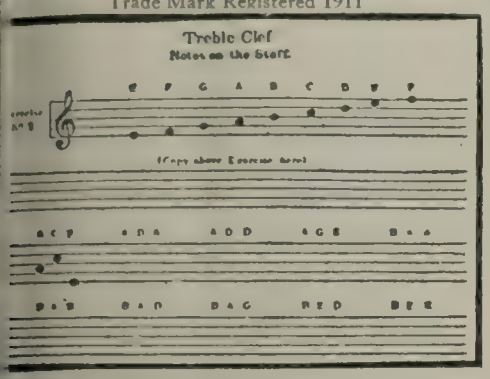
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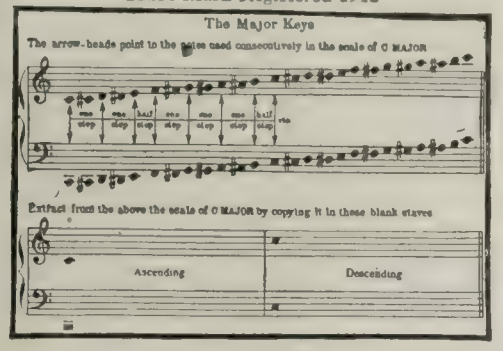


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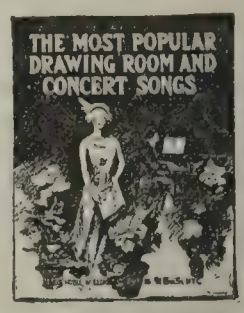
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THE ETUDE

VOL. XXXI. MAY, 1913 No. 5

THE REPUTATION THAT LASTS.

PROBABLY every aspiring young man who reads THE ETUDE is seriously considering the matter of making a reputation. Just how he will succeed in blowing the bubble gives him no little mental unrest. He has read enough of the practical business methods of the time to know that renown brings large rewards. Perhaps he has been told that the touring virtuoso sells reputation quite as much as exhibitions of his ability. The valuation that some artists put upon the frail but iridescent film that makes a reputation is often pitiful and at other times disgusting.

The rewards in art, music and literature belong to those who would earn them. The following advertisement clipped from an important Munich paper shows the extent to which the purchase of fame reaches in Germany:

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This man offers to sell the manuscripts of a "well-known and successful writer" to any one who craves the privilege of fraudulently attaching his own name and representing the published book as his own. In other words, here is a chance to purchase literary fame without working for it. Thousands of students go to celebrated teachers for the sole purpose of attaching the celebrity that they suppose must go with a great name. They don't seem to be able to realize that anything they do not create themselves can not bring anything more than the most transient fame. The fame of the teacher is valuable only in so far as they avail themselves of his superior instruction.

A successful publisher recently told us that he could count upon the sale of five thousand books of one distinguished author every year. This author made his reputation nearly two thousand years ago, simply by relating historical facts in as reliable a manner as his skill permitted. The author was Josephus. Many a young writer of the present day would barter his whole belongings to produce a work that would sell five editions a year two thousand years hence. Josephus wrote for all time in his own manner and made his own fame

THE MARVEL OF CAPACITY.

ONE child in every five hundred, according to carefully compiled statistics, is an imbecile. In the remaining number there is to be found every grade of intelligence, from the idiocy of the conventional *cretin* to the brilliance of the prodigy. Each grade is a stupefying example of the limitless caprices of the human brain.

It is not until we understand something of the working of the mind—not until we have learned of hundreds of different cases—that we realize how very great is the variation in intelligence and capacity for learning. Many teachers worry themselves into wrinkles and gray hair trying to pound in learning where there is no capacity. Children naturally fall into strata, and the habit of expecting the same capacity from one stratum of intelligence in all others has baffled more inexperienced teachers than one. Speaking generally, over one-third of the children of to-day are unable to keep up to the average grade requirements prescribed for their school work at specific ages. These sub-normal children are often peculiarly proficient in music, while children that are bright in school are often lacking in musical capacity.

Dr. Arthur Holmes, in his recently published work, *The Conservation of the Child,* furnishes invaluable material for the study of the clinical psychology of backward children. The experiments upon which his observations are made took place at the psychological Clinic at the University of Pennsylvania. The book, for instance, reveals that adenoids are very frequently the cause of backwardness, and gives many cases in which great improvement has been noted upon their removal. If the music teacher notes any tendency towards backwardness in the child, it is a great mistake to conceal it from the parent. Often backwardness is a sign of some more serious trouble demanding immediate surgical attention. It is wrong to give flowery reports to parents with the view of encouraging future patronage. The successful teacher is the one who knows how to gauge the pupil's capacity and adjust the amount of instruction required so that nothing will be left unaccomplished at the following lesson. It is better to give too little than too much.

LEARNING HOW TO STUDY.

A CARPING old pessimist some years ago asked the Editor why it was necessary to present so much printed matter each month, dealing largely with how to study and how not to study. Why not devote the whole space to the material to be learned? Was not all this fuss about pedagogy largely poppy-cock? Was not the best way to learn a thing to go right at it and do it?

As a matter of fact comparatively little space is devoted to study methods and a great deal is devoted to study materials. Yet, we often feel that THE ETUDE is never more helpful than when it shows how time and labor may be saved in study methods. Any one who has learned one language, finds the next language very much easier largely because he knows how to study. There is a splendid basis for accepted modern pedagogical theory. It is founded upon the millions of experiences of others. A man might be able to lay every stone in a great temple and yet be a complete failure as an architect. The constant presentation of the experiences of others through the columns of THE ETUDE should afford the student and the teacher a means for effecting enormous economies in their work, entirely apart from the inspiration coming from being in the great current of the musical thought of the times.

There are at this hour thousands of students in America virtually wasting centuries of precious time simply because they persist in blundering through their work instead of availing themselves of the systematic, common sense-methods constantly discussed in papers of the type of THE ETUDE. Unless you are one of those unfortunate people who are so convinced of the superiority of your methods that you cannot imagine how an improvement could be made, you will miss a great deal if you fail to read, constantly and carefully, the opinions of many others. Even if you don't agree with the writer, you have at least had something which will awaken your own intellectual apparatus. Your success must depend most of all upon how much you learn—how ably you can form your own opinions. The moral of this is read! read!! read!!!

Heaven spare us from the teacher who knows so much that he turns up his nose at new ideas and teaching discoveries made by his contemporaries. The man who has lost his appetite for investigating new things is bordering upon a state of decay. William Cowper, in his almost forgotten poem, *The Task,* phrased it very aptly—

> "Knowledge is proud that he has learned so much
> Wisdom is humble that he knows no more."

Musical Thought and Action Abroad

By ARTHUR ELSON

SOME REMARKABLE ORGANS.

THE description of the new organ for Liverpool, with its five manuals, double set of pedals and 163 stops, arouses a few random thoughts on the growth of the instrument. Pan-pipes were, in a way, a primitive organ, but the Romans invented a much more ambitious affair—the Clepsydra or water organ, in which the air was compressed by hydraulic power. The Greeks and Romans also used bellows, with boys standing on them to cause the air pressure. The pipes were made of copper or bronze. At least one mediæval organ used "heated water," possibly an early application of steam, but perhaps only a prevention of freezing.

Pope Vitalianus used an organ in the church service as early as about 666 A. D. In the next century organs were made in England. King Pepin, of France, received a present of one from the Byzantine Emperor, and Charlemagne introduced the instrument into Germany. In those days it was a primitive affair, and could only give "full organ" effects; so it is hardly surprising to read that a lady at Charlemagne's court went crazy on hearing it played.

The English monk Wulstan, who died in 963, gave a full description of the cathedral organ at Winchester. There were twelve bellows above, and fourteen below, worked by "seventy strong men." There were four hundred pipes, ten for each draw-rod. These rods, marked with letters, served as keys, and were played by two men. The notes would "strike the seven differences of joyous sounds, adding the music of the lyric semi-tone;" that is, a diatonic scale with a flat seventh added. "Like thunder the iron tones batter the ear," adds Wulstan, "so that it may receive no sound but that alone."

A small portable organ, called the Regals, was used in the Middle Ages, and as late as Monteverde's time. The larger stationary organ was called the Positive, a term still sometimes used in France. Keys came in during the 11th century, in the form of heavy levers. The early keys were so large that they had to be played by the fist, and if the performer's hands grew sore he was allowed to use his elbows. In 1350 a Polish monk made an organ with twenty-two keys, and in 1361 Nicholas Faber finished the Halberstadt organ, described by Pretorius. In the latter the full-organ effect was modified by having different keyboards for different pipes. Later, a sliding board was used to cut off certain pipes, and finally Timotheus worked out the stop and sound-board idea for an organ at Würzburg. The Lübeck organ of 1516 had two manuals, a set of pedals with a 32-foot principal for deep tones, 57 stops and a swell-box. It was this organ that Buxtehude used when Bach walked fifty miles to hear him. To the same place came Handel and Mattheson when the old organist thought of choosing a successor. But one of the conditions provided that the chosen candidate should marry the old man's daughter. The two young aspirants decided not to compete, but history does not state whether they did this before or after seeing the lady in the case.

Americans should remember the date of 1713, for in that year the Puritans refused Edward Brattle's gift of the first organ imported into the colonies. The instrument went to King's Chapel. Later on it was passed to Newburyport, and is still in existence at Portsmouth, N. H. The first American organ was made by Edward Bromfield, Jr., in 1745.

MUSICAL MISPRINTS.

The misprinter is still at work. Recently a west-of-England paper, in describing *Elijah,* mentioned as one of the numbers, *Ye people, mend your hearts, mend your hearts and not your garments.* When it is considered that the text has "rend" in place of "mend," it will be seen that this was certainly a new "rendition."

Among other anecdotes, Weingartner gives one that dates back to his career as opera conductor in Dantzic. He wanted to give Beethoven's *Fidelio,* and suggested it to the manager. The latter cried out, "If that is one of those trashy new things, by some young composer who wants a big royalty, we will not give it." Weingartner was stalking away in disgust when the manager called him back for further information, and finally decided it would be safe to give the work. This is in some ways not such a bad break as it would seem. In our country well-managed opera companies like those of New York and Chicago have the resources for a full repertoire of old and new works. But in the small European cities the support and scope is more limited, and the manager sometimes has to "make bricks without straw." Weingartner himself once sent the present writer a full account of the conductor's trials in small cities—poor settings, third-rate artists, no time for sufficient rehearsals, and a public always clamoring for something new. Yet from all this Weingartner became a gloriously great conductor; and foreign managers with little backing often do more than some of ours who are well supported and cater to a larger public.

The London performance of *Der Rosenkavalier* caused one paper to indulge in the following effusion: "Mr. Oscar Strauss's work is now familiar to English music lovers. It . . . . has none of the peculiarities of *Elektra,* but is more in accordance with Mr. Strauss's earlier works." The writer would have made the item more complete and all-embracing if he had included the *Beautiful Blue Danube* in the earlier works. Oscar is known through *The Chocolate Soldier,* but why discriminate against Johann or Edward?

MUSICAL NOVELTIES.

Massenet's *Roma* has been winning fresh laurels of late. The libretto deals with an unfortunate Vestal, who, having transgressed the rules of her order, is blamed for the defeat of the Romans by Hannibal. It is rather hard that she should be held responsible, but aside from that the plot is interesting and effective. The vestal is to be buried alive for her supposed evil influence, but in the end her grandmother saves her from this by stabbing her. Act II, in her house, is very attractive, while the later acts bring the vestal temple, the senate chamber, and the temple of peace. The climaxes are good, the numbers grateful to the singer, and the music full of real dramatic power.

A new French work, given at Angers, is *Le Retour,* by Max d'Ollone. The plot is somewhat symbolical. Blanche and Hugues live by the sea with their old grandfather. Hugues represents progress and science, and fears the old castle tower will fall. Blanche awaits her absent lover, Jean. The latter returns, to ask forgiveness after following false ideals and deceitful pleasures in the wicked world. The two men forgive him, but Blanche sees that he is not the same, and repulses him almost unheard. From an old fisherman's legendary lore she is led to think this an evil spirit impersonating Jean, and the latter admits himself only a phantom, thinking of the contrast with his former self. Jean sets out for his ship, and is drowned in a tempest that wrecks the castle tower, but Blanche lives on in expectation of a real Jean. The music shows much emotional power and sombre grandeur.

Other new French operas are Gailhard's *Le Sortilege,* Mariotte's *Vieux Roi,* and *William Ratcliff,* by Xavier Leroux. Germany offers Botho Sigwart's *Songs of Eutripides,* Max Wolff's *Der Heilige,* Carl Somborn's *Die Flammen,* Bock's *Wendenkönig,* and *Ulenspiegel,* by Walter Braunfels. The latter title is the *Eulenspiegel* of Strauss; but the mercurial Till was more than a mere joker, becoming a national hero in the Dutch wars against Alva. Neitzel's *Barbarina* proved charming at Cologne. Other novelties are Enna's *Gloria Arsena* and Buttikay's *Cinderella.* Weimar enjoyed *Lanval,* by Pierre Maurice, in spite of the fact that the composer missed some dramatic opportunities. The story is taken from an old tale of Marie de France, the most famous of the "Glee Maidens," who lived in the 13th century. These Glee Maidens flourished in England, and would often become wandering minstrels. They traveled about at times with no more escort than a pet dog or goat, and amused the villagers with their songs and stories. The more famous ones among them were definitely attached to courts, where they fulfilled the duties of minstrel or trouvère. We read that one of their number, Adeline, was given an estate by William the Conqueror.

Orchestral novelties include the little-known *Gigues* from Debussy's *Images,* of course finely orchestrated and full of tonal delicacy. Paris heard also Delune's *Oedipe.* Among the centenary events, Carl Bleyle has written a *Sieges-Ouverture* to commemorate the battle of Leipsic, an affair that made more noise than either Wagner or Verdi. Bleyle's new violin concerto was well liked in Berlin. Other novelties are Stenhammar's *Midvinter,* a Christmas work, Scherzo, and *Poeme* by De Grignon, Wassilenko's suite *Au Soleil,* Pogojeff's *Polonaise,* Boehe's poetic *Island of Circe,* the symphony *Per aspera ad astra* by Scharrer, and Klose's *Elfenreigen.* In a concert of women's works, the best were selections from Adela Maddison's *Talisman* and a *Rhapsodie* for piano and orchestra by Nadia Boulanger. St. Saens is writing a choral work, *The Promised Land,* for the Gloucester festival. Paul von Klenau has produced a symphony on Dante's *Inferno,* but there are many compositions in existence that sound like that place.

CRYSTALLIZING THOUGHT-ATOMS.

BY LILLIAN M. WHITE.

RUSSELL CONWELL, in his noted lecture, "Acres of Diamonds," said much upon the vast amount of unappropriated opportunity with which every human being is surrounded—opportunities which might become a part of the equipment of all individuals who were so constituted as to attract, see and seize advantages.

It is a well-known fact in the world of science that every variety of crystal formation follows a law peculiarly its own: that diamonds, rubies, emeralds, salt, sugar, ice, frost, snow, each attract the molecules which belong to them. In the case of certain minerals possessing the same properties, by means of great pressure and terrific heat, at last, through countless ages they reach their perfected state. John Tyndall makes the statement that the force of gravitation, though mighty, is a slight thing in comparison to the power that attracts the atoms which go to the making up of crystalline forms. One of the curiosities connected with this crystallizing process is the fact that some of the forms, quartz for example, are so undeviating in the acuteness of their angles, regardless of size, shape or number of faces, that in case of question as to identity, the measurement of the specimen at the point where angles converge settles the question incontrovertibly.

The application to those of us who are students or teachers is evident. We are surrounded by helpful literature pertaining to our art, and, while we "are a part of all we have met" in that we assimilate many of these helpful thoughts, and they belong to us by a law as undeviating as that controlling the attraction of the molecules of crystals, still, to many of us there comes the need at times of more definite knowledge, sharply standing out (as do the sharp angles of the prisms) so that we may speak "with authority" on subjects under discussion. Our difficulties in this direction come from the fact that few of us have the phenomenal memories of such mental giants as Lord Macaulay and others of his stamp, and so have not at our tongues' ends the matter needed, or indeed the name of the journal where it was read, or author's name, or date of publication.

A good plan is to keep on the piano, the music cabinet or desk a blankbook (that ever-present help to teachers) and in this write at the head of each page the names of subjects of general interest found in THE ETUDE, such as technical work along all lines, theory, harmony, musical history, autobiography, lists of studies and pieces for the different grades, and other data, all necessary in a teacher's work for arousing and holding the interest of pupils. Then under each head enter titles of helpful articles on that special subject, author's name, date, name of publication, etc., etc. By following this system and with THE ETUDES on file it is the work of but a moment to refer to the needed article and thus help in adding to the student's musical knowledge.

Those of us who are so fortunate as to possess copies of THE ETUDE running through many years, have veritable treasure-chests, nuggets of gold and literally "Acres of Diamonds" in the wealth of helpful thoughts contained therein. While taking an enforced rest after nearly three decades of teaching the riches held in these carefully saved ETUDES have been brought forcefully to the mind of the writer, and hour after hour has been spent in rereading them, never neglecting the current numbers, however, in doing so. It pays largely. Though possessing Grove's Dictionary and the various books that go to the making up of the usual musical library, I yet find these books do not in any way take the place of THE ETUDE articles, as these latter are the crystallized personal experiences of many workers in musical fields and are like so many necessary atoms to help in building up the final perfect crystal of musical knowledge, toward which end every conscientious teacher and student is striving.



Recollections of Famous Musicians

By the Eminent Conductor, Composer and Singer

DR. GEORGE HENSCHEL

EDITOR'S NOTE.—In the Jubilee issue of THE ETUDE lished last January, Dr. George Henschel gave some edingly interesting recollections of celebrated musicians uding Franz Liszt. The present contribution is equally rming in its genial style and warm appreciation of the st life. Dr. Henschel's many accomplishments have often n classed as the result of natural versatility, but after is his life not representative of something higher n that, a kind of thoroughness in all branches of his he has undertaken, a thoroughness which places his ity and efficiency on a par with the musicians of that en age before the era of attenuated specialists?]

Most gladly do I comply with the editor's flattering l gratifying request to give the readers of THE JDE another glimpse into my musical past, and will e up the thread of my narrative where I left off in first article.

MY FIRST MEETING WITH RUBINSTEIN.

The Christmas holidays of 1868 I spent at home Breslau, where Anton Rubinstein was announced give, in January, 1869, a concert with orchestra. nstantin Sauder, the head of the music firm of ickart, which had their premises on the ground or of the house I was born in and where we still d, had always taken a lively interest in my career, l, much to my joy and pride, had arranged that I uld associate with Rubinstein, whose local manager was, by singing at the concert an aria with orchestra l some of Rubinstein's songs to the composer's ompaniment.

On the morning of the concert day we had the final earsal, after which Rubinstein, Sauder and I repaired luncheon to the "swellest" restaurant of the town, ne Golden Goose," of which, needless to say, I had to then seen only the outside. We seated ourselves the large table in the centre of the room, at the er end of which the only other person present—it s already past the usual luncheon hour—had nearly shed his meal. He was a well-known musical ama-r, and army surgeon by profession. Rubinstein, ader and I had just settled down to our welcome l well-merited repast when from across the table penetrating military voice of the surgeon called out Sauder:

Say, Sauder, how did you like Tausig the other ?"

Tausig had given a pianoforte recital the week ore. Sauder, by nature shy and meek, got quite red the face with embarrassment and was still composing appropriate answer when the irrepressible surgeon mpeted to us:

Well, I can only tell you, compared with Tausig, binstein is nothing but a threshing flail!"

Now in German this does not only mean the agri-tural implement, but is figuratively used to indicate particularly uncouth, rude, ill-mannered person. An ful silence followed. Sauder's and my spoons, t raised to our lips, dropped back into the soup, l for a moment we did not quite know what would pen next. The unfortunate army surgeon evidently ame aware of something being wrong, and, clapping monocle in his eye and surveying our party, recog-ed the lion head of the smiling Rubinstein, who, king his mighty mane, bade us not to pay any atten-n to this.

"A public man," he said, "must not mind such things. To tell you the truth, they rather amuse me."

The surgeon, however, seemed anything but amused; he got up, paid his bill, and left by the back door so as not to pass us. The concert in the evening was a huge success. The house was crowded and Rubinstein received a perfect ovation after playing his D minor Concerto, and when, that night, I was lying awake in my bed and dreaming for a long time before finding sleep, I came to the conclusion that there was not a bad name in the world I would mind being called to play as well and to be as famous as Rubinstein.

THE JOACHIMS.

In the autumn of 1870 I went to Berlin to continue my studies at the Royal High School, of which Joseph Joachim was the head. Adolph Schulze was my teacher in singing, and to his gratification, no less than to my own, I soon commenced to be engaged for oratorio and concert, not only in Berlin and the provinces, but also outside of Germany, in Belgium, Holland, Switzerland, Russia. In Berlin many musical homes were opened to me like that of the Joachims, Madame Schumann's, the Simrochs, etc. Needless to say I grew more and more gratefully conscious of the privilege of a closer acquaintance with artists who had already achieved so much in the world.

As to the Joachims I must confess that, greatly as I admired the greatest and most celebrated violin player of the time, I hardly to any lesser degree appreciated the wonderful art of his wife. Madame Joachim's was a perfect vocal technique, joined to the inestimable gifts of a beautiful sonorous alto voice, great depth of feeling, a keen intellect and a fine musical perception. These forces she put into the service of an exalted ideal of her art and of the mission of art altogether, with the result that there was neither a too much nor a too little in what she did, but a sort of Grecian serenity, a faultless balance of values, so to speak, with just enough of her own personality in it to make her singing interesting and gratifying beyond the intrinsic merit of the works she interpreted. There are many singers who please the thousands, but only a very small number so thoroughly satisfy the few as Amalie Joachim did.

CLARA SCHUMANN'S GREAT EARNESTNESS.

Her much older friend, Clara Schumann, for whom Brahms until the end of his life cherished a touching, almost filial love and devotion, was one of the gentlest, kindest, most lovable of women. It was a delight to listen to her when, in her charming melodious voice from which a certain fascinating Saxon accent was never absent, she would revive memories of the past. Her art she took very much in earnest—not only as a performer but as a teacher—and it will surprise many of the younger people of to-day to hear that whenever Mme. Schumann and I were the soloists at the same concert, as was often the case, and she accompanied me in her husband's songs, we would invariably have a rehearsal of those songs on the morning of the concert, even though perhaps we had done the same songs only a week before somewhere else.

A RUBINSTEIN STORY.

I remember a dinner once at Mme. Schumann's in Berlin, when, to the wonder and amid frequent exclamations of awe and, once in a while, good-natured disapproval on the part of our poor, bewildered hostess, Anton Rubinstein entertained us with the story of his experiences in the United States from where he had just returned after a tournée of two hundred and fifteen concerts in eight months (and there were no Sunday concerts then!) and where once, somewhere out in the "wild and woolly" West a man, about an hour before Rubinstein's recital, had thrust his head into his room at the hotel with the words, "Don't you think, boss, it's about time to have your face blacked?"

"No, you didn't really"—gasped Mme. Schumann.

From Berlin I was now almost continually making professional journeys, which often kept me "on the road" for weeks at the time. Musical agencies had only just commenced to come into existence and I still had to be my own manager, which meant that, by accepting all engagements as they happened to come, I had to travel to and fro much more than if an experienced agent, as is now done, had arranged a tour according to time and distance, insuring greater comfort and less wear and tear.

In the year 1873 I sang in no less than forty-seven different places, and, needless to say, met a great many eminent people; but it was not until the year following that I reached a rather important point of my career. I got my first engagement at one of the famous Nether-Rhein music festivals—that year it was Cologne's turn—and with no little pride and hardly less anxiety I saw my name announced for the first time in a list of soloists which comprised some of the most renowned singers of the day.

A MEETING WITH BRAHMS.

Above all, *Brahms* was to be there, the man whose name was then on every musician's lips, the man whose genius had been proclaimed to the world by no less an authority than Robert Schumann in the glowing language of an inspired prophet. For weeks beforehand my mind had been occupied with the prospect of actually meeting Johannes Brahms, and I well remember my embarrassment and the sensation I had when at last I was permitted to shake hands with him after the rehearsal for Handel's *Samson*, in which oratorio I had to sing the part of *Harapha*. A few kind and encouraging words, however, soon put me at my ease, and I could give myself up to scrutinizing Brahms' personal appearance.

He was broad-chested, of somewhat short stature (about five feet seven inches) with a tendency to stoutness. His face was, then, clean shaven, revealing a rather thick, genial underlip; the healthy, ruddy color of his skin indicated a love of nature and a habit of being in the open air in all kinds of weather: his thick brown hair fell down nearly to his shoulders. His clothes and boots were not what you would call the latest pattern, nor did they fit particularly well, but his linen was spotless. What, however, struck me most was the kindliness of his eyes. They were of a light

blue, wonderfully keen and bright, with now and then a roguish twinkle in them, and yet at times of almost childlike tenderness.

Soon I was to find out that that roguish twinkle in his eyes corresponded with a quality in his nature, which could, perhaps, be best designated as good-natured sarcasm. Already in the evening of the same day I found myself sitting with Brahms in a "kneipe," one of those cosy restaurants, redolent of the mixed perfumes of beer, wine, coffee and food, so dear to Germany in general, and German artists in particular, in the company of four or five prominent composers of the day, who had come from their different homes to attend the festival. The musical proceedings of the day had been the chief topic of conversation, when suddenly one of the "Herren Kapellmeister," pointing toward me (some new songs of mine had figured on the morning's program) exclaimed: "Now just look at that lucky fellow, Henschel! He can both sing *and* compose, and we"—describing with his hand a circle which included Brahms—"we can compose only." *"And not even that,"* Brahms replied instantly, with the expression of the most perfect innocence.

All during the festival he treated me with exceeding kindness, and I was made happy soon afterwards by receiving a letter from him asking me to sing, in the spring of 1875, at two concerts of the Society of the Friends of Music in Vienna, of which he then was the conductor. In good time I made my preparations for a prolonged stay in the "Kaiserstadt" so that I might profit as much as possible by the intercourse with so great a man, an intercourse which indeed, thanks to Brahms' affability and kind-heartedness, proved to be a source of greatest joy and benefit to me.

We went for a walk together every day, mostly in the Prater, the favorite out-of-door resort of the Viennese, and it seemed a matter of no small gratification to Brahms to find himself recognized and respectfully greeted everywhere we happened to "drop in" for an occasional rest. The numerous public gardens where gypsy bands played especially attracted us, and it was a delight to notice the increased spirit those brown sons of the Puszta put into their music in the presence of the master who had done so much toward opening to their beloved tunes a wider sphere of popularity.

TWO BRAHMS CONCERTS.

The two concerts at which it was my good fortune to sing under the master's conductorship—the last he directed for the society, having resigned his post early in the year—were Bach's *Passion according to St. Matthew,* and Bruch's *Odysseus,* and it was a rare delight to watch the reverence, earnestness and dignity which he brought to bear on the performance of Bach's wonderful work. The great Sebastian was one of his gods, and I remember his saying to me, when, one day in his rooms in the Karlsgasse, I pointed to Bach's *Wohltemperirte Klavier,* lying on the piano, "with these I rinse my mouth every morning." Soon after those beautiful Viennese days I was due at Düsseldorf, the scene of that year's musical festival. The first performance there, under Joachim's bâton, of Handel's Oratorio *Hercules* had attracted a good many Englishmen, among them Mr.—afterwards Sir—George Grove, and Walter Broadwood, the famous piano maker, in whose genial company I often found myself during the festival, and who first made me think of England as a possible field for future activity.

A rather amusing thing happened in connection with that first performance of *Hercules:* An enterprising German publisher, rightly anticipating a demand for vocal scores of that fine oratorio, had prepared and published a German edition of it. In his desire to be as authentic as possible, he had taken hold of an old English edition of the work, the title of which happened to read *Handel's Oratorio Hercules in Score.* There being, as is often the case on title-pages, no punctuation after the word *Hercules,* our friend, whose English must have been on a par with his geography, remembering perhaps Gluck's *Iphigenie in Tauris,* evidently took it for granted that "score"—pronounced in two syllables "sco-re"—was one of those out-of-the-way places of ancient history and confidently and proudly sent his volume into the world with the strikingly ingenious title *Hercules in Score, oratorium von Händel.*

TEACHING A PRINCESS.

The following year, 1876, was full of interesting events. In April I had the privilege of being the guest at the New Palace, Darmstadt, of the late and much lamented Princess Alice of Great Britain, the consort of Prince Louis, afterwards Grand Duke of Hesse. I mention this as being the first occasion on which I had personally met a member of the English Royal family, and also because it afforded me the opportunity, as will presently be seen, of admiring, from personal experience, their rare thoughtfulness. I had a little suite of apartments assigned to me; a special valet was placed at my especial service, and I felt altogether very grand. Every afternoon the children—sometimes rather reluctantly—had to play to me on the pianoforte, and every evening after dinner—I was the only guest staying in the house—the Princess and I played some four-hand arrangements of classical music.

On one occasion the Princess showed me two rare volumes of old English, Scottish, Irish and Welsh melodies which perfectly fascinated me, and, seeing my enthusiasm, greatly regretted her inability to give me those volumes, as they had been a present from her husband; "but," she said, "if ever you should go to England I shall see that you get them." I was exceedingly grateful even for what I then took to be a charming *façon de parler,* and soon forgot all about it. A year later, a few days after my first arrival in London, on returning to my rooms one night, I found on the hall-table a big parcel, with the words, "By command of H. R. H., Princess Alice of Hesse," on the cover, and containing the precious volumes.

THE COUNTING HABIT.

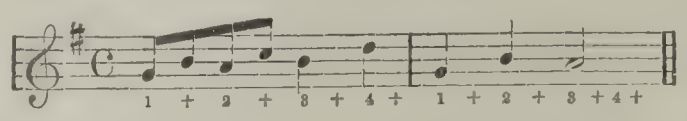
BY L. A. BUGBEE-DAVIS.

It is said that habit makes "second nature." One habit that must be formed from the very start with pupils is counting. The younger the pupil the more easily is the habit established. From the moment that the child touches the keyboard or table, if table practice is used, even for finger movement, be sure to count. It avoids trouble later.

Older pupils as they advance to a simple piece or study will say: "I don't need to count." They believe it, too, but the teacher must insist. Often a pupil will make another attempt for an excuse and the next remark will be, "I can't count; it puts me all out." An adult is liable to insist quietly upon counting to himself, which leads to a polite way of omitting the count.

Teaching young children the value of notes is quite a problem. One effective way is to ask the child to name his favorite pie. Then draw a circle, a good sized one, upon a music slate or paper, and tell the pupil that he is to imagine that is a pie. We then imagine that a pencil is a knife and we cut the pie through the centre, the pupil having one piece and the teacher the other. The child sees plainly that he has half and that the two halves make the whole. The following small divisions seem quite simple when made with the help of an imaginary pie.

One teacher has found it advantageous to write the count under the notes of the first few measures, the plus sign signifying the *"and"* count, thus:



This writing can be made in pencil and erased as soon as learned. The pupil must be cautioned not to mistake the numbers for fingering.

A point that is at first difficult for the pupil to understand is why we count one "and" to a quarter note when we have said that in four-four time a quarter has but one count. It is easy to make the mistake that we are giving one count and half of another to it. It must then be explained that when we say "one" we are thinking only half of a count, and the "and" means the other half of the count that has just been counted.

The fact remains that the teacher must be positive upon hearing the count, and after more or less of a struggle there will be no opposition.

However, it must be impressed upon the mind of all pupils, young or old, that the time never comes when we can graduate from counting—that is, dispense with it entirely.

PRACTICAL HINTS TO PUPILS.

BY WILBUR FOLLETT UNGER.

I. Practicing: Your advancement depends largely upon the work that you do between lessons. Sometimes pupils wonder why they cannot accomplish all that is necessary at lessons. In answer to this I would say, When you are sick and go to a doctor for medicine, would you reasonably expect to get well without taking the physician's medicine or advice, no matter how clever the medical man might be?

II. Regularity of Attendance: Many pupils lose sight of the fact that music-teaching is the source of a livelihood. Teachers have to *live* as well as other human beings, and are dependent upon the money received from lessons they give. And the better a man is paid, just so much better condition he will be in and the better able he will be to give "money's worth," speaking from a commercial point of view. A volume could be written on this subject alone, and its importance will be appreciated only when you have the experience of expecting something of a certain value and receiving, instead, a thing of only half the value you were counting on.

III. Punctuality: A teacher plans his time almost to the minute, and each tardy pupil keeps all the rest late. Better be too early, and wait for the teacher than to be late and keep your teacher waiting.

IV. Neatness: Come to your lesson dressed neatly and have your hands clean. This applies particularly to young boys who have just finished a ball game prior to their music lesson. Fancy the incongruity of trying to produce beautiful music with unclean hands!

V. Respect: Don't dispute every remark of your teacher. Some pupils like to argue, "to hear themselves talk!" It is the teacher's privilege to talk at lessons in order to enlighten you on certain matters; do not waste valuable time by trying to out-talk him.

VI. Enthusiasm: On the other hand, it is quite as bad to sit upon the piano bench like a wooden image. Try to act as though you possessed some intelligence, and give as good an account of yourself as your vocabulary will permit. The pupil who sits through the lesson without once opening her mouth to speak will not get very much good from her lesson. A teacher likes to be asked questions; it shows interest on the part of the pupil.

VII. Be Serious: There are many girl pupils who make it very difficult for the teacher to explain anything because of their constant frivolity. But if you are naturally of a light, volatile disposition, just think for a moment that you or your parents (as the case may be) *are paying hard-earned money for these lessons,* and you should be serious enough to try to derive some good from them.

VIII. Follow Advice: If a teacher sees a fault in a pupil, and gives advice to correct that fault, it seems almost superfluous to say that the pupil should try to follow that advice. And, yet, oftentimes, a pupil will be neglectful and fail to carry out the teacher's plans. You may think that you are practicing faithfully, and *yet be overlooking the very point with which your teacher is endeavoring to impress you.*

IX. Real Meaning of "Practice:" Some pupils claim that they "practice" their allotted time religiously and yet do not advance satisfactorily. True, they sat at the piano and played, but did they *practice?* By the way, just what is the true meaning of that very common word, "practice?" I should like to wager that 90 per cent. of music students have never looked up the word in the dictionary! The dictionary gives it as "frequently repeated actions." Very good; then if you play over a piece *once, or even twice,* can you conscientiously say that you have "practiced?" Then, even though you literally "practice," do you give *close attention to every mistake* and see that you play *accurately?*

X. Playing: After you have acquired a fluent technique, a good repertoire and general musical knowledge—what are you going to do with it all? Hide your light under a bushel? Stop practicing because your work is finished, and thus become rusty and forget all you knew? *Go out and play!* Bless others with your hard-earned knowledge.

Great Operatic Romances Adapted For The Piano.

By FREDERIC S. LAW.

The great adaptability of the piano may be best understood by the success attained by some widely known transcriptions of familiar operatic scenes for that instrument. Some modern composers have carried the art to an astonishing point of perfection. Thalberg, in his *L'Art du Chant,* gave the initial impulse to this style of writing for the piano, but he was distanced by some of his successors. As indicated by the title of his work, which embraces a number of operatic transcriptions, he has chosen to make the human voice his ideal, and has surrounded the melodies chosen for illustration with the most brilliant passage work, which he himself executed with the utmost clearness and precision. His rivals followed the examples he had given and the majority of operatic arrangements were soon made after a certain pattern that grew to be monotonously the same.

Liszt then entered the field and infused a fiery and dramatic spirit into his music that was totally absent from Thalberg's cold and polished mannerisms, founded as they were upon the legitimate use of mechanism hitherto not exploited or fully understood. Instead of using the pedal only for its most obvious effect, that of sustaining tone without the action of the fingers, Liszt used it for what might be called the orchestration of the piano; that is, in connection with various touches and attacks by fingers, wrist and arms to suggest not merely the voice, but the different timbres and tone colors of orchestral instruments which have become of increasing importance in the expression of the musical idea during the growth of the romantic school in the past century. The difference between the Thalberg and the Liszt style of playing is well expressed by a character in Anne Hampton Brewster's novel *Compensation* (now out of print), a book which had much vogue among musicians a half century ago:

"I heard during two different visits to Vienna those great artists, Thalberg and Liszt. Let me tell you the effect produced by each. I heard Thalberg first. His playing is the perfection of one kind of expression; not of feeling, however. I felt that something was wanting; it sounded like ice-rain on a plate of steel. Again I went to Vienna and heard Liszt. Oh, F———, what an awakening to my whole nature did his music cause! It was the ice-rain still, but the steel plate was burning, seething hot. He seemed a poet of the instrument, an inspired rhapsodist; and everything he played appeared as if it sprang from his brain and the instrument, created in its perfect loveliness at one and the same moment."

It is not enough to execute the melodies of a transcription clearly and smoothly to indicate the ornamentation introduced by the transcriber and its incidental nature; there must be an appreciation of the dramatic situation in which the characters are placed and which colors the compostion as a whole. In view of this it has been thought well to recount the particular incident that gives rise to the piece taken for consideration, so that the player may gain the atmosphere for an intelligent and expressive performance.

QUARTET FROM RIGOLETTO—LISZT-VERDI.

The situation that we find here is one in which the conflicting passions of love and revenge, self-sacrifice and mockery find characteristic expression in music in each case admirably suited to its purpose. Gilda, the daughter of Rigoletto, overhears her lover, the Duke of Mantua, making love to her ignoble rival, Maddalena, while her father, who has led her to the spot with the hope of thus killing his daughter's affection for a perfidious lover, is filled with direful thoughts of vengeance against him. The scene represents father and daughter outside a ruined house, while the Duke and Maddalena are within, so the four voices unite, and form a musical ensemble of rare beauty without violating the sense of dramatic fitness to the eye. Each voice is reproduced in its appropriate register; the tenor of the Duke is heard in the sonorous lower middle tones of the piano, the mocking theme in which Maddalena declares her disbelief in his vows of constancy is entrusted to a series of staccato sixteenth notes which convey an unmistakable idea of carelessness and frivolity. Gilda's desperation at the discovery of her lover's treachery is heard in tones that soar above all, while her father's determination to punish the faithless Duke is expressed by an agitated movement in the bass—all woven together by an art that makes this one of the most admired compositions among operatic achievements and here interspersed with some of Liszt's most brilliant cadenzas and figuration.

O, THOU SUBLIME SWEET EVENING STAR, FROM TANNHAUSER—WAGNER-LISZT.

This beautiful romance for the baritone voice is sung by the minstrel Wolfram, the hopeless lover of Elizabeth, the beautiful niece of the Landgrave of Thuringia. She has just repulsed him as he discovered her praying at an outdoor shrine of the Virgin, and has left him to return to the castle on the heights above, while he seats himself on a rock at the foot of the hill which she is ascending and preludes on his harp. It is after sunset, and as it grows darker he fixes his eyes on a brilliant star that is glowing above him and, still playing his harp, he entreats it to bear his greeting to the maiden who refuses him the gift of her love.

POLONAISE FROM MIGNON—ROSELLEN-THOMAS.

Mignon is a poor child, one of a band of wandering gypsies; no one knows her history or her origin. She is rescued from the life of a strolling dancer by William, a young man on his travels, and thus excites the jealousy of Filina, a gay young actress who sings the polonaise to an audience of guests at the castle after a performance of *Midsummer Night's Dream,* in which she takes the part of Queen Titania, and appears in the costume demanded by the rôle. The brilliancy and lightness of the music are typical of frivolity and coquetry of her character, and as such it occurs more than once during the course of the opera. A more difficult, yet very popular transcription of this piece has been made by Ludwig Schytte.

MAGIC FIRE MUSIC FROM THE WALKÜRE—BRASSIN-WAGNER.

Brünnhilde, the daughter of Wotan, who is the supreme god of German mythology, has disobeyed her mighty father by rescuing Sieglinde, who he has decreed must meet death with her husband Siegmund. Wotan declares that she may not escape punishment for her disobedience and dooms her to fall into a deep sleep and be the prey of any who may happen to pass. Knowing that he is inexorable she begs the boon of being surrounded by fire through his magic power, so that she may fall into the hands of a hero, one who will have the courage to stride through flames before capturing her. He grants her request and kisses her eyes, which sends her into a profound slumber; then striking his mystic staff on the ground fire appears on the rocks around her and the whole background is illumined with the glow of billowy flames.

In this transcription Brassin utilizes to the fullest extent what I have termed the orchestration of the piano. Like most of Wagner's music, it is made up largely of short themes (*leit-motiven*), each one associated with a particular personage or thing, in which tone-color plays no little part. Here is first heard the theme of Wotan's magic staff; then follows the fire theme, succeeded by Wotan's song to his sleeping child, which is heard in the bass notes of the chords in the left hand, while a theme typifying her sleep appears in the upper notes of the right hand. The skilful player will modify his touch so as to suggest the different instruments used in the orchestra—flutes, violins, brass, etc., and even a little chiming bell. Those who have heard the late William Sherwood play this composition will remember the fidelity with which the orchestral coloring was reproduced.

SEXTET FROM LUCIA—LESCHETIZKY-DONIZETTI.

Lucy Ashton and Edgar of Ravenswood, whose families are at war with each other, and who occupy adjoining estates in Scotland in the seventeenth century, have plighted their faith to each other. Lucy's brother, Sir Henry, learns of this secret engagement, and by means of forged letters leads her to believe him false to her. He then persuades her to accept Sir Arthur Bucklaw on the plea of being implicated in a conspiracy against the government and that Bucklaw's influence can alone save him from fatal consequences. Edgar, being called away to France, she consents and a time is fixed for the signing of the marriage contract. During the ceremony, to the consternation of all, Edgar, who has heard of her seeming treachery, bursts into the hall and commands her to tell him if the signature is truly her own. She acknowledges it, and he returns the ring he had given her, fiercely demanding his own which he flings to the ground and wildly tramples under foot, madly cursing her and her family.

The arrangement by Leschetizky of the sextet which is sung at this juncture differs from the numberless others made of this admired composition in being for the left hand alone, a pianistic *tour de force,* that of late years often appears on recital programs.

GRAND MARCH FROM TANNHAUSER—LISZT-WAGNER.

A tournament of song has been arranged by Hermann, the Landgrave of Thuringia, at his castle on the Wartburg, to which all the nobles and minstrel-knights of the land have been invited, the prize being the hand of Elizabeth, the fair niece of the Landgrave. The scene represents the great hall of the Wartburg and opens with a martial peal of trumpets, which announces the arrival of the guests, who are greeted by the uncle and niece with gracious courtesy and then seated according to rank. As the key changes to G major the minstrels enter, make a stately obeisance to the assembly and are conducted to their places by pages. Pomp and state characterize this work, which requires all the sonority possible to the modern grand piano in its reproduction of orchestral effects.

PRIZE SONG FROM DIE MEISTERSINGER—BENDEL-WAGNER.

In the middle ages music was cultivated by a class of minstrels called troubadours, who traveled from place to place or sought the patronage of wealthy men or noblemen. In Germany these were superseded by the Master-singers, who gradually formed a guild of their own governed by very strict rules for admission. Walter von Stolzing, a young knight of Franconia, who found great pleasure in music and poetry, wished to join the Master-singers, since he is deeply in love with Eva Pogner, whose father, the goldsmith of Nüremberg, has announced his determination to give his daughter's hand to no one who was not a member of the guild. For entrance Walter finds he must produce a song that shall be beyond all criticism according to accepted standards, with which he is totally unfamiliar. At an unsuccessful trial he meets Hans Sachs, the shoemaker poet, who is interested by the young man's evident talent and takes him into his house for the night. In the morning his guest relates a wonderful dream he has had during the night and at his host's request essays to put into the form of a master-song. Sachs notes down the song as Walter sings it, and to his delight finds that it fulfills all conditions; here it may be said that in the public competition that day he conquers all rivalry and wins the prize for which he was striving.

WALTZ FROM FAUST—LISZT-GOUNOD.

Faust, according to a medieval legend, was an old and learned philosopher who sold his soul to the devil for the return of his vanished youth and the joys of

life that had passed with the advent of old age. We see him here in the company of the tempter, who has assumed the form of Mephistopheles, a gay and debonaire cavalier, and has brought him to an out-of-door meeting of peasants, where drinking and dancing form the principal amusements with the design of encountering Marguerite, whom he has already shown to Faust in a vision, in the hope that her grace and beauty will make him more amenable to his diabolical purpose. The two are brought together in the midst of a waltz which is interrupted by the meeting of Faust and Marguerite. The latter repulses the strange young lord, who is captivated by her grace and modesty and determines to win her despite the temporary rebuff he has received. This short dialogue, in which some one has said that Gounod shows a sweetness and melody not unworthy of Mozart, the master he so much loved, Liszt has introduced it into his transcription of the waltz, where it demands all the sympathy and expression that the pianist can command for the necessary contrast with the brilliancy and buoyant rhythm of the waltz which precedes and follows it.

WEDDING MARCH FROM LOHENGRIN—LISZT-WAGNER.

Elsa, Princess of Brabant, is brought to trial on the charge of sorcery in having made way with her young brother, since he has disappeared while under her care. The accusation is made by Telramund, her guardian, who suggests that her motive was no doubt to become sole ruler of Brabant herself. According to the custom in the Middle Ages she is allowed to choose a champion to do battle in her defence; her choice falls upon a knight whom she has seen only in her dreams, and she declares herself ready to bestow on him her hand and the kingdom that is hers from her father. To the wonder of all, such a knight appears drawn by a swan in a tiny boat on the river, who she asserts is none other than the champion of her dreams. He lands and proclaims himself as Elsa's defender, fights with her accuser and overcomes him. The happy pair are united and this chorus is sung as they are led to the bridal chamber in the royal palace. Contrary to the majority of Liszt's transcriptions this particular one presents no especial difficulties to the player, but is well within reach of the average pianist.

HOW CHOPIN'S FUNERAL MARCH WAS WRITTEN.

MANY fanciful stories have been written concerning the origin of Chopin's famous *Funeral March*. The following is a translation in the *Musical Herald* (London) of an account from the pen of the noted French critic Jules Claretie which appeared in the Paris *Le Temps*. It was a part of the obituary notice of Felix Ziem, a water color artist who has just died. Ziem was an intimate of Chopin.

The other day, while the congregation of the Church of Montmartre filed out to the strains of Chopin's *Funeral March*, I recalled the fact that it was in Ziem's studio that this poignant march was composed, and that it was born of a kind of hallucination of the immortal musician. It was one night after supper, under the influence of a fantastic "Dance of death." Ziem and his guests were amusing themselves in picturesque fashion by wrapping themselves in sheets and doing a kind of ghostly ballet in the studio. Perhaps they had got the idea from the nuns coming out of their graves in *Robert le Diable;* and it may be that one of them was humming the evocation, made famous by Meyerbeer's music: *Nonnes, qui reposez sous cette froide pierre. Relevez vous!* But Chopin was not moved to laughter. Surrounded by those beings clad in winding sheets, he was strangely agitated, and, shaken by a sudden nerve-storm, he seated himself at the piano. A feverish inspiration carried him away, and the notes that fell from his thin consumptive fingers were as the falling of slow tears. Gradually the ghosts ceased their sarabande; the student jokes died out, and the frantic dancers were changed into attentive, silent listeners, dominated by his genius.

Bravo, Chopin!

Chopin, this is admirable!

Let us chair him!

And thus the *Funeral March* was born; the march whose sobs accompanied the funeral procession of Ziem in the church instead of the studio—after so many year

THE MOTHER IN MUSIC.

BY MAGGIE WHEELER ROSS.

How unfortunate it is that so many young women feel called upon to lay "their music" as a sacrifice upon the marriage altar. In the first flush of married life, when the delight of "fixing up" the nest is the first consideration; when there are so many fascinating occupations at hand; the hanging of curtains, the marking of linen, the arranging of china, pictures, and beautiful furniture, all bidding for a portion of the wee bride's time, it is small wonder that regular practice should be laid aside. But it is a dangerous thing to do, for it is a troublesome matter, and frequently a discouraging process to take it up again. During these exciting days, however, it is not missed, but regret, great knawing, hankering regret is sure to come in later years, and it is truly unfortunate that there cannot be some wise guardian angel at hand to keep alive the interests of musical brides during the courtship and the honeymoon.

A writer in THE ETUDE once said: "Most women do not really give up their music until they have little children—just the time in all their lives when they need it most." The value of music to the mother is inestimable. In the first place, it is a diversion from the cares and worries of home-making and child-rearing. It is most restful and soothing after the back-racking and nerve-straining duties of the housewife and mother to sit down to the piano and play or sing a little while. True, the technique may be poor and the voice may be cloudy with fatigue, but the audience is never critical, and the pleasure need be none the less. The time comes when the children are older and mother is not so weary, and then the dexterity of fingers and clarity of tone are easily restored.

If practice has been given up entirely, however, the skill will probably be lost, and no amount of hard work will regain it. The mother who can gather her little ones around her and play and sing with them has a great advantage over the unmusical parent. Nearly all little children love music, and it has a deeper joy and a greater charm for them when it is made by mother. There is nothing so delightful as really good music in the home circle, and fortunate indeed is the mother who has held onto her art amidst the distractions of babies and domestic cares.

THE MOTHER MUST PROTECT THE MUSICAL TASTE OF THE HOME.

If more mothers cultivated music we would hear less trash in the parlors of our American homes. David Bispham recently said, "The *cultivated* people of both continents are paying an immense amount of attention to music and are satisfied only with the very best." Children are born with the love of rhythm and melody, and if good taste in music is not instilled in them in the early years in the home, they are bound to pick up the common music of the streets and cheap shows as a mere satisfaction of these natural tendencies.

The mother who is able to play duets with her children is in an enviable position. She can keep them interested during the early stages of piano lessons, and be of wonderful assistance to the teacher in the progress of the child. Further, she is not liable to be imposed on by inefficient instructors. Musical ignorance on the part of the mother is responsible for most of the inferior teaching with which the country is afflicted.

THE MOTHER WHO KEEPS UP WITH HER CHILDREN.

The high-school boy or girl of to-day knows a good deal more than the average mother, and frequently this causes disrespect in varying degrees. Therefore every mother should be better informed upon some subject than are her children, just for the sake of holding the dignity of her position. If she reads and studies widely upon musical matters she can keep abreast of the children in its theoretical and historical side, even if they do excel her in technique. They will be bound to respect this feature of her learning.

WHEN ADVERSITY COMES.

If adversity suddenly comes into the home, the mother who is well schooled in music has a safe and sure direction in which to turn for assisting in the financial care of the family. The woman who is secure in her musical knowledge has no fears of real poverty and want, even if calamity or death overtakes the legitimate bread-winner.

THE MOTHER WHO SINGS.

For the mother with a good voice and only a small amount of time vocal study is to be recommended. It really takes but ten or fifteen minutes practice three or four times a day to train the voice. Singing is easy and natural after the voice is placed, and much practice can be done then while performing home duties. The successful playing of an instrument takes long periods of practice, but with the voice good results will come with small labor. From this, however, let no mother suppose that a little effort will make a finished public singer of her, for she will be disappointed.

In this, as in all other vocations, nothing will take the place of much application and hard work, but creditable and pleasurable singing can be done with a comparatively small expenditure of time. It is the most healthful exercise the mother can indulge in. It will keep youth in the face, figure and heart, and will improve the carriage, and keep the body straight through that trying period of "baby toting" when every natural tendency seems to be to droop the chest and shoulders and push out the abdomen.

THE NEED FOR MUSIC IN LATER LIFE.

There is just one more phase of this subject to be considered, and it is by no means the most insignificant. The time is sure to come with every mother when the actual care of the family will be over; the children grown and able to shift for themselves. With the average woman this period arrives at about forty-five or fifty years, when she is no longer considered *old,* and when she has fifteen or twenty years of good health before her. What is she going to do with her time if all the accomplishments of youth have been allowed to rust out?

These are the years in which one's music may be to them both mental and spiritual food, furnishing hours of joy and pleasure, when, otherwise, loneliness might overshadow the hearth-stone. After a busy life of home-making and child-rearing this last score of years is frequently spent alone and in enforced idleness; or, at least, in a mass of petty occupations indulged in because there is nothing else to do. Had we more *old* lady musicians, we would have fewer old lady pother-erers, meddlers and runabouts. After many years of ceaseless activity the machine cannot stop entirely. It may creak and groan, but it is apt to run on. If the music interests are kept alive, appreciation of good concerts and musicales is keen, and the elderly woman will find enjoyment in other places than the funerals and "Comings" of the neighborhood, or the periodic meetings of the church societies. She will have interests in the new composers, the popular virtuosi and operatic stars. The musical happenings of the world can furnish her mental occupation. All of these factors will add to an interesting old age much to be desired and looked forward to by every overworked mother. Therefore, let the musical mother hold on to her art as the savior of her future happiness, and add to it at every opportunity during the passing years.

TONOGRAMS.

BY CAROL SHERMAN.

TECHNIC is never mastered until it is forgotten.

Expression is the psychic translation of the master's inner thoughts through the musical clairvoyance of the player.

Scales are still ladders—ladders of musical success.

Find vigor in Handel, joy in Haydn, purity in Mozart, ardor in Beethoven, serenity in Mendelssohn, love in Schumann, incandescence in Liszt, and dreams in Chopin, revolution in Wagner, mystery in Debussy, commotion in Strauss, and the future in Johann Sebastian Bach.

One ounce of slow practice is worth a pound of rapid blunders.

"I can't keep up my music!" The lazy pupil's war-cry (probably first heard by Jubal, son of Lamech and Adah, father of those who play, see Genesis IV, 21.)

Applause is a feast for the conceited, but a famine for those who know themselves.

RESULT getting music study is a series of small successes piled one on top of each other over an extended period of time. As Epictetus has said, "Practice yourself, for heaven's sake, in little things; and thence proceed to greater."

Plagiarism in Music

Building New Tonal Houses with Same Old Musical Bricks

By FREDERICK CORDER

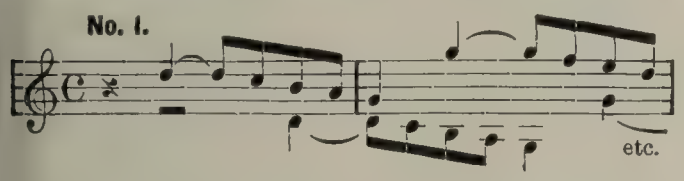
Professor of Composition at the Royal Academy of Music, London

[Mr. Frederick Corder, who has frequently honored THE ETUDE with articles, is one of the most progressive of European teachers, and has had a remarkable effect upon musical art in his own country by promoting originality and individual expression through his own compositions in larger forms, and through his own well-known pupils, among whom is Granville Bantock. Mr. Corder's occasional iconoclasm is made all the more interesting by his sound practical knowledge.—EDITOR OF THE ETUDE.]

IN the very early days of music, as in those of literature and the drama, novelty of matter was neither sought nor desired. As Boccaccio re-told all the old unfragrant stories that had been current for centuries and Chaucer told them again—as Shakespeare took all his feeble plots from previous dramatists and made them his own by a clothing of deathless poetry, so did the early musicians cast the meagre stock of current phrases into the wardrobes of their minds and if the garments were pretty well always cut to the same pattern no one knew any better. I do not suppose that the fifteenth-century public had any suspicion that all the matter they heard were just conventional well-worn phrases pinned together by a *Canto Fermo,* nor that this Canto Fermo was always the same—an old ribald popular song entitled *La tête armée* written in immensely long slow notes to take all the jig out of it.

During the next century scarcely anything was written but Madrigals, tangles of vocal part-writing, out of which the ear vainly strove to pick bits of tune and seldom succeeded in bearing off more than this:

No. 1.

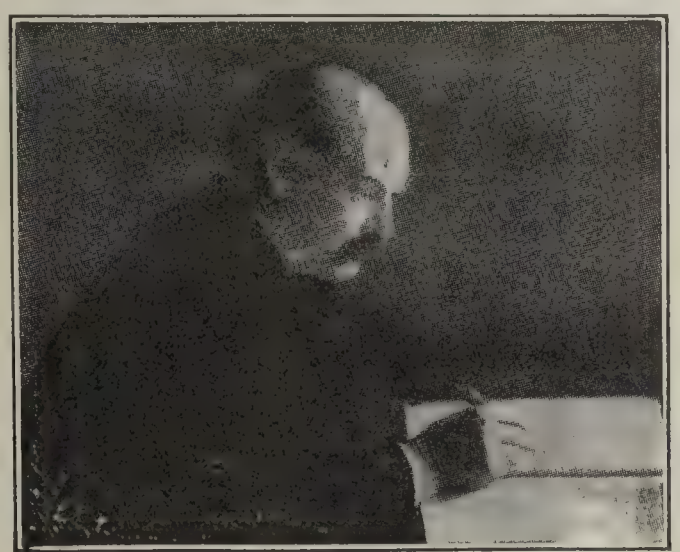


Next were gradually evolved the phrases and harmonies with which we are familiar in Handel's music. It is needless to point out how limited these are, for we have tacitly agreed to ignore the fact that Handel was only one out of hundreds of composers who all wrote exactly alike. He helped himself freely to the works of his contemporaries, not troubling to imitate them, but taking them bodily, and no one could tell whether they were his or not, nor does it matter. For the works ascribed to Handel are so numerous and so lacking in variety that we only trouble our heads with about ten per cent. and, indeed, one work, *The Messiah,* is enough for most folks.

Much the same has happened with his contemporary and superior, the great J. S. Bach. He stole very little, for he had a conscience. The concertos of Vivaldi he really seems to have taken merely to show how he could turn the most puerile efforts of others into great art-works. But he was considerable of a self-plagiarist, so that in the present day we are content to ignore quite three-fourths of his works and to ignore entirely the works of the numerous men of his school. Only the very fittest survive in our strenuous days and we are content with very scanty samples of even these.

THE NINETEENTH CENTURY RENAISSANCE.
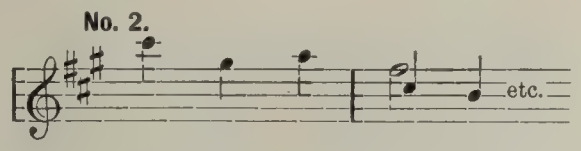
But as to actual plagiarism: the next generation of composers continued to imitate one another and to repeat themselves; there is not a phrase in the finest of Beethoven's works that cannot be easily found in Haydn and Mozart. It was not till the nineteenth century that musical art broadened and deepened in its possibilities so as to arouse a new critical attitude Henceforward we were to be original at all costs and plagiarism was the sin of sins. Yet, strange to say, at the very time this doctrine was promulgated would-be composers had it perpetually instilled into them that they were to do nothing but imitate the classics and that this was the way to become great original writers. Naturally, of those who obeyed these precepts, very few survived the process, and it is quite amusing to observe the vain attempts of original thinkers like Mendelssohn or Chopin to do as they were told. But it was just in the building up of their music that they and a few of their contemporaries were original. The



FREDERICK CORDER.

bricks with which they built were still the same old bricks. If you take—what shall I say?—any fine work at random—say Brahms' *Violin Sonata in A,* and listen to the opening phrase

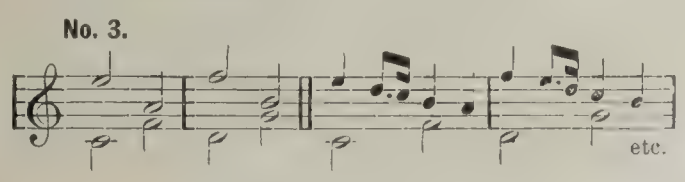
No. 2.



you will recognize it not only as identical with the first bar of the *Preislied* in *Die Meistersinger,* but as appearing in dozens of other works back as far as Weber's *Concertstück* and perhaps farther. Does this imply plagiarism on the part of any of those who have used the phrase? Surely not.

Take a large sample—this sequence:

No. 3.



As soon as there was any music at all this was used in its first form, and one would safely wager that no composer, living or dead, has abstained from the use of the more ornamental version, or something very like it. Beethoven, Schubert, Spohr and Schumann have all used it as an important melodic feature in notable songs, and even Wagner, in his unconventional later days, has it in the last scene of *Das Rheingold,* in that pretty bit where *Froh* welcomes the return of *Freia.* Is this plagiarism? No—I say we all use the same old bricks to build with and it is only when these are used in very prominent places or very frequently that they attract attention and for a while seem to be private property. I once heard three important new works produced at a festival; they were Mackenzie's *Pibroch,* Standard's *Voyage of Maeldune,* and Sullivan's *Macbeth* music. They had all been written at the same time and each began:

No. 4.



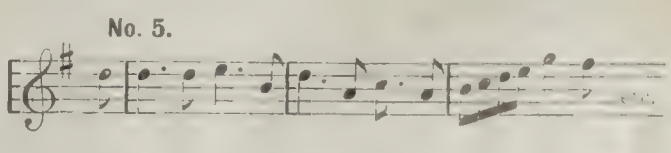
There was nothing wonderful in this, but it is a phrase that Grieg has made so his own that everybody noticed it, though the three works bore not the faintest resemblance to one another, nor to Grieg. It was really only as though three speakers had commenced their orations with "Mr. Chairman and Gentlemen!"

When a work is built up on "leitmotives" or representative phrases, like the music-dramas of Wagner and the symphonic poems of Liszt, such coincidences of phrase, especially in contemporary works, are very noticeable and may be found in profusion. Everybody will remember the outcry raised a few years ago by an Italian composer who professed that his opera had been plagiarized by Strauss. He gave about 300 small figures and phrases to prove it, yet on comparing the actual works I could find no more resemblance than there always must be in any two works written at the same period.

SOME ACCIDENTAL PLAGIARISMS.

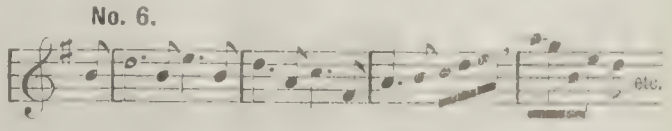
When we get to anything larger than a two-bar phrase the matter becomes more difficult. If we descend to Folk-songs or hymn-tunes we shall find that though the principal phrases of all the best known ones may be fairly individual the subordinate portions are always old friends—stock-pot, in fact. But the reverse is the case in properly composed music. The principal phrase must have been heard before, but the building of it up is always the composers own. The melody of the *Intermezzo* in *Cavalleria Rusticana* is a good example. You will find many a work—the Adagio of Gounod's Symphony in E Flat, for instance, that follows this tune note for note for four bars, but is afterwards quite different. But there is a Prelude of Blumenfeld's which has the melody of Wagner's *Isolde's Liebestod,* and harps upon it in the same way. The coincidence of melody matters little, but the similarity of treatment makes everyone consider this as a gross case of plagiarism. Again, I have heard people charge Wagner with plagiarism because of the coincidence of his melody in *Die Meistersinger,* Act III:

No. 5.



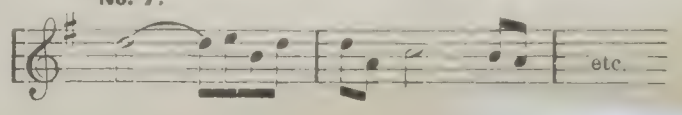
with the well-known subject in Nicolai's *Merry Wives of Windsor Overture;*

No. 6.



but closer examination shows Wagner's melody to be an ingenious metamorphosis of *Sir Walter's* theme

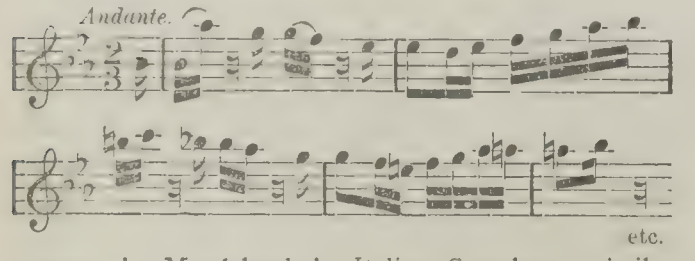
No. 7.



which has not the remotest resemblance to Nicolai's tune. Moreover, his continuation is entirely in a different vein. But, on the other hand, the second half of the Mermaid's song in Weber's *Oberon* is identical in outline and treatment with the beautiful slumber-theme in Mendelssohn's *Midsummer Night's Dream* Overture and did we not know that these were composed at exactly the same time, one in England and the other in Germany, we should deem the one an imitation of the other. But which?

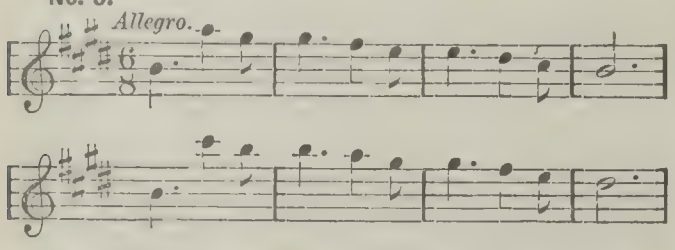
Two-bar phrases repeated in sequence assume false importance and suggest plagiarism where none really exists. Thus the beautiful melodic fragment in Beethoven's *Eroica* Symphony,

No. 8.
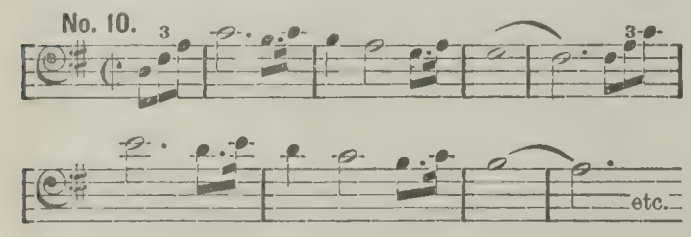


appears in Mendelssohn's *Italian* Symphony, similar harmonized, thus:

No. 9.
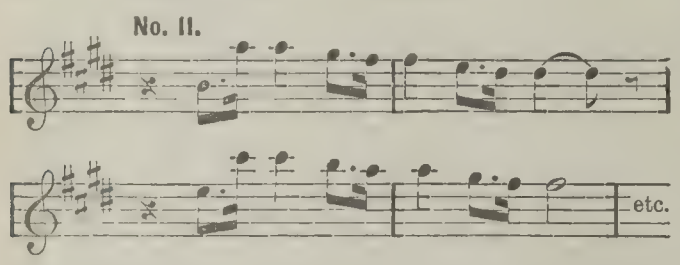


A very similar outline may be found in the Prelude to Act III of Wagner's *Lohengrin:*

No. 10.



and a closer resemblance still in the leitmotive that goes all through Gounod's *Redemption:*

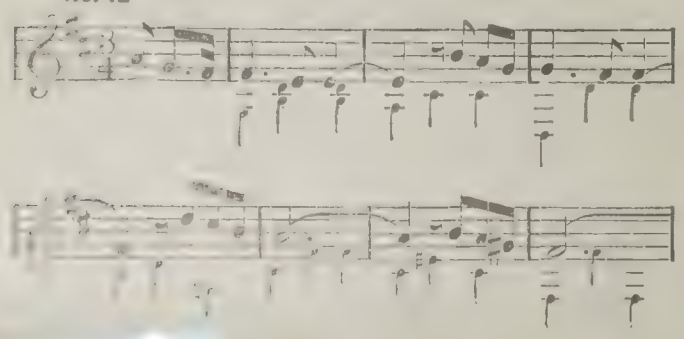
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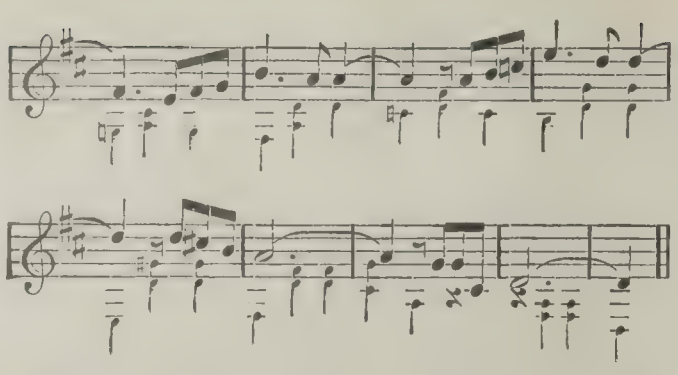


The musician will understand that this coincidence of thought is nothing to wonder at, the outline being a very ordinary one.

It is only when you get to a four- or eight-bar melody or a complete piece that one can really consider plagiarism to exist, and instances of this are rare and hardly to be found except in very rudimentary music, such as dance-music and comic opera. The possibilities of the "pot-boiler" are so restricted that one ballad, or music-hall song, differs very little from another. I think it strange that there is not more coincidence than actually exists. Sir G. Macfarren told me once that he and Henry Smart, two blind composers, both simultaneously wrote a ballad for the same singer, Sines Reeves. Both songs were put away unlooked at by the same publisher (Lambern Cock), upon the same shelf, and upon being disinterred some years later both were found to be in the unusual key of D flat and the first four bars of both were identical. A more curious case may be found in the identity of a pretty little song by Hiller, *Wenn ich ein Vöglein wär* with one by Gumbert, *Mein Lied*, both of these having been written for Pauline Lucca. Hiller's song goes:

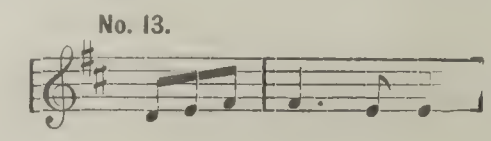
No. 12





Gumbert's, starting with an inversion of the same phrase,

No. 13.



can hardly escape from its consequences and therefore follows precisely the same course right through. Hundreds of modern ballads, based on verses of exactly similar metre, parody one another rhythmically and are only saved by the abundant resources of modern harmony.

SELF-PLAGIARISM.

But what about the composer who unconsciously (or not) plagiarises himself? The most curious instance of this was Schubert, who frequently wrote the same song or movement a second time, in sheer forgetfulness. To name only one instance, the pretty theme of the second movement in his A minor Sonata re-appears in a decidedly less attractive form in the last movement of the Sonata in A major, and yet again in one of the piano duets. There have been many composers, ancient as well as modern, who have knowingly warmed up their dishes of yesterday, but Schubert did it absolutely unconsciously.

The real hot-bed of plagiarism, intentional and unintentional, is what is know as Folk-song, which may be considered to include its modern offspring, the music-hall song. Any large collection of national popular tunes will reveal the fact that not only is the same tune often revived to fresh words but the same words are set to many different tunes, so that there is no question of the spontaneous production and natural growth which are so often claimed for this class of music. And if you try to trace the origin of any one tune you find so many other tunes closely resembling it that it is never possible to discover the original version.

How many people have tried to find out who composed *God Save the King?* It goes back and back, till in the time of Henry VIII you find a hundred minuets with a family resemblance to it.

THE INIQUITIES OF HENRY BISHOP.

The case of *Home, Sweet Home* is even more strange. In 1821 Henry Bishop published a very inferior version of it to different words in a set of so-called *Song of Different Nations,* all of which were really his own. A year later he embodied it in a sentimental play called *Clari,* to which he had to supply incidental music. The play seems written round the song, which not only appears in improved form set to Howard Payne's immortal verses, but also in vulgar six-eight time as a *Pastorale* for the flute, in three-four time as an atrocious chorus of happy guests at the end. It is alluded to in the accompaniments of a "grand scena," the words of which are a wretched paraphrase ("In the promise of pleasure the silly believer, Home forsaking, to brave the betraying world's wave . . . . finds but too late that wherever we roam there's no pleasure abroad like the pleasure of home") and also in the overture to this precious concoction, where the second and third portions of the tune are exchanged, spoiling it entirely. To go through this so-called "opera" is to be almost forced to believe that Bishop—whether he wrote the song or not—simply hated it and tried to parody it out of existence. But he builded better than he knew. The tune, very little altered and improved, not only survives to-day as fresh as ever, but is constantly "quoted" (in plain English, pirated) to give life to vile ballads by other hands in the same way that Schumann and Wagner (who ought to have known better) "quoted" the *Marseillaise,* to give temporary life to worthless attempts of their own. I don't care—I repeat, worthless efforts. Who could sing either setting of *The Two Grenadiers* were it not for the *Marseillaise* at the end? I call this sort of thing the worst kind of plagiarism. Flotow's appropriation of *The Last Rose of Summer* and Liszt's of everything he could lay his hands on, are equally conscienceless cases.

I end where I began. We all work with the same bricks. Some men steal them: that is not nice. The rest take them innocently. Then they are to be judged by the kind of houses they build. And that is all.

AN IMPORTANT SECRET OF TOUCH.

BY J. S. VAN CLEVE.

Every art has its secrets and the art of piano playing is full of secrets which the student must learn before he is permitted to enter its inner temples. One of the secrets has to do with a principle of touch which lies at the very foundation of all technic and interpretation. Indeed, the whole matter of endurance revolves around this principle. You may have heard certain concert pianists comment upon the amount of endurance demanded by compositions such as the Chopin *Polonaise in A Flat* or the Rubinstein *Staccato Study in Tenths* (Opus 23, No. 2).

Our secret has to do with economizing muscular action. It may be illustrated in the following manner: You may strike a key either quickly and heavily, quickly and lightly, slowly and heavily or slowly and lightly—four ways which to all intents and purposes exhaust all of the possibilities of touch with their hundred of gradations. In doing this you realize that the key must always be depressed until it gets all the way down to its bed of felt. But, do you cease to consume muscular power after the key is struck? Do you let the key alone, or do you press upon it consciously? You doubtless think that you let it alone, but you are doubtless in error in thinking this. Without realizing it you are bearing down upon that quiescent key as if it were a slippery eel, which would wriggle away from you unless you were watchful.

Try this experiment, press down the key gently, and observe how little clinging pressure is required to keep the key quietly resting upon its cushion of felt. All this muscular energy is wasted. You are like a cider barrel, with the spigot left open. Learn, therefore, to relax instantly after striking down the key. The contractile energy of your flexor muscles in the fingers, *i. e.,* in the fore-arm, is just enough to prevent the key from bobbing up. If you do this you will note a sensation as if the key were a soft elastic substance, similar to rather solid rubber. If when you are playing the keys have a stiff, crabbed, angular character under your hands, and seem to be levers, be sure that you are wasting energy, and ten chances to one your tone is not of the best.

We all realize that the beginner has much difficulty in securing independent action of the individual fingers, for all the fingers wish to help, and so the hand is unduly rigid. This consumes a vast amount of energy to no purpose. Now carry out the same principle, and learn to relax every finger when it is off duty, letting it hang curved and ready but utterly loose, as if it were a shoestring, also learn to let it use, when merely retaining a tone, a minimum of force. When you can do this you will find out two delightful things, first the keys will seem soft and pliant, not stiff and stubborn, and you will be thrilled to observe how long you may play with little or no fatigue.

HOW DIABELLI CURBED BEETHOVEN.

But for the wishes of Diabelli, the Viennese composer and publisher, Beethoven's thirty-three variatrons on a theme by Diabelli might have mounted up to a far greater number. Diabelli had written a waltz, and he requested Beethoven to write seven variations upon the theme. Beethoven responded, but the more he worked the more variations occurred to him, and the seven variations increased to ten and then to twenty. Diabelli grew more and more alarmed, because he realized that if Beethoven continued to add to the number, the work would be too voluminous to be profitable, and he didn't wish to offend so great a composer as Beethoven by refusing to publish all the variations. After the twenty-fifth variation he ventured to remonstrate, but it was not until the thirty-third variation was reached that Beethoven was prevailed upon to stop.

The Story of the Orchestral Instruments

Told for the General Music Lover

By A. S. GARBETT

I.

THE VIOLIN.

The violin is a true product of the process of evolution. It has come down to us from the Far East, like most of the good things of life, and has passed through innumerable changes of structure. The ancestors of the violin were the ravenastron of India, the rebec (rebab) of Arabia, the lyre of Greece and Rome, the crwth of Early Wales, the viol and the lute of mediæval times. The real history of the violin, however, says Grove's *Dictionary*, is the history of the bow, and it is not known when the bow was first applied to a stringed instrument. The present form of the instrument was adopted by the great Cremona master-makers about three centuries ago, and has survived by reason of the fact that it is the fittest.

The structure of the violin is very simple. It consists of a beautifully shaped body of maple or pinewood, across which are stretched four strings tuned in fifths—G (below Middle C), D, A, E. These strings are caused to vibrate by the bow, and their pitch is altered by varying their length with the fingers of the left hand. The bow is drawn across the strings about an inch above the "bridge"—a little wooden implement for raising the strings above the body of the instrument. Recesses at the side of the body permit free access to the strings for the bow, and *f* holes on either side of the bridge permit the sound of the music to escape from the resonating body—which, after all, is only a wooden box! Within the body a small "soundpost" connects the top with the back. This soundpost, placed almost immediately under the bridge, is invisible, but it is a very important factor.

THE RISE OF THE ART OF VIOLIN MAKING.

Violin making as an art reached its highest perfection in Cremona, a city and province in Italy about fifty miles south of Milan, during the sixteenth and seventeenth centuries. The greatest maker of all was Antonio Stradivarius, whose instruments have never been equaled. Other famous makers were the Amati family, the Guarnerius family, Ruggieri, Guadagnini and Bergonzi. Outside of Italy the best-known makers were, perhaps, Stainer of Germany, and Vuillaume, the French pupil of Stradivarius. Owing to the enormous prices paid for these old instruments by dealers, collectors and artists, a halo of romance hovers over them, and has led many unscrupulous makers to label worthless violins with the names of Stradivarius, Amati, etc., with the deliberate intention of deceiving the public. More violins are attributed to Stradivarius than he could have made in three hundred years. As a matter of fact he is known to have made about a thousand instruments, and must have been remarkably industrious at that.

THE WIZARD OF THE VIOLIN.

The list of great violinists is a long and honorable one. It includes many romantic figures, such as Ole Bull, the Norwegian virtuoso who wandered over America until he has become a kind of legendary figure of our musical life; Eduard Remenyi, a Hungarian gypsy violinist, who once played mockingly to the Sphinx before the Great Pyramids in Egypt, also was closely identified with music in this country. The most fascinating of all violinists, however, never came to this country. Paganini was born at Genoa, 1782, and died at Nice, 1840. His phenomenal technique, combined with his gaunt appearance—he was a lean, misshapen creature with pallid cheeks and blazing eyes—led many to believe he was in diabolical league with the powers of darkness. As a matter of fact he was gifted with the fire of genius, and a passion for hard work—just plain old-fashioned practice, my masters. His playing aroused his audiences to a frenzy, and inspired at least one man to go and do likewise on the piano—Franz Liszt.

CHARACTERISTICS OF THE VIOLIN.

The violin possesses no equal in point of expressiveness; it weeps, it loves, it allures, it chatters, sighs, moans, screeches, lulls you to sleep, or fills you with the fire of a red-hot passion; and if it is maltreated by the performer, it maddens you beyond belief. Its higher notes can melt into ethereal silence, while its lower notes have all the richness of a woman's voice low-pitched. Most of its effects are produced by the bow, and there are many ways of manipulating this graceful adjunct. Saltando (spring-bowing), Spiccato (detached, pointed), Spianato (smooth, level),—all these different forms of bowing have to be studied by the violinist. The effect known as pizzicato, in which the strings are plucked with the finger instead of being bowed, is well known. Sometimes the strings are plucked with the available fingers of the left hand, and a kind of mixture of this left-hand pizzicato, combined with spring-bowing, invariably "brings down the house." A little device known as a mute is sometimes attached to the bridge to deaden the vibrations, and a peculiarly soft, sweet tone results. "Double-stopping"—playing on two strings at once—is another familiar



EARLY FORMS OF THE VIOL FAMILY.
FROM A SIXTEENTH CENTURY VOLUME BY MICHAEL PRAETORIUS.

effect. Sustained melodies may be played in double-stops, and short arpeggioed chords of three or four notes may be produced by a rapid stroke of the bow over the strings. By placing the finger very lightly on the divisional points of a vibrating string "harmonics" are produced—tones of a mysterious flutelike quality.

"THE FEMALE VOICE OF THE ORCHESTRA."

Whatever may be done with the violin *solo* may be done by a mass of violins in the orchestra. In the orchestra the violins are divided into "firsts" and "seconds," the firsts sitting on the conductor's left, and the seconds on his right. In modern music they are frequently sub-divided into four, or even more parts. The Prelude to *Lohengrin* is a famous example of the strangely ethereal effect of divided strings in their upper register. Contrast it with the eldritch shrieks of the Valkyries in their famous Ride from *Die Walküre!* The violins, as Hector Berlioz has said, are "the true female voice of the orchestra. A voice at once passionate and chaste, heart-rending, yet soft, which can weep, sigh and lament, chant, pray and muse, or burst forth into joyous accents as none other can do."

"The secret of success," said Benjamin Disraeli, who rose above apparently unsurmountable obstacles to be prime minister of England, "is constancy to purpose." A few questions well placed among your friends will disclose the curious fact that comparatively few people have any very definite purpose in view—beyond supplying the immediate necessities of the moment. And yet in music study, for instance, almost all the problems that beset the beginner can be accomplished by having a definite objective in view all the time—and working for it. Are your third and fourth fingers weak and unmanageable? Then practice with them until they are your obedient servants. Are your scales spoiled by a sluggish thumb? Then make your thumb your objective. Use it, use it, use it.

THE PIANIST'S PART IN ENSEMBLE PLAYING.

BY MORDAUNT A. GOODNOUGH.

Early preparation in ensemble work is one point in the fundamental training of piano students which I believe is generally overlooked by teachers. At least such training is not gone about in the way which string players use to produce ensemble performers.

The ensemble player at the keyboard should have such a finely developed sense of rhythm as will enable him to take, for instance, the second violin part in a quartet and play it (on the piano) without losing his place. How many piano teachers can do this?

THE PIANIST'S SHORTCOMINGS.

Practically all the published piano parts of piano trios, quartets and quintets have the string parts in the score for the pianist and because he manages to get through and finish with the rest, he thinks himself the equal of the other musicians who use their ears to tell their place, instead of their eyes. A string instrument player is not considered a good, all-around musician before he is able to do his part in an orchestra or ensemble organization. We have applied the test to many good piano players and find they invariably get lost without the cue lines to guide them, unless they have had considerable experience in an orchestra or by some other means have developed their ears. Counting rests, coming in on the fraction of a beat, syncopations, steadiness of tempo, preserving the proper balance—all these qualities and many others are required.

String players have often remarked to me that the moment a pianist commenced to play with them, they could tell whether he had had orchestral routine. It gives one a rhythmical conception and steadiness which can be obtained in no other way so readily. The musical ear is constantly on the alert for changes of harmony, musical figuration, answering of phrases, and so on, when playing without guide lines. These elements in ensemble sight-reading are more strongly brought out than is possible in solos. The exclusive playing of solos is stultifying. The student gets to thinking too much about himself and not enough about the composition. Any considerable amount of ensemble and orchestral work will enable the student to learn his solos in about half the time, owing to the immense amount of sight-reading one gets in properly conducted small orchestras.

Ensemble playing also gives the player a new idea about keeping time. The popular notion is to count 1—2—3—and play by the measure; or at least, I may say that is what most pupils do. Rhythm involves a definite development of the imagination which includes a lively feeling for the larger groupings of phrases, sections, periods, and how these are related to one another. To play with rhythm, you should have a retentive memory for that part of the composition which has just been rendered, together with the rate of speed at which it went. In concerted work, rhythm being a common property, you are forced to acknowledge its establishment.

PRACTICAL SUGGESTIONS.

Play simple violin duos with the pupil, using the violin or flute if you or the pupil play either instrument, but in the majority of cases simply play the parts on two pianos or a piano and reed organ. This work is not as difficult as it seems, provided you commence with easy material and practice regularly. Undertake to organize a trio or quartet and if the instruments cannot be gotten together, resort to the second piano and reed organ. If possible, change parts. Very often good amateur players can be interested in this work. An amateur orchestra might be organized. It may be difficult to secure players for the rarer instruments. Very probably there would be no oboe player—this gives some piano pupil a chance to play the oboe part of the piano. What we are after now is head development, not finger dexterity.

You ask why not use 4- and 8-hand piano music? Do use it—all that you can find which gives you the right sort of practice. There should be plenty of rests to count, contrapuntal figures to weave in, phrases to answer and so on. The idea is to play something which requires acute listening to the others. In playing piano trios (piano, violin and 'cello) or piano quartets, the pianist would greatly increase the value of the practice by blotting out or covering up the string score.

THE TEACHER'S ATTITUDE FOR SUCCESS.

BY ANNE GUILBERT MAHON.

"How are you getting on?" The professor looked inquiringly into his former pupil's eyes.

"Not at all," confessed the young teacher, her eyes dropping and the lines of discouragement deepening about her mouth.

"Not at all?" The professor's eyes opened wide. "Why, you had a brilliant future. What is wrong? There must be something radically wrong somewhere for *you* to make a failure."

"I can't understand it," sighed the young teacher. "I know that I have had a good equipment, yet I cannot seem to get the scholars. They pass me by and go across the street to a teacher who is not any older than I am, who has not had any better equipment, who I know is not any better teacher. She has all the scholars she can manage and more coming to her all the time."

The professor frowned and bit his lip in the way his pupil so well remembered.

"Do you keep up your practice?" he asked, scrutinizing her sternly.

"Yes, indeed. I practice regularly every day. I have gained, rather than lost, in technique."

"How do you advertise?"

"I had a card for a long time in the town paper, then I had my own cards sent around and gave them personally to people, said how anxious I was to get pupils and all that, but it is of no use. The pupils that I have are doing well, are a credit to me I know, but, somehow, I feel all the time as if they were sort of patronizing me as if they almost considered me an inferior teacher to that woman across the street. Why do you suppose it is that she is so popular, that her pupils seem to come to her almost without any effort on her part, that they consider it such a privilege to take of her, and that I, who am just as well fitted, have such a hard time to get and keep pupils?"

"How does your rival advertise?" asked the professor.

"Oh, she does not need to advertise. She has an established reputation. People come to her without solicitation."

"That's just what I thought," said the professor. "She has an established reputation. Now, what you want to do is to have an established reputation, too, then you will find that the pupils come to you just as fast and almost without solicitation. Are there not enough people in your town to support several music teachers?"

"Yes, indeed," answered the teacher, eagerly.

"Then the fault of your not getting scholars must be solely your own. What you want to do is to find out what the real reason is. It is not a lack of ability, of equipment. It is not that you do not make it known that you wish scholars. It must be simply through your attitude in trying to get them and keep them. Your rival has evidently found the secret of success and is living up to it.

SUCCESS BRINGS SUCCESS.

"There is as much psychology in obtaining pupils in music as there is in succeeding in any other business or profession," continued the professor. "I fear you have not realized that. Don't you know that we are all human after all and that what other people find desirable we are apt to think much more so than if we found it out for ourselves? That is the reason why the successful person obtains more and more success, while the failure loses even what he has. Your rival has, as you say, established her reputation. She has first established her reputation as a musician—I dare say she shines at all the town concerts and musicales, doesn't she?"

The young teacher nodded.

"That is one way of establishing your reputation—letting people see and hear for themselves just what you can do. Never lose an opportunity to do this. Play whenever and wherever you are asked. Take advantage of every opportunity to advertise yourself in this way, for it is far more efficacious than all the cards ever printed.

"Then I think the form of your soliciting pupils has been at fault; that is the reason your scholars seem to patronize you. In their hearts they realize that you have not as many pupils as your rival, that you are not as successful as she is. They feel it and you feel it, and you both act accordingly. You know one of the old maxims for success is that one must *appear* successful. Change your form of soliciting patrons. Make it appear that it is a *privilege* (and it is, for you are a good teacher) to take of such a competent teacher as you are! Don't put it on the footing that you are anxious to obtain scholars. That is the worst formula one can use for obtaining work or patronage of any kind. Make people feel that it is a privilege to take of you, that you are a competent, successful teacher, and you will find that the scholars will soon begin to come to you, too, without solicitation, and will consider that they are lucky to have you for a teacher.

"Never beg or importune people to take lessons of you. Never place yourself or your ability on a lower plane than that to which it is entitled. It is better even to put in the paper 'Miss Blair will accept a few more pupils in music' than to go around telling people you are *anxious* to get pupils, and that you *wished* you had more, putting too low an estimate on yourself and your qualifications. One doesn't want to boast or to put one's self forward unduly, of course, but in teaching, of all things, one must have proper self-respect or others will not respect you. You must make it seem *desirable* to take lessons of you. The more successful, the more desirable, you are as a teacher, the more pupils you will get. It is your attitude which has been to blame I feel sure. Change it at once, and if you cannot do that successfully where you are, then go to another town and begin all over again. Impress on yourself that you *are* a skillful musician, a thoroughly competent and successful teacher; imbue others with this and you will never have to complain again that you are not succeeding."

"I believe you are right," said the young teacher, thoughtfully. "I have not always played at entertainments as much as I might have done. I have, perhaps, kept myself in the background more than I should, and I shall change my form of soliciting pupils and my own attitude toward my scholars."

"The teacher's attitude toward her scholars and toward the public has more to do with her success than many realize," assured the professor, "always, of course, taking into consideration that you are competent to teach—and you are. Change that attitude and you will undoubtedly win success."

NATURAL PROGRESSIVE METHODS WITH BEGINNERS.

BY MABEL ADDIS BEACH.

THE real test of the successful teacher of children is the ability to bring about needed results subconsciously. Of late there is a strange new gospel among us which bids us feel with Emerson, "that our painful labors are unnecessary and fruitless; that only in our easy, simple, spontaneous action are we strong." How are we to apply this idea with relation to our work with children?

The normal means of introducing the child to the world of music is through the voice. It is really desirable that all children should have extended and very thorough preparation before any instrument is approached. Yet parents demand early and even elaborate instrumental acquirement. To ignore this entirely would mean the practical destruction of the class, so some compromise must be effected.

Let us imagine first work with a boy who has had no previous instruction. Unless he has been forced into music study, his strongest impulse is to get his hands upon the keys. Since the new should be introduced through the old, tell him that he has merely to *grasp* the keys as he grasps other things all day long. There will then be no weakening at the finger tips since the tip is used instinctively in grasping; also there will be no difficulty with an unsteady arm since the arm is not an agency in the process. These details should never be brought to the child's attention as they never appear when the suggestion of grasping is made at the beginning. This first acquaintance with the keyboard should be made upon a group of both white and black keys—F, F♮, G♮, B♮ will serve best, as the thumb is then free to use either a white or black key without any new adjustment of the hand. In this position, too, the hand is carried at a slightly greater elevation, which guards against the common fault of striking with the side of the thumb. This exercising should continue parallel with study in notation and rote singing until the child can command any individual finger of either hand, either singly or in groups, with enough freedom and promptness to ensure simple and unconscious coöperation in the later melody work.

The proper understanding of the rest should be taught early. This can be done by dividing the work of each finger into two counts of sound followed by two of silence, later reducing the sound to a sort of negative staccato while the hand lies passive between the efforts. Later on, the pupil will realize the advantage of having the hands trained to instant rest after action.

As regards singing, there are nowadays many admirable collections of children's pieces which have words that may be sung while playing. There is sometimes a difficulty in persuading a child to sing at the beginning of his work, and in this case it is better to wait until closer relations have placed pupil and teacher on easier terms with each other.

The study of notation is best introduced through little melodies learned by rote. The child must learn to think in sounds, not in letters or fingers noted in the text. As soon as his knowledge will permit, have him sing each new melody before hearing the piano. Once the details of notation are fairly grasped, and the hand prepared for simple work, practical piano work may begin.

As soon as this is entered upon, the previous mechanical finger exercising should cease altogether for some time. It is here that many of our piano text books fail us. There is a dearth of material of compelling interest. With two very satisfactory beginners, I once combined four books, keeping the children longer than ever before in my own experience at short melody work with each hand separately. Drudgery was in this way reduced to a minimum with great gain in practical achievement. All ordinary rhythm, clear idea of phrasing and form, may be mastered before the interest in simple melody wanes. Facility in changing from the first five finger positions may also be best acquired in the simpler relation of hands separate.

Before playing a new melody, the child should name and explain the time, indicate the rhythm, count the phrases, compare them for any similarity there may be of rhythm or structure, note any peculiarity of fingering, and sing the melody in question if he can. If he can do this, he will be able very quickly to play the piece through without technical error. This program can only be carried out with music that is well within the child's grasp. Too often ambition leads us to attempt to force rapid progress through the use of material that is in advance of the child's capabilities.

Later comes the study of simple duets, which will add greatly to the pleasurable side of practice, and at the same time afford some introduction to ensemble playing and accompaniment work. Harmony can also be introduced in its elementary form. The presence of the fundamentals can easily be shown at the piano by means of the pedal. The child can be taught to strike a note low in the bass and listen for the overtones, and this will aid him later in understanding a discriminate use of pedal effects.

THE CHARACTER OF BEETHOVEN'S MUSIC.

A WELL-KNOWN German writer upon musical subjects has attempted to classify the moods of Beethoven as represented in his compositions. In an article in the *Musikpädagogische Blätter* he attempts to tabulate these moods in the following fashion. It is perhaps a little unfair to the writer to give this table without his comments upon it, but nevertheless the classification is interesting.

	Symphonies	Overtures	Piano Quartets	Trios	Piano Trios	Violin Sonatas	Violin Romances	Violin Concertos	Cello Sonatas	Horn Sonatas	Piano Concertos	Piano Concertos	Total	Per Cent.
Impassioned	6	2	—	—	3	5	—	—	3	—	2	20	41	16.
Tragic	2	—	—	—	—	—	—	—	—	—	—	3	5	2.
Melancholy	—	—	—	—	1	3	—	—	—	—	—	5	9	3.
Sublime (Lofty)	4	—	—	—	2	5	—	1	3	—	6	22	43	17.
Joyous (Exciting)	5	5	—	1	7	8	—	—	4	1	4	28	64	25.
Peaceful	4	—	1	1	1	1	—	1	—	—	—	1	10	4.
Sweet (Charming)	3	—	1	—	6	6	2	—	—	1	1	9	29	11.
Cheerful (Serene)	6	2	1	—	3	4	—	1	1	—	—	13	31	1.2
Wild (Boisterous)	8	1	—	1	3	2	—	—	1	—	2	1	19	7.

From this it would appear that the profound almost somber character which so many people seem to associate with the music of Beethoven does not represent his real nature. Only about twenty per cent indicated in the above is given to the darker portion of musical expression. However, note how this statistician's figures reveal the impassioned, sublime and unconstrained element in Beethoven's musical make-up with sixty-six per cent. This really gives us an excellent idea of Beethoven's temperament notwithstanding the critics who enjoy poking fun at analysts who take it upon themselves to assay not only art but the artists themselves.



Secrets of Artistic Phrasing

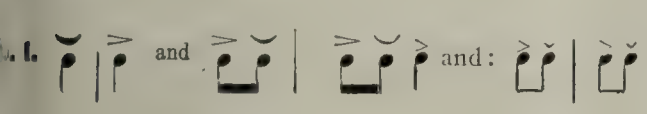
By Dr. HUGO RIEMANN

Professor of Music at the Leipzig University

II

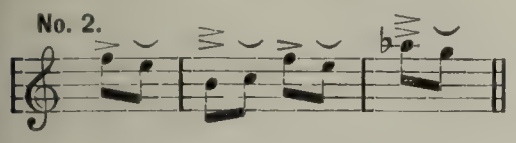
Dr. Riemann is one of the world's most famous authoris upon the subject of musical phrasing. In the foregoing icle he gives a short *resume* of his long investigation of subject, and follows this with a special treatment of iculation and phrasing showing how the conventional rks employed in phrasing are often entirely inadequate express the prasing the composer intended.—EDITOR'S TE.]

A MOTIVE or phrase, when rightly understood, reires for its proper interpretation slight deviations om the rigid equality of the note values, and also ier dynamic shadings not shown in the notation. the traditional theory of interpretation there should strong emphasis placed on the accented part of the asure; in other words, the note immediately follow- the barline should be accented; this rule is, in genal, an excellent one, but its strict observance would d to an inexorable and pedantic uniformity in the namic shading. This accent theory distinguishes tes of short figurative value by a division into unented (up) and accented (down) beats, and also in 4 measure it divides the quarter note into unaccented d accented eighth notes:



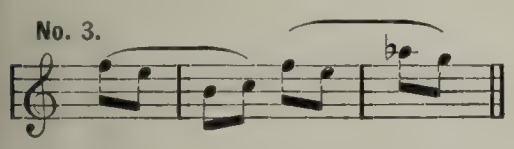
r the beginning of the motive in the Beethoven ample, by this theory, there would result an interetation very nearly equivalent to the *sforzati* called r by Beethoven, hence a single accent for the first te and a double accent for the third note:

No. 2.



f Beethoven had intended this way of accenting—ways self-understood by the accent theory—it is rdly possible that he would have written the many rzati. Such a grotesque mannerism, which is made en more striking by the use of staccato, would make ese variations a formidable task even for a capable tuoso. But if he had written legato marks over the gle motives:

No. 3.



e result would still correspond to the older manner accentuation, while the execution would thereby be nsiderably facilitated.
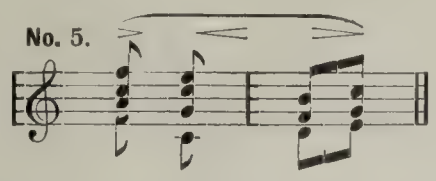
The phrasing-theory substitutes for the theory of urrent strong accents that of straightforward dynac shadings, and for each of the motives intended dently as well-understood *"single gestures of musl expression"* it makes use of a crescendo for those tes (upbeat) coming before the barline and a correonding diminuendo for those notes (downbeat) folving the barline, which form the close of the moes. Therefore, the passage would appear as follows:

No. 4.



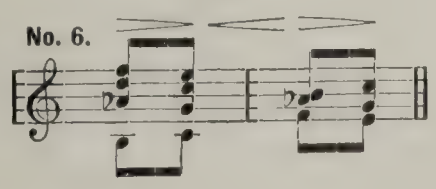
The signs < and > also mean *a slight shading of tempo*, the so-called *agogic shading* whereby notes ming an upbeat are somewhat quickened, as shown <, while > causes the merest expansion of the value of the note coming on the stresspoint, the note following the barline. If the downbeat consists of several notes, then there ensues a gradual return to that normal value of the notes which exists only at the beginning of an upbeat and at the close of a downbeat. The sforzato on the third note, as in Beethoven's marking coincides with the dynamic stresspoint as taught by the theory of phrasing. But reasons have to be given for the strong accentuation of the first note. The theorists of the eighteenth century very definitely determined as a principle relative to clearness of interpretation that the initial note of a new motive is strongly accented in those cases where this initial note happens to fall upon an important secondary beat, and there has been a leap from the last note of the preceding motive. This is a good example under that rule. But to understand Beethoven's sforzati recourse must be made to another category of accents that long have been known and classified, namely, the accentuation of dissonant notes and chords. The intelligent player would know at once that the appended direction *sf* indicates that the dissonances are to be played more strongly than their resolutions, although not quite as strongly as Beethoven calls for in the notation. No matter how one may consider the matter, it is still true that Beethoven intentionally determined a grotesque effect for this Variation, so that it is absolutely necessary to maintain a strict staccato throughout while strongly accenting the accented eighth counter to the lighter contrasting sforzati. The sforzati on the accented beats should not, however, be quite as heavy as those on the neighboring unaccented beats. Nevertheless, it would be a great error for the player to rest contented when he has simply played the one note strong and the other weak; his task is far greater than this, since while taking into account the prevailing manner of the composition as a whole he has yet to phrase the same with proper understanding and taste. Where abnormal conditions prevail, as is the case here, he must bring agogic shading into consideration. Since dissonant notes in the form of suspensions categorically include the chord of resolution, it happens that our motive of four eighth notes should not be phrased as shown by the following harmonization:

No. 5.
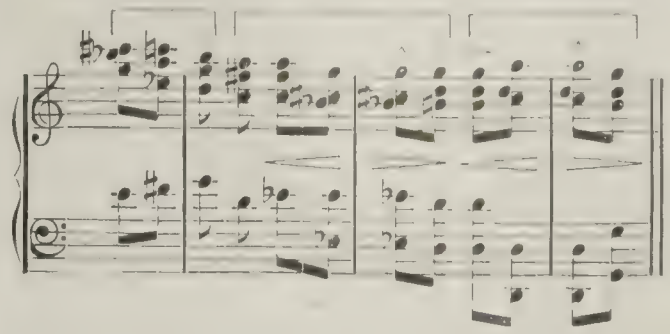


but it would be correct after the first eighth to articulate the motive into 1 + 3 eighth notes. An articulation into 2 + 2 is incorrect, because it disturbs the symmetrical construction of the motive of four eighths through a suppression of the bridge leading from the first to the second half. A still more correct way is to understand the second eighth as the concluding note of the first subdivision motive and as the initial note of the second. The place then would be read and played as follows:

No. 6.



and this continues as long as conditions remain the same. But in measures 1 — 13 and in measures 14 — 16 there are motive boundaries which differ from those already shown, and are also indicated by the harmony (not always correctly written by Beethoven—D♭ instead of C♯ in the fifteenth measure):

No. 7.



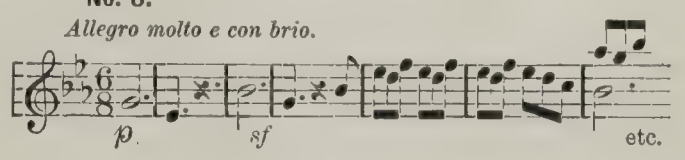
This example demonstrates that *articulation* and *phrasing* are quite different things, and that, although one may have correctly performed all that a composer has required in the way of articulation, still nothing may have been accomplished in the domain of correct phrasing.

THE DEFINING OF MOTIVES (OR THE MOTIVE BOUNDARIES).

Relative to this subject, Richard Wagner (*Oper und Drama, Ges.-Ausg. Bd. IV, Seite 219*) has defined the musical motive as the single gesture of musical expression. It is evident that any misunderstanding of a motive, be it in respect to its demarcation, or be it in respect to its inner structure and meaning, must produce a much lessened and even a false expression. Ascending progressions of tone are described in musical æsthetics as a mounting to a climax, as a yearning and as a soaring aloft; while descending progressions are comparable to a sinking to rest, to renunciation and to a resigned state of affairs—the one is *positive*, the other *negative*. Let us now examine several concrete cases and learn what they have to teach. Beethoven's Pianoforte Sonata, Op. 7, E-Flat Major begins thus:

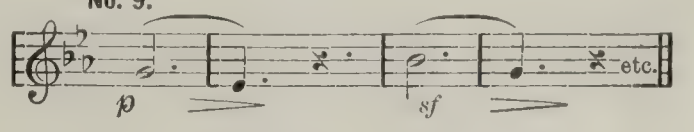
No. 8.

Allegro molto e con brio.



Beethoven has been very sparse in his use of marks of interpretation, hence the player must find out for himself whether these two first motives are to be regarded as falling, therefore, as *negative:*

No. 9.



WHERE THE DICTIONARY HELPS.

BY GERTRUDE M. GREENHALGH.

Do you use the dictionary right? Not the musical dictionary, but the good old tome of Noah Webster in its pigskin garb? Let me tell you how an English dictionary helps.

When a composer names a piece he almost always has some pretty definite idea of the meaning he wishes to convey in the piece. This is not always the case, and it often happens that some pieces which their creators term *Songs of the Sea* or *Echoes of the Mountains* might quite as well be called *Ballads of the Plains* or *Whispers from the Dell.*

However, it is a good thing to get the composer's idea. I once taught a piece to a little pupil. Its name was *Knight Errant.* When it was nicely worked up I asked the pupil to describe a *Knight Errant.* I was somewhat inexperienced or I would have told him what it meant at the beginning. I found that he had no idea what a Knight was and had some mixed up notion that a Knight Errant had something to do with a Night Errand. If you come across pieces like *The Siren, L'Avalanche, Reverie, Exile, Consolation, Dance of the Gnomes*—do not take it for granted that the pupil knows all about it. Pay a visit to Uncle Noah Webster and see how much more interested the little one will be.

Striking Modern Ideas on Music as a Curative Force

By MARY WARLOW

MUSIC as a cure for crime has been advocated recently by Marcell Sembat, a distinguished member of the French Chamber of Deputies. The psychological and physiological world is exploiting the mysterious power of music over humanity, and psychologists of international reputation ascribe marvelous therapeutic value to music and believe that it plays a part of undreamed of importance for the human race. Dr. Münsterburg says, "Experimental psychology began about twenty-five years ago; at that time there existed one psychological laboratory. To-day there is no university in the world which does not have a psychological laboratory. But laboratories for applied psychology are only arising in these present days and the systematic application of scientific psychology to medicine is almost at its beginning."

Russia has long since engaged in the introduction of music as a curative force or as a palliative force in its asylums for the insane. Similar efforts have been made in many American institutions.

By the most subtle means and most delicate instruments the experiments of the laboratory show that the slightest feeling may have its influence on respiration, on the pulse, blood circulation and the glands. Professor Elmer Gates claims that by experiment he has demonstrated that every emotion of a false or disagreeable nature produces a poison in the blood and the cell tissue; these poisons affect the health. Sorrow, fear or anger interfere with the heart action, respiration and digestion. Joy, hope or pleasure increase the flow of the gastric juices.

The fact that music has an important bearing on physical and emotional life is no new idea. It is reported that the Egyptians were the first to indicate the medicinal qualities of music. The Persians were said to cure various diseases by the sound of a corresponding string on the lute, and the Greek philosophers were not behind in appreciating the therapeutic value of music. Plato in his *Republic* goes into elaborate details as to the kind of music best suited to young men, and enunciates very definite ideas as to what modes or scales are desirable for rousing martial ardor, affection, religious fervor, etc. And did not David soothe the ill humors of King Saul with his music? The Italian peasants have long believed in the efficacy of music and dancing as a cure for the bite of the tarantula, and this has given rise to a dance-form of its own—the tarantelle. Shakespeare makes frequent reference to the healing power of music as, for instance, in *The Tempest*, when Prospero employs music to disenchant Alonso, Antonio, Sebastian and the rest:

"A solemn air; and the best comforter
To an unsettled fancy, cure thy brains."

MUSIC, THE LANGUAGE OF EMOTION.
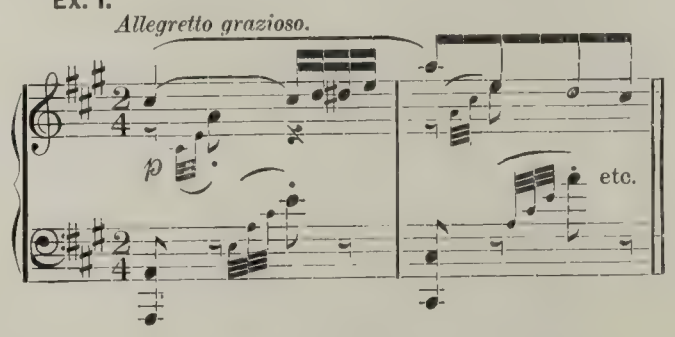
Modern composers have long been acquainted with the emoticnal effects of music—indeed, a complete knowledge of how to produce different kinds of emotion is an important part of their technique. Frederick Corder's work, *Modern Musical Composition*, contains a chapter entitled "Character—Emotional Technique," in which examples are taken from the great masters showing how they produced Agitation, Energy, Gloom, Pathos, Yearning, Pleading, etc., with a sure and certain knowledge of how to go about it. The same distinguished authority contributed an article to THE ETUDE for December, 1912, in which he touched upon this phase of the composer's work.

In order to find the effect of musical intervals upon human beings, men and women have been hypnotized, and Rilot gives the following results in his *Psychology of Emotion*, "Relative consonance and dissonance composed of major and minor thirds produce pleasurable effects on the organism independently of any other impression or æsthetic judgment."

The ergograph, an instrument for measuring the effect of musical vibrations on the body, has, it is claimed, given scientific results of importance, proving that tired muscles regain their strength and tone under all but sad music, which acts as a depressing agent. Circulation and respiration are increased by jigs, waltz music and discords, but diminished by rallentando and diminuendo passages. Intense sounds shock the entire nervous system causing muscular contraction.

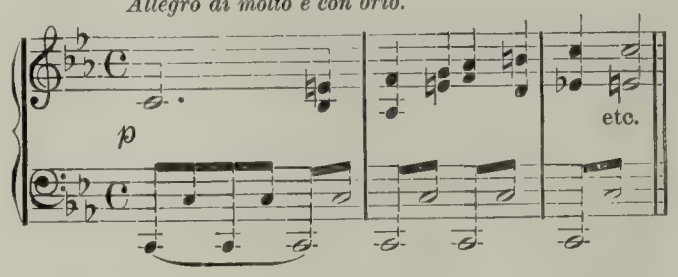
Let us examine for ourselves some of the characteristics of music so that we can better understand its effects on our own emotions. It is impossible, for instance, to listen to the following phrase from Mendelssohn's *Spring Song* without feeling something of the uplift which can easily be accounted for by the rapid upward rush of the melody and its more restrained descent like the breaking and retiring of a sea wave and by the appropriate delicacy of the accompaniments.

Ex. 1.



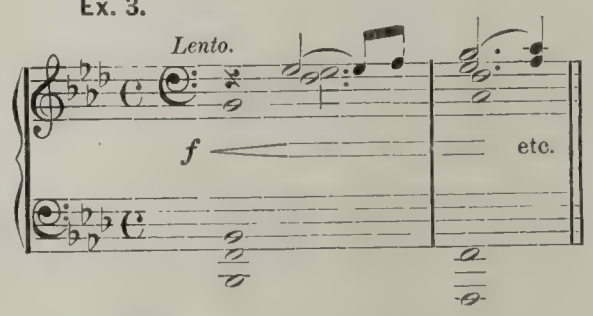
The fiery energy of Beethoven finds tremendous expression in the following passage from the *Sonata Pathétique:*

Ex. 2.



the effect of which is to imbue us with something of the master's own energy. Wagner was a past master in the use of music to depict the emotions of his stage characters. See how he gives us the despair and desolation of Tristan in the Prelude to Act III of *Tristan und Isolde:*

Ex. 3.



The slow sustained music, low in pitch, wonderfully portrays an atmosphere of sickness and of gloom. The effect on the hearer could hardly be a cheerful one.

Eminent alienists have demonstrated that with the insane, "Nothing cheers these patients or helps them to forget their troubles more readily than music. It transports them to another region for the time being, removes the cloud of depression, assuages grief, tranquilizes excitement with no ill effect. The importance of music in the treatment of the insane is a high one." Esquirol, a French investigator, is quoted in John Harrington Edwards' book, *God and Music*, as advising that—

"With the insane the musicians should be few and out of sight. The music must be carefully adapted to each patient, preference being given to pieces that had been agreeable to the individual prior to his malady. While the mental affection was acute the effect would be uncertain; but with the convalescent music would be found of real value, if not too exciting."

In a recent article upon the subject of music and medicine, the London *Music Student*, from which many of the following facts were obtained, points out that a society was formed in London in 1891 called the Guild of St. Cecilia by Canon Harford, of Westminster Abbey, whose purpose was "to furnish trained musicians who would supply hospitals and infirmaries with music for the treatment of patients under the direction of physicians." Queen Victoria and Florence Nightingale were much interested. Some of the results of the Guild were published in the *British Medical Journal*, the editor of which expressed approval, but doubted whether music could ever "charm away a tumor, or purge a tuberculous lung of bacilli," though he seemed to think it might "play an important part in the prevention of many diseases fostered by depression and fatigue." Among the results published were the following:

"First Group: One case of severe pain after crushed leg; one case of dropsy with great pain; two cases of mental depression. All kept quiet for half an hour while the music was playing, and the dropsy patient said that this was the first time she had been free from pain since she entered the hospital. Second Group: One case of melancholia; had not talked for two weeks. At the end of the *Lullaby* she wanted it played again, and talked freely for several hours. Third Group: A case of delirium tremens, very violent. Became quiet after music began, later talked rationally, and finally discoursed on 'soothing harmonies.'"

Mr. Edwards also tells us in his *God and Music* of a case in a Paris hospital where various means had been tried to cure a patient of a serious wound received in an accident—

"At length the surgeon enlisted the services of a good violin player and treated the sufferer to a musical remedy. The patient's paraxoysms ceased, and from that time the wound began to heal. The violin playing was continued at intervals until recovery was assured."

A suppurated wound was treated to a similar process—

"The instrument being played close to the injured part which was bared for the purpose. The surgeon soon observed a change. The wound assumed a healthier appearance, and the process of healing began and progressed rapidly."

Mr. Edwards goes on to say, however—

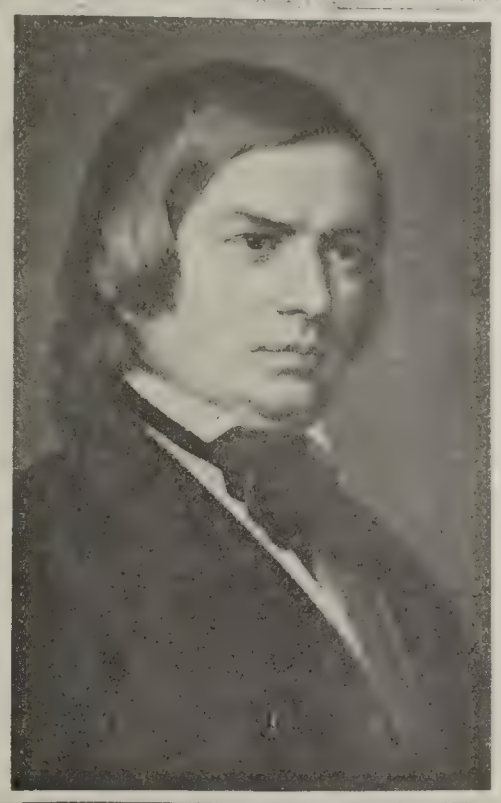
"Vibratory treatment has been thoroughly tried in the case of open wounds....without effect....The reported cures in the Paris hospital, if as stated, were caused by the influence of the mind, excited and cheered by the music over the morbid condition of the body, or perhaps, by some favorable change in conditions. Even if so, music might have part of the credit."

"Just what the therapeutic value of music is cannot be definitely stated," the London *Lancet* has said, "but it is no quack's nostrum. It is one of those intangible but effective aids of medicine which exert their healthful properties through the nervous system." The New York Commissioner of Correction has already asked for a small appropriation to pay for teaching instrumental music to the inmates of the reformatory. "Music," he says, "is extremely beneficial in the general scheme of social reform, for which this institution is established, and is necessary as part of the special reform work there."

The "music-therapist" of the future will need to be a well-paid, efficient member of society with a sense of duty towards the State no less high than that exhibited by the scientists of to-day who have proved their willingness to serve humanity to the point of death again and again. With a recognition of the medical value of music will come a higher recognition of the value of the musician. Who knows but that the musician is destined to regain the high place in the homes of the mighty that the bard was accorded in Tara's Halls? Who knows but that from the ranks of the musician-healers may spring another David to rise from soothing the sorrows of a sick king to ruling the destinies of a nation.

From his youth upwards, Bellini's eagerness in his art was such as to keep him at the piano day and night till he was obliged forcibly to leave it. The ruling passion accompanied him through his short life, and by the assiduity with which he pursued it, brought on the dysentery which closed his brilliant career, peopling his last hours with the figures of those to whom his works were so largely indebted for their success. During the moments of delirium which preceded his death he was constantly speaking of Lablache, Tamburini and Crisi; and one of his last recognizable impressions was that he was at a brilliant representation of his last opera at the Salle Favart.—*J. W. Mould.*

The Etude Master Study Page



1810—The Real Schumann—1856

"Talent labors, genius creates."

SCHUMANN'S PERIOD.

Saxony, the land of Schumann's birth, did not escape being one of the many theatres in which Napoleon chose to act his empire-making dramas. Indeed, in those days of belligerent spontaneous combustion, Saxony had its fair share of wars. But the Saxons were an extremely industrious, practical people, and with their common-sense way of looking at things did not forget to promote manufactures and commerce. Saxony became rich, Leipzig developed into one of the great marts of Germany, and Dresden, the capital, expressed the increasing wealth of the land through manifestations of higher culture. When Schumann was four years old, part of his fatherland was ceded to Prussia by right of war. Gradually the country lost its old-time identity as a fighting factor and eventually became a part of the German empire. Schumann, however, lived to see the wonderful expansion of intellectual and industrial effort in his native land. Philosopher and romanticist, he built his dream castles side by side with factories and storehouses. No composer with the possible exception of Wolf and Smetana lived so near the border line of sanity and insanity. His individuality was probably more strongly marked than that of any other master. That he was able to voice his extremely original ideas in an atmosphere tending toward the conventions of business indicates his unusual strength of character.

SCHUMANN'S ANCESTRY.

Schumann's father, Freidrich A. G. Schumann, in addition to being a seller of books, also inspired to go down to fame as an author. He wrote some few volumes of short works. His own father had been a clergyman, and from him the son had acquired a liking for the beautiful things in literature. Robert Schumann's mother (born Schnabel) was the daughter of the town physician in Zeitz. No evidence of pronounced musical talent has been discovered in his geneology.

SCHUMANN'S BIRTHPLACE.

Schumann was born June 8, 1810, at Zwickau in Saxony, where his father had a prosperous book business which lasted until 1840 under the firm name of Schumann Brothers. The whole surroundings of the great composer's boyhood were intellectual, and unquestionably influenced his later life. At the age of fourteen we find him working on the text of a book known as "Gallery of Great Men." Schumann was the youngest child of his family and became the favorite of all.

SCHUMANN'S EARLY TRAINING.

The devotion of Schumann's mother for her boy stands out through the entire youth of the master. His every step was watched by her with love and wisdom. She saw the wisdom of letting him fashion his own distinctive career even when it meant a sacrifice of her own ideals and hopes.

Schumann's first teacher at the piano was J. G. Kuntzsch, organist at the Marienkirche in Zwickau. His progress was so noticeable that after three years his teacher assured his mother that no further instruction was necessary—thenceforth the boy might continue without a master. When Schumann was scarcely seven he commenced to compose. When eleven he appeared in public at an important concert and elected to play the piano standing rather than sitting. His father planned to have C. M. von Weber teach the boy, but Weber was unable to find time to carry out the plan. When the boy was nine he heard Ignaz Moscheles play and was deeply impressed.

His general education was not neglected, and in 1828, at the age of eighteen, he left the gymnasium (Educational Institute) to go to the University. At this time the boy's pronounced talent seemed to be divided between philosophy, poetry and music. His favorite poets were Lord Byron, Jean Paul (Richter) and the lesser known Schulze and von Sonnenberg. Schumann entered the University as a student of law. His mother was determined that her son should not undertake an artistic career with its uncertainty and possible privations. Since his father had died, in 1826, the young man was obliged to look to his mother for advice.

Schumann was averse to law as a means of earning his living, and the coarseness of the student life at the University affected his retiring, chaste nature very deeply. A meeting with Heine and with the widow of Jean Paul confirmed his natural inclinations toward the art life. At the University he did little but study piano in private. During all this time he was powerfully moved by the ultra-emotional writings of Jean Paul. Indeed he became at that early age exceedingly morose over the conditions under which he was obliged to live.

SCHUMANN'S WONDERFUL LOVE STORY COMMENCES.

During the same year that Schumann entered the University he met Clara Wieck, and then and there began one of the most lovely romances of all history. Not even Heloise and Abelard, nor Saint Cecilia and Valerianus, nor Dante and Beatrice, nor Robert Browning and Elizabeth Barrett were more tender, more constant, more beautiful. Schumann became the piano pupil of Frederick Wieck, who took a great interest in the young man until the father discovered some years later that Schumann had become a candidate for the hand of Clara Wieck (born Leipzig, 1819, died 1896, made her first appearance in public in 1828 at the age of nine). Although she was not beautiful she was a wonderfully attractive child, and her remarkable playing made her a great asset to her father.

At last, 1829, Schumann, accompanied by a friend, went to the University of Heidelberg, where the professor of law was A. F. J Thibaut, whose avocation was music. The step from the hustling commercial atmosphere of Leipzig to the dreamy poetical atmosphere of lovely Heidelberg had a very important bearing on his future. Schumann interested Thibaut immensely, and the old jurist advised the young man to abandon law for music. Schumann accordingly practiced indefatigably. Sometimes he would sit at the keyboard for seven or eight hours during the day, and when he went for a journey he was always accompanied by a dumb keyboard in the railway carriage. Indeed his desire to excel led him to make a mechanical contrivance to aid in developing his hand and arm muscles. The result was that in 1830 he became permanently injured through overpractice. The tendon of the third finger of his right hand was hopelessly weakened, and it soon became evident to Schumann that it would be necessary to abandon his career as a pianist and take up that of the composer.

Meantime Schumann had succeeded in inducing Wieck to persuade his mother to permit him to go on with his musical career. Returning to Leipzig he lived in the home of his teacher until 1832, almost as one of the family. Heinrich Dorn became his teacher in composition, and Schumann gratefully recognized his assistance in later years. At this time he had already commenced to produce compositions which were attracting wide attention. At twenty-two we find him engaged upon his first Symphony (G minor), which was performed shortly thereafter at a concert given by Clara Wieck.

SCHUMANN THE JOURNALIST.

It had been Schumann's custom for some time to meet with a party of friends in a little inn called the "Kaffebaum." There the plan of starting a musical paper was evolved. At that time Germany had only one musical paper of note (*Die Allgemeine Musikalische Zeitung*). Schumann and his friends felt the time had arrived for a new music journal of more independent character. Accordingly in 1834 the *Neue Zeitschrift für Musik* was founded in Leipzig with Schumann as editor. For many years this journal continued as one of the most influential factors in the entire musical world. Frederick Wieck, Julius Knorr and Ludwig Schunke were associated with Schumann in this work, and it attracted wide attention in a short time.

It was through the columns of this paper that Schumann brought to life his fanciful society of artists called the Davidsbündler. This society included many imaginary characters, such as Florestan, supposed to represent the fiery, ardent side of Schumann's own nature, and Eusebius, which was the composer's mental picture of his gentler side. This society was named "Davidsbündler," from the idea that David's hosts were destined to slay the Philistines or those who were content with the conventional.



ROBERT SCHUMANN'S BIRTHPLACE.

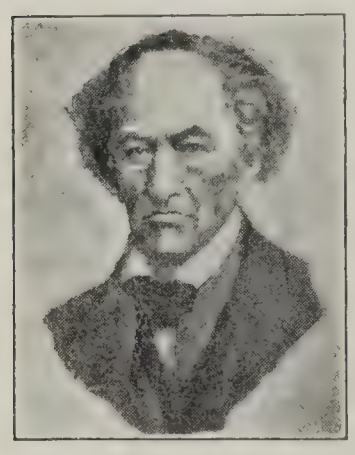


CLARA SCHUMANN AS A CHILD, A GIRL AND AS A WOMAN.

Through the *Neue Zeitschrift für Musik*, Schumann generously and zealously championed the cause of musicians who were struggling for fame. Chopin, Berlioz, Franz, Mendelssohn, Henselt and Brahms all owe a debt to Schumann's powerful pen.

SCHUMANN'S EVENTFUL MARRIAGE.

No romantic couple could wish for more eventful obstructions to matrimony than had Clara and Robert Schumann. Wieck looked down upon Schumann and thought that his daughter would be throwing herself away upon him. Schumann's means were very slight, and he strove to increase them by changing his residence in Vienna. Here, amid new sources of inspiration, his muse was delightfully influenced, but his finances remained unimproved. In 1839 he returned to Leipzig and renewed his siege upon the elder Wieck. Clara in the meantime had been decorated by many of the European courts, and Schumann felt that he ought to have some additional distinction. Accordingly he applied for the degree of Doctor of Philosophy at the University in Jena, and received his diploma in 1840. Still Wieck was obdurate, and it was not until Schumann had been obliged to resort to the courts that he was enabled by law to marry Clara against her father's will.



FREDERICK WIECK.
SCHUMANN'S TEACHER.

Shortly after his marriage he commenced to produce his remarkable songs, including *Myrthen, Liebesfrühling, Frauenliebe und Leben.* In these impassioned works we find an atmosphere of sincerity and melodic freshness that never fails to inspire. Quite different in many ways from the songs of Schubert, they represent an even more intimate and finely worked phase of the art song.

Schumann was now at his prime as a composer, and one masterpiece followed another in very rapid succession. His symphonies, his quartets, his piano pieces and his choral works met with such great success that his labors undermined his health. He rarely left home except when he went upon concert tours with his wife. They made trips to Hamburg, St. Petersburg and Vienna, and even contemplated a trip to London. In Leipzig he held the professorship of pianoforte playing and composition at the newly founded Conservatorium. His long friendship with Mendelssohn secured him the position, but it was well known that he met with but slight success as a teacher.

SCHUMANN'S TRAGIC DEATH.

In 1844 Schumann moved to Dresden with the hope of restoring his shattered health amid different surroundings. In Dresden, Schumann met Wagner and Hiller. With the latter he formed a firm friendship, but Wagner's restless temperament did not appeal to the seclusive, retiring nature of Schumann. Schumann recovered sufficiently to undertake his work again, and produced many notable compositions, including his opera, *Genovera*, his music to *Faust*, and the music to Byron's *Manfred*. For a time his former vitality seemed to be restored to him, and he conducted the male singing society previously conducted by Hiller. Schumann later succeeded Hiller as the conductor at Düsseldorf. There he found himself in congenial surroundings, but his orchestral leadership was on a par with his teaching, and Schumann could never be described as a great conductor. In Düsseldorf he produced the E flat minor Symphony and *The Pilgrimage of the Rose.* In 1851 Schumann and his family spent a short time in Switzerland. Schumann's mental decline commenced in 1851-1852. Although he was able to do some important work, his friends could not fail to notice his increasing eccentricities. He realized his condition perfectly and often suggested that he be placed in an asylum. One night he imagined that the spirits of Mendelssohn and Schubert had visited him and presented him with a theme for variations. He attempted to write these variations but never finished them. In 1854 he jumped from a bridge into the Rhine with the purpose of committing suicide but was rescued by some boatmen. Two years before his death he was confined in a private asylum near Bonn. His condition improved for a time, but it soon became evident that a desperate change had taken place. The wonderful soul that had done so much to add to the beauty of the world faded gradually away. The end came July 29, 1856. Schumann died in the arms of his loving wife. He was buried in Bonn. In 1873 a Schumann festival was given in Bonn for the purpose of erecting a monument over his grave, and this monument was unveiled in 1880.

SCHUMANN'S PERSONALITY AND APPEARANCE.

Despite Schumann's uncertain health he appeared to be strong and even robust to some. He was of medium height. He was careful in his attire and during his younger years very systematic. As age approached he became slightly corpulent. His eyes "were generally down-cast" and his face became animated only when he talked with intimate friends, although his expression was genial and engaging. His brow was large and noble, and his thick hair was dark brown in color.

It is said that Schumann's style of talking resembled a soliloquy, and he chose to speak only upon lofty subjects never wasting any of his time upon the meaningless nothings of conventional conversation. His periods of silence offended some who did not understand him, or who did not sense the bitter misfortune that was awaiting him. Schumann drank and smoked but never to excess. He was particularly fond of champagne. He was devoted to his wife and to his several children. At home he played with them as another child might play, but in the street he was almost oblivious to them. We have already mentioned his splendid generosity of spirit toward his contemporary composers.

THE INFLUENCE OF CLARA SCHUMANN.

It would be difficult to estimate Schumann's debt to his talented wife. As sweetheart, companion, mother, and even as nurse, Clara was all that devotion could demand. Her great skill at the keyboard enabled her to publish her husband's latest compositions in the concert halls, making them known far more effectively than if he had been obliged to depend upon type. It is know that she was constantly in consultation with her husband when he was composing. Like Fanny Mendelssohn (Hensel) and the wife of Robert Franz, she was gifted as a composer. Her twenty-three opus numbers include some very impressive compositions. After Schumann's death she made many concert tours and for a time made an annual visit to England, where she was received with great favor. In 1878 she became the principal teacher of piano at the Dr. Hoch Conservatory in Frankfurt am Main, then as now one of the finest music schools in Germany.

SCHUMANN AND HIS CONTEMPORARIES.

Of all his contemporaries Schumann knew Mendelssohn and Hiller best. His music was of such a kind that it appealed to musicians before it appealed to the general public. Quotations regarding him from the pens of famous musicians cannot fail to be of interest.

Moscheles. "For intellect give me Schumann. Romanticism strikes me very forcibly in him. His geniality alike is so very great that I lose myself more and more in his works in order to estimate fairly the qualities as the weaknesses of the new school."

Liszt. "He appears to us good and lovable as every sublime personality; gifted and variable like every true artist; with a predilection for digressions and surprises which denote the poet; before and above all, however, as a straight forward man in his convictions and in the manner in which he expresses them."

Grieg. "If there is anything at all that Schumann has written which has become, and which has deserved to become world literature, it is surely his songs. All civilized nations have made them their own. And there is probably in our day scarcely a youth interested in music to whom they are not in one way or another interwoven with his most intimate ideals."

Saint Saens. "The most prominent characteristic of Schumann's work lies in its color, the vitality and the penetrant charm, qualities for which alas one looks in vain among the instrumental composers who have succeeded him."

SCHUMANN'S COMPOSITIONS.

The catalogs of Schumann's works represent one hundred and forty-eight opus numbers and in addition to this twelve other numbers. This, however, affords the general reader little means of computing the quantity of his output, since several of the opus numbers represent collections of pieces and others stand for works of large formal dimensions. His four symphonies (B flat, C, E flat and D minor) have been described as the greatest examples of symphonic writing since Beethoven. His instrumental works also include several overtures, a pianoforte concerto, numerous excellent chamber music compositions, six fugues for organ, a large number of excellent pianoforte pieces, as well as pieces for violin and 'cello. His vocal works include his songs of incomparable mastery, his opera *Genoveva*, his cantatas (*Paradise and the Peri, The Pilgrimage of the Rose*), and many unaccompanied choruses.

BOOKS ABOUT SCHUMANN.

The bibliography of Schumann is quite extensive but not nearly so great as that of either Beethoven or Wagner. Of the biographies, those of Riessmann, Wasielewski and Dr. Annie Patterson are the best known in English. Selections from Schumann's *Essays and Criticism* have been translated by Fanny Ritter and are published in English. These are of exceptional interest to music students. His *Advice to Young Musicians* contains his rules for piano practice and has a very wide sale. The most recent Schumann book of note is the two-volume Litzmann biography of Clara Schumann.



ROBERT AND CLARA SCHUMANN.

A SCHUMANN PROGRAM.

		Grade
1.	PIANO DUET ..... *Joyous Peasant* (Arranged by Felix Smith.)	3
2.	VOCAL SOLO ..... *Two Grenadiers*	4
3.	PIANO SOLO ..... *Bird as Prophet*	7
4.	VIOLIN SOLO.. *Slumber Song*, Opus 124, No. 16	3
5.	CHORUS ..... *Gypsy Life*	
6.	PIANO DUET..... *Finale Etudes Symphoniques*, Opus 13	5
7.	VOCAL SOLO ..... *Ich Grolle Nicht*	5
8.	PIANO SOLO.... *Nocturne* in F, Opus 23, No. 4	5
9.	VIOLIN SOLO..... *Träumerei*, Opus 15, No. 7	3
10.	CHORUS ..... *Die Lotusblumer*	



For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belongs to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

LOOKING AT KEYBOARD.

"I am hindered in my playing by the habit of constantly looking at the keyboard. I am especially troubled when there are many skips. Can you suggest any way I can keep my eyes more on the sheet of music?"—E. R.

No one plays the piano in music of any considerable difficulty without glancing more or less frequently at the keyboard. Virtuosi who play from memory keep their eyes constantly on the keys. If you will watch them you will note that they appear wholly absorbed in their task. Only that music which you can play with freedom will permit you to avoid glancing towards the keys. Hence music that is difficult for you will not help you to overcome your fault, if such it is. You should select such music as is extremely simple for you, even to such as is confined to the five-key positions, if necessary, and rigorously avoid looking towards the keys. Students sometimes cover their hands with a cloth when trying to overcome this habit when it is excessive. If you are in fourth grade, begin with the simple studies in your first books, and gradually work your way along until you find less difficulty. Perhaps you sit too close to the keyboard. If you sit at a proper distance, while watching the notes there is a sort of half view of the hands possible, enough so that you can keep a general idea of where they are directed. If you look steadily at any object you will notice that you can see the surrounding objects for considerable distance on every side without turning your eyes. Try this also with the piano keyboard when you are looking at the notes.

FIVE YEARS OLD.

"What course of study would you suggest for children five years of age?"—F. B.

If you wish something along the kindergarten line, try that of Batchellor and Landon. Little folks should progress very slowly so far as the keyboard is concerned, lest their little muscles become permanently stiffened. The kindergarten keeps them in contact with music, and at the same time does not push them too rapidly. By the time they have arrived at a point where they may progress unrestricted they have become very good little musicians. Again, Presser's *First Steps* is excellent, but with such little tots you should hold them back, selecting many tiny but pretty pieces for them. It is better that they continue for a considerable time in the same grade, learning to play with the utmost ease, rather than try to advance them faster than their fingers are capable. To decide this matter one would need to know the children. Some are so much larger and stronger than others. Here you will need to learn to exercise your judgment. For the tiny pieces for tiny tots write to the publisher and ask for a consignment on selection, stating exactly for what purpose you desire them, and you will thus be able to find plenty of suitable material.

VARIOUS POINTS.

"1. Why is the Cotta Edition used so much for sonatas and other works?
2. What books and pieces should follow Cramer, Pischna's *60 Progressive Studies*, and Bach's *Two Part Inventions*?
3. Should Czerny's Opus 740, or Clementi's *Gradus* follow the Pischna, and which of Opus 740 should be used?
4. How shall I teach eye training?
5. What studies are best for sight reading?
6. How shall relaxed playing be taught to beginners, and also to those who have been playing for some time with stiff wrist?"—M. H.

1. Largely because it was the first completely edited and annotated edition of Beethoven and the classics on the market. When it first appeared it was a great boon to teachers who found in it phrasing, fingering, form, and many æsthetic comments on interpretation by famous pianists, the later Beethoven sonatas being edited by Von Bulow. The edition is still a very valuable one.

2. When Cramer is fully mastered Clementi is usually taken up next. Meanwhile, many pupils profit greatly by an additional allowance of Czerny, selected from his more difficult studies. Following the *Two Part Inventions* of Bach should come selections from the *Three Part Inventions*. In the issues of the past year you will find lists of Bach compositions, and the most important *Inventions* to use.

3. When Liebling has solved so splendidly the problem of which of the Czerny studies should be used, in his three books of *Selected Studies of Czerny*, it seems hardly necessary to go over the ground again in these columns. The third book contains the studies in the grade of which you are speaking.

4 and 5. You will find this question treated partly in another column. Everything one plays is good for sight reading. For the special practice of sight reading, however, I should not use etudes. Etudes are for the development of technic, muscular or æsthetic. For special practice in sight reading procure some of the collections of pieces that are now so common. Always begin with pieces that are very much simpler than your student is in the habit of studying. Teach her to look the piece over, form a conception of how it ought to go, get the tempo from the metronome if she has one, and then attack it bravely, and stop for no mistakes. If she stumbles, never mind, the special object in view is to train the mind and eye to take in the musical ideas quickly and play them without hesitancy. For practice in sight reading, nothing excels playing four-hand music. For this the standard symphonies, overtures, and classic masterpieces are admirable, increasing at the same time a student's knowledge of the world's great orchestral music.

6. Simply by teaching the beginner correctly in every particular. If all the motions are taught properly, the pupil's hands and arms will play with relaxed muscles. It is simply a question of seeing to it that correct motions are made from the beginning. Pupils who have been playing with wrong motions, must simply for a time give their entire attention to correct hand, arm and finger movements, beginning with table exercises, and working gradually into the regular routine, but this time correctly. Correct habits can only supplant wrong ones by special effort, and sometimes considerable time is necessary in the process. The frequently used phrase, "being taught over again," is incorrect, for how can a pupil be taught "again" that which he has never been taught at all? Beginning over again simply means learning that which was omitted, which in some cases is nearly everything.

THE WELL-TEMPERED CLAVICHORD.

1. Please give a list of ten of Bach's *Forty-eight Preludes and Fugues* generally considered most suitable for concert use, naming them in the order of their importance, with a few comments thereon.
2. Name a few of the Fugues and Preludes which may be played separately.—S. J.

This inquiry has special interest because it comes from South Africa, thus showing both how far reaching is the influence of THE ETUDE, and enlightening us as to the advanced musical interest that exists in that far-off country. In Europe people still imagine that Indians rove and camp in the streets of New York. We also are too prone to think of South Africa as the land of scantily clothed dark men.

For remarks on the *Well Tempered Clavichord* the foregoing inquirer is referred to the Round Table of the March, 1912, issue of THE ETUDE. In that article there was a list especially for teaching purposes. When one makes a list of those most interesting for concert purposes one enters the realm of personal taste. It is always difficult to get universal agreement along the line of individual preference. The special appeal of various musical works always involves the important factor of individual temperament. For example, Busoni rates Fugue number eight, in E flat minor as the most important. To the writer, however, there are several others that make a greater appeal. Busoni does not give his reasons for his estimate, but it by no means follows that he would consider it the most effective for concert use. It is, indeed, more introspective than many of the other fugues. The prelude to this same fugue, on the other hand, is unique among the preludes, and, in its romantic content and musical construction, is premonitory of the trend of musical progress that was to come. Rubinstein considered it emotionally of the utmost significance. It is of a nocturne-like character that makes it especially interesting to an audience, and is usually played without the fugue. One of the most interesting for public use is that marvel of delicate elfin sparkle, No. 3, followed by the quiet and charming grace of the fugue, in C sharp. MacDowell's romantic interpretation of the prelude was memorable. The fugue is not simple, and demands the utmost ease and freedom of execution in order to keep up its mood throughout. Otherwise, it becomes clumsy and heavy as the player proceeds. No. 2 in C minor is always a favorite, the scintillating legato of the prelude contrasting with the staccato of the lightly tripping fugue. The dry, uniform staccato of some editions is bad, however. The Busoni phrasing is more intelligent. When Rubinstein was in this country, a leading Boston teacher sent one of his pupils to hear especially his "model" staccato playing of this. Strange to say, and much to the chagrin of the teacher, Rubinstein played it in the smoothest legato throughout. The teacher, who knew him well, asked him afterwards why he changed his interpretation of it. "Just because I happened to feel like it at the moment," was his answer.

One of the quickest to make an impression upon the public is Fugue No. 5, in D. The rhythmic incisiveness of its subject, and the march-like majesty of its movement, which increases as it progresses, carries an audience with it. The ethereal lightness of the Prelude with its dramatic close is also very attractive. I am inclined to the brilliant Prelude, No. 21, with its daintily tripping Fugue as the next. It must not be forgotten, however, that with compositions that are on an even level of merit, it is impossible to state categorically which is of the most æsthetic importance. The charming and simply flowing grace of No. 17 in A flat will quickly recommend it to musical listeners. Brilliantly contrasting with this is No. 15 in G. A lovely idylle is No. 13 in F sharp, and one never tires of its delightful sweetness. The pastoral charm of Prelude No. 9, followed by the lively gaiety of the Fugue, should not be overlooked. A quickly appealing Prelude and Fugue will be found in the cheerful grace of No. 11 in F. If the rhythm is well taken care of it will prove popular with many who will be unable to appreciate its polyphony. This completes the list of ten asked for. There are many others which are equally "most important." There are some beautiful ones in the second book. These listed, however, are among those most used by players. As to the second question, any Prelude or Fugue may be played separately. In these works the Prelude quite outgrew the idea of a simple preparatory preluding in order to engage the attention for the more important matter to follow. In some cases the preludes are more extensive than the fugues.

CHOPIN ETUDES.

"1. In what order do you think the Chopin Etudes should be taken up?
2. What would be a good repertoire for a pupil who has finished Clementi, taken half of the first book of the *Well Tempered Clavichord*, and a few of the Chopin Etudes?" V. K.

1. The Chopin Etudes may be taken up in the following order. The Roman numerals refer to the second book, Op. 25. 2—6—9—IX—II—VII—III—I—IV 4—3—7—11—V—5—10—VI—VIII—XII—8—12—1—X—XI. These Etudes need to be gone over at least three times before the proper tempo can be approximated. Virtuosi pianists never cease practicing them.

2. The following pieces you will find interesting. Beethoven, *Sonata in C minor*, Op. 13; *Sonata in A flat*, Op. 26; Schumann, *Arabeske; Fantasiestücke*, Op. 12; Schubert, *Impromptu in B flat*, Op. 142; Schubert-Heller, *The Trout;* Bach-St. Saëns, *Gavotte in E*; Hollaender, *March*, Op. 39; E. R. Kroeger, *Arion;* Grieg, *Holberg Suite;* Chopin, *Impromptu in A flat; Nocturnes; Valses; Polonaise*, Op. 26, No. 1; Mendelssohn, *Rondo Cappriccioso*, Op. 14; Moszkowski, *Valse in A flat; Air de Ballet*, Op. 36; MacDowell, *Sea Pieces; Woodland Sketches; Serenade*, Op. 16; *Witches' Dance.*

IT is not given to all of us to achieve the highest place in the world of music. We cannot all be "supermusicians." But we can do good work, and prove ourselves, as Charles Lamb has expressed it, "a useful adjunct, if not an ornament to society."

THE MUSIC LOVER'S DIGEST

The Best in Musical Literature from Everywhere

THE ETUDE'S monthly scrapbook of paragraphs worth re-reading, selected, perchance, from yesterday's mail, from the continent, the latest book, or from some old and rare tome, as the case may be, giving our readers the cream of reading from contemporary journals in all languages, and from the most stimulating books.

Training the Musical Ear

IN addition to the ordinary study and practice that are necessary for the acquisition of technical facility, study and practice of an entirely different kind are essential for the cultivation of what may be termed the musical ear, the possession of which is absolutely indispensable. The student must be able to distinguish intervals and chords with discrimination, as well as pitch and all the shades and qualities of sounds, and must train the ear until he can unhesitatingly distinguish every degree of power, beauty, metre and rhythm. In very many cases it will be found that, while the ear can be easily trained to distinguish intervals and chords, it cannot be so easily trained in other ways; indeed those who have a perfect ear for pitch are frequently quite deaf to qualities of tone and *vice versa*. The fact is that the ear is a delicate organ which has to be very carefully treated if it is to do its work to perfection. It is an interesting fact, for instance, that in cases where the ear has constantly to convey certain sounds to the brain, its use is liable to become impaired. It is no very rare thing for the player, say, of a piccolo, eventually to become quite insensible so far as the particular register of his own instrument is concerned, as to when he is playing in tune. He can readily appreciate any mistake made by the player of a double bass or some instrument with a lower register than his own, but, so far as his own register is concerned, his ear may become worn out, so to speak. In the same way the double-bass player may be able to distinguish every difference of tone in the piccolo, and be quite insensible to differences of tone in the register of his own instrument. It is thus with the ear just as it is with the palate, which frequently becomes so familiar with certain tastes as to grow after long and constant use, insensible to certain subtle differences once easily distinguishable. —MARK HAMBOURG on "The Piano and How to Play it," in *The Musical Educator*.

"Old Italian" Violins

IN art work one encounters a great number of false productions, which with the great increase in machine made products, must find their way sooner or later to the ash heap. Indeed, who in this day is able to laugh when he discovers that something represented as real stone, turns out to be nothing more than cement. Moreover we are accustomed to find furniture declared to be genuine walnut or mahogany when it is nothing more than stained pine. However, we are coming to lay more and more stress upon articles of genuine manufacture.

Notwithstanding this, violin makers seek to produce instruments in imitation of the old Italian models. Only makers of great individuality dare construct violins to meet their own ideals. It seems a shame that the great expenditure of patience and ingenuity which makers put into their instruments is not appreciated by the public. I have found, however, that it is next to impossible to find sufficient purchasers for violins that are not imitations of old Cremona models. A new instrument remains a new instrument no matter how antique in appearance the veneer may be. The public demands the appearance of great age at once and consequently most of the violins made now are "imitation antiques," an abomination to one who loves the genuine.—Translated especially for THE ETUDE from *Kunstwart* (Munich, Germany).

Beethoven's Taste in Literature

ACCORDING to an article from the *Deutsche Rundschau*, by Professor Albert Leitzmann, Beethoven loved to read the same books over and over again. Those he preferred were three dictionaries, Latin, French and Italian, two volumes of Shakespeare, translated into German by Eschenburg, the *Odyssey* of Homer, translated by Voss, the *Diran Occidental* by Goethe; and a work by Sturm the rationalist on the essays in which Goethe, studying the nature of mankind, found himself in agreement with the French Lamarck, forerunner of Darwin. These characteristic works bear innumerable marks from the hands of Beethoven, in marginal notes of all kinds. Beethoven, to his great regret, had not any knowledge of Greek. He understood a little Latin; Italian was familiar enough to him, and he was able with difficulty to express himself in French and English. His predilections were for Greek—that is to say for Homer. He long cherished the idea of composing an opera on the subject of the return of Ulysses to Ithaca. Beethoven's state of mind is revealed to us by several passages underlined in these books, as, for instance, the following: "Too much sleep is dangerous," "My heart within my breast has for long been hardened to sorrow," "Know you a man who appears to be the most wretched of all in existence, I am his equal in misfortune." It has often been said that Beethoven was a passionate reader of Plutarch, from whom he imbibed many of his republican sentiments.—Specially translated for THE ETUDE from *Le Menestrel* (Paris).

A Remarkable Freak of Sound

PROFFESSOR QUERVAIN, of Zurich, has made a curious discovery in the realm of sound transmission that may explain a hitherto incomprehensible incident of history. Dynamite in large quantities has been used in the construction of the railroad to the top of the Jungfrau, a mountain nearly 14,000 feet high in the Bernese Alps. The professor observed that the sound of the dynamite explosions was heard distinctly for a distance of thirty miles. Then, between thirty miles and forty-four miles, the explosions were absolutely inaudible, only to be heard again beyond the forty-four mile zone.

The professor is not yet able to determine the cause of this "zone of silence," but he makes the interesting suggestion that a similar zone at Liegnitz, in Prussia, where Frederick the Great defeated the Austrians in 1760, may account for the persistence with which the Austrian general, Count von Daun, declared he never heard the sound of cannonading in spite of the fact that the roar of the Prussian artillery was heard distinctly by men further from the battlefield than was the Austrian commander. Failing to hear the Prussian guns, von Daun did not go to the aid of General Laudon, whose command might have been saved by his presence.—*The Inquirer* (Philadelphia).

The Music of the Masses in China

BY popular music, we mean the music of the theatre, the romances and songs of the streets. In order to accompany or to perform this music, the instruments most commonly employed are a moon-shaped guitar, a three-stringed guitar, a two-stringed violin, clarinet, tamborine, castanets, gongs, etc., all playing, or trying to play, in unison. It is difficult to give an accurate idea of the singing of the Celestials, and few foreigners are able to understand Chinese vocalization. The sounds appear, in fact, to come exclusively through the nose; the lips, the tongue and the teeth have very little to do, except for the pronunciation of a few labial sounds. The professional singers, like the actors, always appear to be an impoverished class, though it is with them as with us—the young men about town seem anxious to "go on the boards." At Pekin, the professionals are for the most part blind, and one may safely say that all the women artists in Canton are blind except those who perform in the lowest resorts. It is necessary to add that the majority of musicians engaged in their profession have very little knowledge of the principles of their art.—ALPHONSE MOURAUX in *Musica* (Paris), specially translated for THE ETUDE.

"When Things Go Wrong at the Opera"

ONE of the terrors of the organist's existence is the fear that during some particularly solemn or difficult part of divine service, when he needs all his wits about him, he will be afflicted with a sudden and irresistible impulse to sneeze violently. Awkward as such an occurrence might well be, it is as nothing, however, compared to the loss of voice at a singer's *debut*, which is what happened recently at the Metropolitan Opera House, New York, where a noted singer was to make his first appearance in the Empire City in *Tristan und Isolde*. Soon after the performance began the tenor, who had been suffering from hoarseness, realized to his dismay that his voice was failing him. Though he pluckily struggled through the opera, it was *sotto voce*, the *Isolde* of the occasion, doing her best to atone for the *contretemps*.

Another comical affair happened at Strassburg not long ago during a performance of *Die Meistersinger*. After the first act the *Beckmesser* of the occasion was taken ill, and was unable to continue. As there was no understudy, it seemed as if the performance must terminate incontinently. The conductor, Hans Pfitzner, a well-known continental composer, was, however, a man of resource, and saved the situation. He hastily got a clean shave and, after duly making-up, himself appeared as *Beckmesser*, scoring a great success with the audience.

The note of tragedy is not wanting in the latest example of operatic mishaps. At Vienna a singer was called upon at short notice to sing the part of *Valentine* in *Les Huguenots* in place of the announced singer who was indisposed. The singer was hoarse, and her voice failed her in the high notes. During the third act the audience became tumultuous, and angry shouts were flung at Herr Greger, the opera director, whom the public believe to be in the habit of disappointing them, by allowing unknown strangers to appear in place of promised artists. Unfortunately the singer took the disapprobation to herself, and while the fourth act was in progress the *Valentine* was behind the scenes in violent hysterics, having endeavored to commit suicide with a hatpin. The doctor pronounced her out of her senses owing to extreme excitement, and she was removed to a sanatorium.—*The Musical News* (London, England).

How Richard Wagner Borrowed

NOT a very lovable or even a very estimable character was Richard Wagner; he was a colossal egotist, he was something of a libertine, and his constant borrowings of money have pained even his most ardent admirers. Wagner explicitly declared that money making was not his business in the world, but creating; and he had the lordly notion that the world should provide him with a handsome income simply because he was a genius. In 1855 he had an invitation of a very lucrative nature from New York, but he declined it with an airy "Good gracious!" adding that "such sums as I might earn in America people ought to *give* me without asking anything in return beyond what I am doing." Out of this magnificent belief in himself came hundreds of begging letters. He borrowed from Liszt, from Wesendonck, from the King of Bavaria—from anybody and everybody who would lend to him. His published letters to the Schott firm contain frequent requests for money advances and loans. On one occasion the firm replied that they could not grant what he wanted, and added "that only an enormously rich banker who had millions at his disposal" could satisfy his needs. Yet Wagner could calmly tell his friend Roeckel that he asked nothing from the world but that the world would leave him unmolested, granting him only leisure and peace of mind for his work, a willing servant and a dog!

What makes his eternal borrowing more ignoble is the fact that he spent so much of the money thus obtained on personal luxuries. He was a very fastidious person, was Richard Wagner. He must be well housed, have rich colors and harmonious decorations before his eye and artistic furniture about his rooms. He must have rich garments, too; and we know the absurd sums he spent on the silken robes specially made for him by an expensive Viennese dressmaker. "I cannot live like a dog," he said. "I cannot sleep on straw and drink bad wine. I must be coaxed in one way or another if my mind is to accomplish the terribly trying task of creating a non-existent world." And in order to get the coaxing, he borrowed money!—J. CUTHBERT HADDEN in *Musical Opinion* (London, England).

The Technique of Teaching

A TEACHER who would stop simply with the acquisition of the subject, and take no thought as to how it should be interpreted with reference to the needs of the particular class, would be doing the same thing that a Paderewski might who mentally grasped the thought of the composition, and knew just how it should be performed, but did not trouble himself to learn the technique necessary for its presentation. In other words, there is a difference between knowledge of a subject and the ability to put it before others. A great many people think that when a person knows a subject he is prepared to teach it; but from the teaching point of view he is only ready to begin his professional preparation. His peculiar technique, that which justifies his being called a teacher, lies in his ability to impart knowledge.

It is quite possible for a person to have a special gift for imparting knowledge—a sympathetic appreciation for the needs of the learner, enabling him to become a brilliant teacher after he has learned his subject. But even under these conditions such a person obtains his skill, not at once but through the opportunities he meets in teaching.—C. H. FARNSWORTH, *Adjunct Professor of Music, Teachers' College, Columbia University, in "Education Through Music."* (Permission of American Book Company.)

Logic and Music

LOGIC is the enemy of musical originality, and the French mind, being the most logical in Europe, at first refused Wagner, who was a musical Goth, and, for a time, resisted Offenbach, who was a musical Visigoth, for both were Germans. But music defies logic and ignores reason. It did in France what literature could not do, and the more people boasted of their Voltairian scepticism the greater the attraction they felt for the new musical modes of expression.

Rousseau was the first modern writer to defy French logic and begin to talk about Nature as a poet-musician would talk about flowers, bees and birds. He was the first modern to attain a universal psychic rhythm by words. He was the first to make literature musical. This was his secret. Voltaire, devoid of the musical sense, remains but a catchword for people whose souls are like dried parchments for the shibboleths of negation, while the rhythmic vibrations set in motion by Rousseau still continue. He did what French poetry failed to do because of the bondage placed upon it by logical form and the restrictions of Latin art. He turned on the facets of inspiration and let the musical waves descend from a mountain of emotional rhythm which inundated two continents, fertilizing the intellectual deserts of the Gaul, the Teuton, the Slave, the Anglo-Saxon and the Anglo-American.—FRANCIS GRIERSON, in the *Oxford and Cambridge Review* (England).

A Royal Composer

WHEN King Henry VIII come to the throne of England he was everything that made the ideal king in the eyes of his people—young, handsome, well versed in the liberal arts and sciences, a sportsman and a knight in the true meaning of the word. The king's reputation had traveled to the uttermost confines of Europe; there was not a musician—not even the one employed in the remote chapel of some petty prince—who did not know that Henry of England could speak four languages, played well on the keyboard and lute, and sang at sight. His compositions were well-known, and it is not surprising that the more enterprising of the instrumentalists thought they would find a grateful field for their endeavors at Henry's court—and they were not disappointed. But they were not kept idle. On one occasion the late organist of St. Mark at Venice, Dionysius Memo, was kept at his manuals for four hours on end for the king's pleasure.

Henry had a charming method of securing the best voices obtainable for his chapel. A child with the necessary vocal qualifications, being located, was immediately pressed into service by the persuasive means used by the press-gang for the army and navy at even much later periods. But the plight of these "pressed" choristers was by no means terrible. A good education was assured them; they were given scholarships at the universities, and, when their voices broke, positions as Gentlemen of the Royal Music or other forms of State employment. Their parents also frequently received monetary rewards. Thus we find that on one occasion a stranger was given about $200 for a child "bought" by the king, and on another a woman received a New Year's gift of about $5 for having supplied two children. But besides a general education, these children received all their musical instruction for nothing, and were clothed, fed, and housed at the Royal expense; and many of them rose from lowly circumstances to high and honored positions by these means.—*The Monthly Musical Herald* (London).

Chopin's Wonderful Melodic Gift

THE history of the art of music knows no greater example of conception of spiritual meaning in short form than that represented in the Mazurkas and in the Preludes of Chopin. In twelve measures of his enchanting music he can depict a tragedy. With his miniatures he revolutionizes music. The desire to do and the ability to do were one in his case. He shot true to the mark without ever taking aim. He worked through a new, ardent and intoxicating melodic system, through harmonies in which creative originality and arbitrary rules separate, in which a clearness of line worthy of a Raphael vies with a meaning as tumultuous as that of a Vulcan. At the zenith of his flights he speaks not in tones but in the voice of thunder. He has discovered the dynamite in music, and with this colossal power describes his personality to the world hereafter. In the magnificience of the tropical night of his nocturnes or his preludes one seems to hear the melodies tumbling over one another like moon moths around the flame of his soul.—Free translation from an article by MORITZ ROSENTHAL in *Der Zeit* (Vienna, Austria).

The Child's World of Dreams

To the child of the kindergarten age the world of imagination and the world of fact are one. For him a block is a sofa, a cow, or a railroad train as the spirit moves. Napoleon boasted that he made marshals of France out of mud. The child daily performs the more difficult feat of making delicious pies out of the same material.

At about six years old there comes a change. The child is disillusioned; he can no longer be a mother, a horse, or a schooner yacht at will. The world of imagination and the world of reality have fallen apart. But imagination still survives, and has an essential part in the child's life and growth. It is the medium in which his ideals and aspirations first take form.

Imagination is to be cultivated first by respecting it during the kindergarten age. Very important is the use of symbols, which close the vista of the imagination, occupying in the mind the place where distinct conception leaves off and the sense of the infinite begins. Above all, imagination should be cultivated by fairy stories, heroic tales from history, and more especially by myth and legend, which are truer to the human soul than history. Literature presents to the child not merely his individual ideal but that of the race, bringing to him all that the poets have sung or the prophets divined of man's true destiny.—JOSEPH LEE *in an address before the National Educational Association.*

THE ETUDE will be glad to have its friends send clippings or paragraphs suited for this department. Always mention source.

What Does it Mean to Practice?

By MADAME A. PUPIN

MANY teachers enjoin their pupils at the close of he lesson to be sure and practice well before the next esson. The pupil says "yes," and believes that she vill do so. But does the teacher know that she will. ır is she sure the pupil knows what it means to ıractice?

Practice has an aim. One practices to secure certain esults. If the result be not secured, the practice has ıeen imperfect or inefficient. I heard one teacher say o a pupil, "Julia, you cannot play this piece at all. I lon't believe you have practiced it since the last lesson. Did you?" And Julia, who remembers the weary hours vhen she watched the minute hand revolve around the ace of the clock, answers tearfully, "Yes, I did. I ıracticed lots."

The teacher was expecting Julia to read this piece t sight, left hand notes written on the bass staff, right ıand notes in the treble staff, hold her hands properly, et the fingering right and keep time. Julia could not hink of so many things at once and her progress was series of stumbles and mistakes. As the teacher *ave* the lesson so had Julia *practiced* it: stumbling hrough the piece from beginning to the end.

I was once visiting in a large city and heard a well-nown teacher giving lessons in the next room to me. His pupils played very mechanically every four meas-ıres four times, as if they were written one after he other without a break, and then went on to the ıext four measures. It struck me as an odd thing to lo, but I saw they gained a kind of certainty by the epetition.

LEARN A LESSON FROM THE ARTIST.

With perseverance anything may be acquired, either vith difficulty, or by easy methods. Why not find the asier way? When you hear a great artist play in a oncert, you know he is not thinking of how he is ıolding his hands, or of his fingering, or of his notes. He has trained his hand so that it does all this of tself. Why not learn a lesson from the artist? Can young student learn to play with the certainty and ase of the artist? He surely can: it depends mainly ın how he practices. The teacher is often to blame or giving the pupil too many things to think of at ınce, and expecting the pupil to play in a tempo which orbids the possibility of thinking of all these things.

Let the teacher give a practicing lesson, that is, make he pupil do in the lesson what she must do at home. The teacher must not make the pupil read through her ıiece, both hands together. She could not learn it in his way any more quickly than she could learn a hapter in the Proverbs of Solomon, by reading it hrough from beginning to end.

The lesson begins thus: "Now, Jennie, play these our measures with the right hand alone, four times, nding with the first, or rhythmic, note of the next neasure. Play so slowly and carefully that you will lay the right note and the right finger, and, if possible, ːeep perfect time." When Jennie has done this, the eacher tells her to play the next four measures four imes, beginning on this rhythmic note and ending on he first, or rhythmic, note of the ninth measure.

It may interest the pupil to explain, just here, what s meant by a rhythmic note, by showing where the tress comes on the syllables in poetry:

"Se*rene* I *fold* my *hands* and *wait*
Nor *care* for *wind*, or *tide*, or *sea*."

Here the stress comes on the second, fourth, sixth nd eighth syllables of each line.

"At the *close* of the *day* when the *ham*let is *still*."

Here it comes on the third, sixth, ninth and twelfth yllables. The rhythmic note in music is usually the ırst note in the measure, and corresponds to these ines:

"*All* is *yours*, 'tis *but* by *asking*
Ere you *send* your *silent plea*."

After the pupil has played these twice four meas-ıres, the teacher asks her to play the whole eight ıeasures four times; recommending, however, that at ome she play eight repetitions instead of four.

Now what has been the result of these repetitions vith one hand alone?

First. The pupil has not felt hurried nor anxious, for she has had to give her attention to one hand only.

Second. Passing over the same notes four times, she begins to recognize them. She does not wonder what note belongs on this line or that space, for, by an unconscious mental process, she observes their relation to each other.

Third. By repeating these short phrases, the fingers have gained the impulse to go to the right key.

It must not be forgotten, that rapid and correct playing is the result of giving the fingers the right impulses. A lady once said, "My fingers go every which way," to which I replied, "Your fingers do not know what way you want them to go. Take a short passage in one hand, and make your fingers, by the force of your will, to move in exactly the same way for fifty times. You have then created impulses in these fingers to move in that way, and that way only." She said it was the greatest revelation she ever had from any teacher.

I have often said, if any one could play the scale of eight notes with right hand, as it ought to be played, he could play anything in piano literature. The meaning was that he had learned to control his fingers, so that they obeyed his will. This is the great secret. I wrote this to another teacher, who evidently thought it was a very trivial thing to pay out dollars for. But had he practiced and made his pupils practice that scale, according to my directions, both teacher and pupil would have been delighted at the result.

RAPID PROGRESS.

I once said to a lady, "I can begin a pupil on a piece at fifty notes a minute, and at the fifth lesson make her play it at five hundred notes a minute, smoothly and without effort." She looked at me in silence for a minute, and then said somewhat indignantly: "How can you make such a statement. It is impossible." I replied, "Not so. I have done it often." I did not mean that I had made a pupil play *a whole piece* perfectly in that short time. If you select an Etude-Caprice like *Feu-follet*, by Prudent, or *Titania*, by Lefebure-Wely, or any piece which has the same kind of a movement from beginning to end, and will make the pupil play four measures with right hand alone, counting four to each note, if necessary, so that he may be able to think—*raise each finger to the same height: drop down on the middle of the right key; get the same quality of tone from each finger: prepare the next finger to fall on the next key*, etc.—you train his mind to think slowly. He may have to do these four measures sixty or one hundred times before he can think more quickly, and thus play more quickly. If this work is guided by a metronome, and he never plays faster than he can think, he will find, sooner or later, that he can do this without thinking, for the fingers have gained the impulse to play in a certain way, and to do it in that way unconsciously as it were: that is, a habit has been established. The pupil knowing the process by which he arrived at this surprising result, can learn the rest of the piece in the same way.

PRACTICE WITHOUT STRAIN.

This slow and careful beginning is often very taxing to a pupil's patience, but it requires equal patience on the part of the teacher. The difference is the teacher knows what the result will be if the pupil is obedient; while the pupil, not being able to see the end from the beginning, is often apt to rebel. But having once attained such satisfactory results, he is more inclined in future to "make haste slowly."

What then does it mean to practice? First, know what you want to do. Take a few measures with one hand, and by playing slowly, carefully and attentively, make it go the way you want it to go, and play it with increasing speed (with metronome) until it goes of itself. When you want to add the other hand, begin again slowly. Do not force yourself to increase speed. Some people think the metronome is used chiefly to force yourself up to higher speed: but it performs an equally valuable work by holding you back.

Practice should always be without strain. When you can play a piece, by telling your fingers to play it, you may breathe into its notes and phrases any inspiration you will.

CHORDS that vibrate sweetest pleasure
Thrill the deepest notes of woe.

—*Burns.*

IN DR. HARMONY'S DOORWAY.

BY M. D. KROMER.

DOT knew every house on the street between the studio and her home, but this building was new, it had grown up in an hour. Dot's father told of "towns that grew up in a night"—so why not houses in an hour? It was not there when Dot went to the studio, now it was complete, even the electric sign over the doorway: it was a fascinating sign, a line of music, then a name alternately flashing into sight.

"That's from Weber's *Oberon*," said Dot, proud of her ability to read in the language of music.

"How perfectly horrid," she continued aloud as the name, Dr. Harmony's Sanatorium, appeared, "to use that beautiful melody for an advertisement."

"Tut, tut," said a voice from the doorway, "You would not write to a Frenchman in German. One must use the language most familiar to those addressed."

Dot had been so busy with the sign she had failed to see a dignified old gentleman, garbed as a priest, standing in the doorway. Now before she could answer him a procession of big-headed children came down the street, led by a sweet-faced lady.

"Ah, the poor little lost notes!" said the old gentleman. "How busy Sister Cecilia has been," he continued, as the procession entered the sanatorium.

"I thought sanatoriums were for sick people, not lost children," said Dot.

"Of course sanatoriums are for sick people," said the old gentleman, crossly; "don't you know that Papa Tonic's and Mama Dominant's nervous prostration will be greatly alleviated by Dr. Harmony's restoration of their lost children."

"I thought you were Dr. Harmony," said Dot.

"No. Dr. Harmony is a wonderful fellow, though a trifle too full of theories; still, his laws of musical hygiene should not be disregarded. Papa and Mama Scale come to him to straighten out the kinks in their family groups' digestive organs, and Harmony, the clever fellow, knows at once whether they need a *sharp tonic* or should lead a more *natural* life; here in his sanatorium he gives treatment to eliminate the evil of discord, his is 'all triumphant art, but art in obedience to law.'"

"But who are you?" said Dot.

The old gentleman smiled and said: "I am the Master of Dr. Harmony's patients. I, through my keys, use their sounds to send forth to the world the message of my soul. Give to me one note of the scale 'I mix it with two in my thoughts and there!'"

Then came from somewhere unseen, music; beautiful, wonderful chords and tender melodies.

"I know you now," cried Dot. "You are Abt Vogler."

"George Jos. Vogler," corrected the old gentleman.

The electric sign over the doorway grew so bright it hurt Dot's eyes. She rubbed them hard and then realized she was sitting up in bed, the sun shining in her eyes.

"Aunt Nell better not take you to another meeting of the Browning Club," said mother, "if it's going to make such a sleepy girl of you."

"But I had a lovely dream, mother," said Dot.

MARK HAMBOURG ON THE USE OF THE PEDAL.

ANTON RUBINSTEIN once explained to his pupils that pedal in pianoforte playing was the soul and life of sound, since it beautified the tone of the instrument and created many effects which would otherwise be quite impossible. Artistic pedaling is, in itself, a very difficult art, and requires considerable knowledge of harmony and musical form, as well as a highly developed musical taste. It would be easy to write at considerable length upon the subject, but for our present purpose it will suffice if I mention the following essential rules:

(1) Never use the same pedal for different harmonies.

(2) Never use the same pedal for two different phrases.

(3) Do not use the pedal at the end of a phrase unless there is some special use for it.

(4) Use the pedal for long melodic notes. In such cases I always use what is known as the "retired pedal," that is to say, depressing the pedal after striking the note.

(5) All foundation notes of chords require separate pedaling.

(6) The use of the pedal is very important in climaxes.—From an essay on "The Piano and How to Play It" in *The Musical Educator.*

THE PUPIL WHO ARGUES.

BY HARRIETTE BROWER.

She is a charming girl to look at, with her golden hair, deep violet eyes, and innocent air. She is really only a child. I greet her cordially as she enters, and make some pleasant remarks about the weather or her studies adding that I am sure she has prepared a good lesson for me.

"I have *tried* to learn it," with much emphasis.

"If you have really tried I'm sure you have succeeded."

We begin. It is a simple etude, taken up some months ago, before the summer vacation, and never completed. I soon discover she is trying to play from memory, as she never looks at the page before her but only at the keys. This answers very well for four or five measures, then she hesitates, puts her finger on several different keys to test the tones, and comes to a standstill. I ask her why she does not look up at the printed page and see what the notes really are.

"Because when I look up there I can't see what keys to play at the same minute, and mother says I must only do one thing at a time."

"Your mother did not say that about music, I think, for she plays the piano herself, and surely knows we have to do several things at once when we play a study or piece. That is why music is of such benefit to you, mentally. In the beginning, you remember, we did but one thing at a time; now we have to do three or four. So you have to be wide awake and keep your mind on what you are doing."

We begin again not once only but several times over for each time there is some grave error to correct.

"Why do you close your hand and play those single marcato notes with one finger? You remember when we use but one finger at a time, the other fingers are to be held in correct position, ready for instant use."

"But I like to close my fingers: I think it looks silly to see them raised or sticking out!"

After a prolonged struggle with the little etude, I desist with the remark: "Bring this to me well learned for the next lesson."

"I *tried* to learn it, but three days I couldn't practice at all."

"How is that possible?" I enquire in astonishment.

"One day mother took me down town shopping; another day I was invited to a little friend's house, and yesterday the floor was waxed and I couldn't get to the piano, nor to the clavier."

ENDLESS EXCUSES.

"And there were no moments in the early morning nor in the evening which you could devote to your piano lesson?"

"No, mother wants me to go to bed early, but she only calls me in the morning just in time to get my breakfast and get ready for school." It is always a mystery why one school girl has absolutely no time for piano practice, while another, situated in the same way, will manage to put in two hours a day. The cause can be referred back to the mother in each case.

"My teacher in school," added this hopeful pupil, "tells mother I must have an hour of play every day, or I'll be good for nothing."

I wanted to retort that, in my estimation, her whole life was one long play-day, but I restrained myself.

We take up the piece next. I had requested her to study the expression marks and shade her playing; but seemingly to no purpose, for the piece was all on a dull level of monotony.

"Did you practice this passage *forte*, as it it marked?"

"I don't like to play loud, so I put on the practice pedal; mother wants me to use it, because she doesn't like to hear me practicing and says it may disturb the people next door." (What sins that practice pedal has to answer for).

A couple of old pieces are taken up, and as they have been gone over somewhat fewer than a million times all in all, they are played quite respectably. I am encouraged and decide to reward her with a piece she has long been wishing for which is a little more difficult than any yet attempted. Will it prove a powerful incentive? I hope so. I tell her I want it learned in three weeks; though I realize as I say it that a dynamite bomb could hardly induce her to learn one in as many months.

"Will you please play it over for me?"

"Certainly, after you have studied it."

"I'll ask mother to play it then."

"I do not wish it: we have now gone over a part of the piece with each hand alone, and you are to practice it in this way—on the clavier first—before putting the hands together."

You will say I am up against it with such a pupil. I feel I am up against the mother as well. All the more so as I have tried to do my duty by that mother. I explained the work to her at the outset, and had her present at all the beginning lessons. It worked very well at first; then she missed a lesson or two and after that declared that the child was already beyond her!

This is no abnormal case, nor a composite one: it is taken from life.

You, no doubt, have had just such cases, fellow teachers; pupils and mothers who at times try your souls and wear out your patience threadbare. But if our work were absolutely easy we should never have the triumph of overcoming obstacles; we should never develop resourcefulness nor learn how to handle all sorts of mentalities. Each new pupil presents a new problem, another world to conquer. We must by patient perseverance and kind helpfulness win the pupil *and* the mother, to see the rightness of our requirements.

STUDYING BACH'S SIMPLER WORKS.

BY E. J. DECEVEE.

It is difficult to think of Johann Sebastian Bach without realizing at once that the most important element in the performance of his works is the cultivation of "legato" playing in all that the highest meaning of this term implies. In any one of the "Little Preludes and Fugues," for instance, the different voices are interwoven and so independent of each other that if the legato principle is neglected the whole composition may become a meaningless jumble.

The study of Bach under competent guidance is incomparable for making the finger muscles strong and at the same time delicately susceptible to the least shade of dynamic and rhythmic differentiation. Bach's music, like the master himself, is full of strength, vigor and masculinity. "Fairy fingers" are hardly the ones for the interpretation of the sturdy music of the masterly old cantor of the Thomaskirche.

How may this strength be developed? Let us look through the *Little Preludes and Fugues* (or as they are sometimes called, *Fuguettas*) and observe what they themselves reveal. You will notice that the first prelude is very simple in form and structure. It consists of two themes, not in striking contrast as in the case of many other works of Bach. Also, unlike most of Bach's preludes, this one is somewhat slow and sedate, yet the movement must not resemble the gait of an old woman, but should rather be just a comfortable speed. The technical difficulties seem equally divided between both hands, and not as is the case with a great many piano pieces, given wholly to the right hand. Bach is always very particular not to develop one hand at the expense of the other. Indeed, the very fact that the left hand, sooner or later, will be obliged to do very much the same thing that the right hand has done is one of the reasons why Bach's works are so helpful to the piano student.

Notice the figure in measures twenty-three and twenty-nine in the first prelude and then see how the composer practically turns it upsidedown in the left hand part in measure thirty-three. This principle of inversion is extremely interesting, and it will pay the student to look for it.

The reason why so many people develop a distaste for Bach is because they hear his music played after the manner of technical exercises. Try this experiment: Place an accent upon the second beat in each measure for the first eight measures and note that this seems to be just the thing needed to heighten the melodic effect of the theme and provide contrast. Again in the ascending note groups you may venture a slight crescendo, and in the descending note groups a slight diminuendo. Mark the effect. Accent is the life of music just as it is the life of speech. Accents are not distributed in any capricious or arbitrary manner in Bach's music.

What would you suggest as the reason for placing an accent upon the E in the twenty-first measure? If it were not as placed the figure in the bass would assume undue importance. Throughout this Prelude you will observe that an accent is, or should be, placed on the second note of the theme wherever it occurs, as in measures 1, 17, 19, 21, 23, 25, 39, 45, 47. This Prelude may, therefore be said to be emphatic; its compelling insistence is most noticeable, just as in the phrase "I AM," with a strong accent on the second word. Now in phrasing you must endeavor to find out just what the important note in the phrase is. If I should say to you, "James, you must practice," and wished to convince you that I meant business, I should probably place considerable emphasis upon *"must,"* but if I found that you had done so and failed to know your lesson I should emphasize *"practice."* You see, therefore, that music is just another form of speech—a kind of universal language.

Now Bach will be valuable for you if you approach his music from this standpoint. If you will look over the little Prelude again you will notice that, although the left hand is furnishing the harmonic basis for the right, it is yet interesting in itself. Play the bass part in the measures 20 to 24. While these measures seem to suggest an independent theme, they are really but answering phrases of the original theme very slightly embellished. You will notice this particularly in measures 38 to 41, but more especially in measures 44 to 48. We have dwelt thus far upon the musical content of this piece. From the standpoint of technical value we would suggest that you play the Prelude through three or four times with each hand, so that you may note carefully where the theme predominates, and thus keep it well in the foreground. Raise the fingers rather high, but do not thumb the notes out, in the manner of a stab touch, but rather make them sing—use tone pressure.

After you have concluded this little journey through Bach land the guide hopes you will undertake many similar little journeys and assures you that the great master will have a splendid feast prepared for you.

SHORT CUTS TO ACHIEVEMENT.

BY HERBERT J. WRIGHTSON.

Not long ago the writer was conversing with a music teacher who had prepared a new text-book of harmony for the use of schools. The principal feature of this work seemed to be, according to its author, that it would be welcomed by the large number of students who did not really desire any theoretical knowledge but who were required to study "harmony" in order to complete some course.

There is a certain humor in this situation which struck the writer at the time more forcibly than the serious side also involved. Here was an effort to accommodate a purchaser of services, if not of actual goods, by giving him as little as possible for his money, the hypothesis being that the student wished to obtain a diploma or certificate of some kind, indicative of certain achievements, but desired to do so in the quickest and easiest manner possible. The acquiring of ability was of less interest to him than the short cut to apparent standing.

While the writer would be loath to admit the general truth of such a hypothesis, there is about it nevertheless a substratum of fact. The pressure of competition and the nervous haste of the present day are such that the student is apt to think there is no time to do things slowly and thoroughly. Yet thus, and thus only, are all important works accomplished by either man or Nature. There are few short cuts that are any real saving, for what they gain in one way they lose in another and probably more significant one.

WORK COUNTS, NOT DIPLOMAS.

While a diploma is a valuable asset and can only be obtained from institutions of reputation by genuine and thorough work, the examples of most of the famous composers show us that collegiate degrees are not even an important factor when it comes to real greatness. The student, more than any other, should consider well the fact that in actual life it is what a person knows or can really do that counts, and not so much what he is merely said to have done, or "did know." Misapprehension on this point is apt to lead to the aspiring one's getting a wrong estimate as to his own value, and later making the discovery that despite "get-there-quick methods" his early years were wasted.

"When all is said and done, the highest in art is not for the artist and the art lover alone, but for mankind."
—Moritz Hauptmann.

Study Notes on Etude Music

By PRESTON WARE OREM

NACHTSTUECK—R. SCHUMANN.

After Mr. Stojowski's masterly analysis of this popular composition, in another department, but little more remains to be said. In order to play Schumann understandingly one must study the man himself, the "romantic period" as a whole, and those things for which both stood. Schumann as the founder and editor of the *Neue Zeitschrift für Musik* wielded a trenchant literary pen in behalf of his own theories and aspirations, and succeeded in placing general musical criticism on a very high plane. His collected writings, published in book form, should be read by all music lovers and students.

WARUM?—R. SCHUMANN.

This is one of the most famous Schumann's shorter pieces. It is taken from the *Fantasy Pieces*, Op. 12, which are among the most effective and best known of his pianoforte works. They are varied in mood, fanciful in character, and strikingly original. Warum? (Why?) is an impassioned lyric, expressing the question implied in its title, with an undertone of sorrowful longing.

SPANISH DANCE—M. MOSZKOWSKI.

Moszkowski's great early popularity is founded largely upon the *Spanish Dances*, originally composed for four hands. These have been played almost universally, and have been arranged for all sorts of instrumental combinations. As transcribed for piano solo they are all very effective. No. 2, in G minor, which has always been a favorite, is especially telling as a solo. It must be played in such a manner as to bring out the effects borrowed from the four hand version: the important inner voices, the counter-themes, etc. The first portion is languorous and dreamy; the second section, fiery and dashing.

SCENE DE BALLET—G. LAROSO.

This is a thoroughly modern *ballet* movement, in brilliant style. Although pianistic throughout, it seems to suggest certain orchestral colorings, and this fact should furnish the clue to the interpretation. The bell-like effects in the first theme are in keeping with the character of the piece. It is suggested that the grace notes in this portion be played immediately before the beat, in each case, in order that the principal melody tones may be heard on the accents. There is a decided revival of interest in the *ballet*, and in all sorts of dancing in evidence nowadays, and, consequently, we may look for original developments in the music of the dance.

THE VIVANDIERE—L. SCHYTTE.

A very large number of graceful and effective compositions for the pianoforte testify to the industry of this well-known Danish composer. Many of these pieces have become widely popular. *Vivandiere* is an excellent specimen. It is very appealing, with its jaunty martial rhythm and good-humored lilt. A *vivandiere* in the French army is a girl or woman who supplies provisions and liquid refreshments. Her dress is usually a modification of the uniform of the particular regiment to which she happens to be attached.

WILHELMINE—A. STRELEZKI.

Anton Strelezki is an assumed name of Arthur B. Burnand (1859-1907). This talented pianist and composer was a most prolific writer in all forms. In later years he wrote under the name of Stepan Essipoff. *Wilhelmine* is an excellent example of a minuet in the old style, the type of minuet, by the way, popularized by Paderewski. The old minuet was as unlike most of our modern dances as it is possible to conceive. It consisted of a number of deliberate and stately steps and posturings by dancers arranged in pairs and in groups. It was, preëminently, a dance for kings and courtiers. In playing characteristic pieces of all types one should always endeavor to form a mental picture of whatever they are intended to suggest or to illustrate.

VALSE PIQUANTE—G. D. MARTIN.

In *Valse Piquante* we have another fine example of Mr. Martin's work. The taste and genius of this talented American writer seem to tend chiefly towards brilliant waltz movements. Mr. Martin tells us that he has a real personal enjoyment in creating these pieces. *Valse Piquante* lies well under the hands, but it will require deft manipulation and a clear and agile finger technic, also, a good singing tone.

GAVOTTE—GLUCK-FERBER.

Christoph Willibald Gluck (1714-1787) was a renowned dramatic composer, the direct precursor of Weber and Wagner. He wrote many operas and music dramas, several of which, notably *Orpheus* (written in 1762), are still performed. The *Gavotte* now under consideration is taken from *Iphigenia in Aulis* (1774). The concert transcription of this same gavotte by Brahms appeared in THE ETUDE several years ago. Mr. Ferber's arrangement brings this dainty number well within the range of the average player. It should be played in a crisp, precise manner, not too fast.

JACK O' LANTERN—R. S. MORRISON.

This is a sort of a *schottische* movement or modern *gavotte*, a dance rhythm which is very popular at present. The usual pace is that of about 108 steps to the minute, 4 to a measure. In the first theme of this piece the melody is to be brought out strongly by the thumb of the right hand.

OVER THE WAVES—M. LOEB-EVANS.

Mrs. Evans excels in attractive teaching pieces of easier grades. *Over the Waves* is a good example. The themes are pleasing, but, at the same time, the piece has the educational advantages of lively finger work in either hand, together with drill in steadiness of rhythm. This piece should be classed in the early third grade.

DANCE OF THE DRYADS—C. WOLF.

This is another good teaching piece by a successful writer. This introduces an interesting and piquant rhythmic device often met with in waltzes and other movements in triple time. The right hand appears to be playing along in double time (triplets of sixteenths and eighth notes in alternation), while the left hand moves in triple time. The effect is very pretty.

MEMORIES OF SPRING—B. R. ANTHONY.

This is a bright and tuneful waltz movement, very easy to play, but far from commonplace. The themes, harmonies and general construction are better than what one often finds in far more pretentious pieces. Such a piece will appeal to young students, and also take well at recitals.

THE FOUR HAND NUMBERS.

Schumann's *Knight Rupert* is from the celebrated *Album for the Young*. It is one of the most characteristic numbers in this set of forty pieces. As a solo in its original form it is somewhat more difficult than other numbers of the set. It comes out full and strong in the four-hand transcription. The legend upon which it is founded is explained beneath the title of the piece.

Mention of Mr. Lansing and his work will be found in another column. In the rare intervals when Mr. Lansing turns towards instrumental composition he invariably has something good to say. The *Concert Polka* is a genial, showy work which duet players will all enjoy. It is called *Concert Polka*, not because of its difficulty, but rather from its brilliant style. It is just the thing for recitals.

KING LEAR AND CORDELIA (VIOLIN AND PIANO)—H. PARKER.

Mr. Henry Parker, the well-known English songwriter, has a decided fondness for the violin, which occasionally manifests itself in a good solo number. *King Lear and Cordelia* is in the form of a short lyric overture, with a slow introduction and two well-defined principal themes. It makes but moderate technical demands upon the player, and it is sure to give real pleasure. There are too few melodious, well-constructed numbers of intermediate grade for the violin.

PROCESSIONAL MARCH (PIPE ORGAN)—J. F. FRYSINGER.

Here is a brilliant and striking organ march which will afford fine practice in the *staccato* chord touch. The rhythm is a vigorous one, rather out of the usual order in organ marches, and all the more refreshing in consequence. We regard this as one of Mr. Frysinger's best efforts. It will make a useful festal postlude or opening recital number.

THE VOCAL NUMBERS.

Both songs are by American composers. *In Bye-lo-land* has just the right swing for a slumber song, and is easy to sing. *Alone* requires strong declamatory power and the dramatic instinct. Each song has valuable teaching features.

Well Known Composers of To-day



A. W. LANSING.

MR. A. W. LANSING, whose compositions have met with much favor, was born in Cohoes, New York, August 26, 1861. Mr. Lansing is a graduate of Williams College, and for many years has been one of the foremost organists of Albany, New York. Although his musical work is largely the result of self-study and personal investigations, he has met with pronounced success in musical composition. Some two hundred of his compositions have been published—much of his work being devoted to religious music. Mr. Lansing is an accomplished linguist, speaking six languages. For twelve years he was the director of the Cohoes Philharmonic Society, and was for some years the director of the Hudson Choral and the Ballston Choral. Among Mr. Lansing's best-known compositions are *Message of Christmas, Angelic Voices, God That Madest Earth and Heaven, If Ye Love Me, Now the Day is Over, Sun of My Soul* (Anthems); *Lord is Risen* (Solo); *Tarry with Me* (Duet).

HANG OUT YOUR SIGN.

BY ETHEL H. DURGIN.

THE very physicians who contend against advertising for professional people are the ones who would be the first to rebel against taking down their own frigidly simple signs. Indeed the physician in some cases is not above securing a particularly attractive automobile far beyond his means because it makes a good advertisement. He avoids anything pertaining to printer's ink, but does not draw the line at automobile paint when he wants to let his community know that he is actively engaged in remedying their ills. Surely the ethical business code of the medical men is a strange one.

Some musicians try to pattern their professional conduct along the lines of that adopted by the doctors, and quite without reason. The two professions are very dissimilar. No professional musician advocates anything in the way of advertising that could be called flamboyant or "cheap." It is very necessary to preserve a proper dignity without suggesting stiffness. When you prepare anything intended to be an advertisement always consider yourself as the reader. Say to yourself, "Would I be attracted by this advertisement if I were not personally interested? Would the advertisement make me want to avail myself of the services of the teacher mentioned? "Advertising" means "leading away" or "leading to." The best way in which to lead the reader's attention to your own professional wares is to consider the reader's selfish interests when you talk to him through your advertisement.

One of the best ways in which to hang out your sign is to play as frequently and as effectively as possible. If you cannot put the word "proficiency" in your visible efforts you have no business to write it in your circulars.

Lessons on Famous Masterpieces by Distinguished Virtuoso Teachers

Schumann's Nachtstück in F Major

by the Eminent Pianist, Teacher and Composer

SIGISMUND STOJOWSKI

THE ROMANTIC SPIRIT AND ROBERT SCHUMANN.



Sigismund Stojowski.

It seems strange that the various writers who elaborately endeavor to define romanticism never look into that moving but faithful mirror of the soul, soul which language is for illumination and guidance. Does not the very word, "romance," as opposed to "reality," reflect the spirit, and contain, as in a nutshell, the manifold elements that enter into the psychology of the whole movement called "Romanticism?" To be sure, all artists are, in a sense, romantic, for all art is a flight upon the wings of imagination, out of the narrow prison of transient and material reality into the blue ether of imperishable beauty. But man, made to pass away, surrounded by things evanescent and ever haunted by the thought of eternity—the desire to last—wants to hold beauty too by fixing its canons, moulding it into definite shapes and patterns until the spell is broken—his own purpose defeated. Then a reaction sets in which particularly deserves the name of romantic, assuming the sense of a protest against law and routine, immobility and death in the name of life and liberty. So then, romanticism is in its essence revolutionary and individualistic.

The great wave that swept over Europe in the early part of the nineteenth century was in thought a reaction against the rationalistic spirit of the eighteenth, in art a protest against classical formalism. The old forms brought to perfection had to be exploded. New sources of inspiration and emotion were discovered, since the springs once potent seemed now to be running dry. Some turned to nature and the magic of her mysteries, some to the supernatural world with its fantastic spell, to by-gone times and the poetry of its legends, or to the people and rich suggestion of folklore; also to the sister arts, which brought about their interpenetration in new ways, that namely, of literature and music. It was all over a play of fancy and a plea for freedom—for romanticism, being a child of culture, was not only eager to assert rights, but prone to conduct dissertation about them. Everywhere the individual was claiming his own, voicing the priority of emotions over rules and conventions, ever allured by the fascinating and fallacious goddess called Liberty. Hence, the infinite diversity of aspects which the movement presents according to temperamental, environmental and racial differences. Yet the present-day observer is struck by the fact that in all this storm and stress none of the essential truths of all times were misunderstood, none of the conquests of prior days abandoned, none of the high priests of old religion insulted. One wonders how this revolution really was penetrated with the spirit of respect and achieved within lines of historical continuity. Therein, undoubtedly, lies the positive side of its gain to art and humanity—and a precious lesson too for our own time and endeavors.

SCHUMANN A FLOWER OF ROMANTICISM.

In Robert Schumann, the spirit of the time and psychology of race have united to produce one of the most attractive flowers of romanticism. He has imagination and sentiment, the German propensity to dream, to what they call by an untranslatable word "Schwärmerei;" also the bent to reflection leading to metaphysics and counterpoint. Like a true romanticist, he wields a magic pen at the service of lofty ideals. He relentlessly combats the "Philistines" with humor and wit, picturesqueness and felicity of expression—also kneels down at the altars of the truly great ones, reveres, discovers and propagates. His first article is a warm tribute to Chopin—his last an outpouring of prophetic enthusiasm over Brahms. He started being a poet, and when his dislike of the constraint of verbal precision and tyrannical rhyme made him definitely turn to the more vague and subtle language of music, he remained a poet in his music—a lyric poet—for Schumann was a noble and sentimental lover; his whole creative work is dedicated to his life's great love. His romantic craving for liberty made him retire within the inner world, and from his heart he drew inspirations, delicate and fragrant, subtle and poetic, passionate and powerful. "The man and the musician always want to speak in me at the same time," he writes to his beloved Clara; a truly romantic confession, and we owe him many, for he has written much about his art and himself in those wonderful letters, as lyrical as his music. To us pianists it is interesting to hear him answer to Clara when she was worrying about the best place for him to be in, that his place was at the piano with her near by.

SCHUMANN'S PIANO PIECES, PIANO STYLE AND ASSOCIATIONS OF IDEAS.

The intimate quality of the inspiration found in the kindred nature of the piano an ideal medium of expression; the instrument became the associate of the musician's work, the confidant of the man's inner life. Until 1840 Schumann wrote exclusively for the piano, while actually sitting at it, a method which he later condemned. He also repudiated much of the beauty that bloomed during that youthful period of his, when he really was mostly himself and his best self, free from destructive influences, such as that of Mendelssohn was to be—wholly remote as yet from the drama of disintegrating personality.

The improvisatory impulse certainly was not only a method dangerous to constructive achievement, but an inner need, leading to concentrated expressions of intense emotions and passing moods, turning them into perfect gems of lyric art. Formal deficiencies may be argued about Schumann's larger works, the idea of wielding together small pieces into a larger whole as in the *Carnaval* discussed and condemned—the fact remains that the composer's fancy dwelt upon mountain tops jumping from summit to summit.

As the short lyrics of romantic poets contain the very essence of their art, so did Schumann pour the most fragrant extract of the romantic soul into the finely carved receptacles of small piano pieces, such as *Fantasie-Stücke, Kreisleriana* and the *Novelettes.* In their warmth of feeling and refinement of workmanship they stand out as an original and novel art conception, remote as can be from what is known as the Romantic pose. They are genuine and spontaneous within their rich garments. For Schumann did not sit at the piano like Hummel, who used to say that he was his own public listening to whatever he was doing. Without any thought of that public by which virtuosos are haunted, Schumann received from the piano advice about euphony, and the friendly adviser surely encouraged his creative enthusiasm, for too abstract meditation often produces work that is not only impractical but is also cold and soulless. And he was not ungrateful for the help received: He widened the scope of the instrumental resources immensely.

It has been justly said that Schumann's piano-technique, however different from that of Chopin and Liszt, is no less idiomatic in spite of occasional flaws. Moreover, it is absolutely original, primarily based upon the musical context with its manifold harmonic and rhythmical devices and polyphonic intricacies—also upon the coloristic possibilities of the instrument of which he divined many. Particular mention should be made of the rich new pedal effects. His piano sounds like an orchestra, massively compact and complete, at times wonderfully transparent too, always made up of many voices.

Precious as may have been the assistance of the piano for the creation of a novel, varied and sonorous instrumental language, so Schumann's literary culture helped him evolve a "genre" in which poetry and music come to each other's rescue by way of association of ideas. Ever since old Kuhnau's *Biblical Sonatas* titles were given to pieces, and queer ones, too, with descriptive pretenses and hardly any relation to the music. On the other hand, Beethoven, like the later Romantic masters, wrote what one feels impelled to call "programmatic music of the soul," inspired by personal experiences, prompted by outward suggestions which got translated into what was the creator's own language of expression. But Schumann with his bent toward poetic imagery, his mind nourished by romantic literature—he said that Jean Paul taught him more counterpoint than anyone—felt the need of partly revealing the secret or simply enhancing the magic of tone by the suggestion of words. Of "the far-off land which we reach in dreams" he gave to others a more or less veiled and illuminating vision conveyed by some imaginative title, or some story related in a letter. Many find added charm in such a fusion of mystery and definiteness, of objective imagery and subjective conception. He has himself clearly explained his own attitude in this and E. T. A. Hoffmann—a brother romanticist, poet and musician, from whom Schumann derived many an inspiration—sums up in a happy formula the whole æstheti: problem: "A fantastic description of a piece of music is possible only in so far as it is understood to be metaphorical."
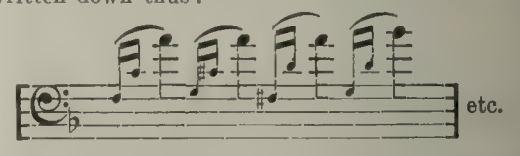
THE NACHTSTÜCKE.

From E. T. A. Hoffmann, Schumann borrowed that title of *Nachtstücke.* These works were composed in 1839 and bear the opus number 23. They certainly differ in form and character from the *genre* originated by Field and carried to its acme of perfection by Chopin in the *Nocturne.* It seems difficult to see in them what Schumann himself saw, as, for instance, a *Funeral Fantasia* in the first one, written while haunted by mournful ominous visions. The titles of the single numbers were abandoned, however, as in many other instances. Nor is it possible to deny a decline in the quality of inspiration following the glorious legacy of Schumann's youth to piano music.

THE NACHTSTÜCK IN F.

The *Nachtstück in F* is the redeeming feature of the set. Called *Rundgesang mit Solo-Stimmen*—Round with Solo Voices—in reference to structure rather than contents, it sounds, as it were, a hymn of salutation to a balmy star-lit night. After two bars of a mysterious introduction which remains in suspense on the dominant (1)—a broad song—peculiarly broad as compared with the usually fragmentary melodies of Schumann—sets in (A) carried by resonant chords of invisible harps and voicing aspiration and serenity. It consists of eight bars, or rather two corresponding groups of four bars, differing only by their cadences, the first one resting on the dominant, the second on the tonic.

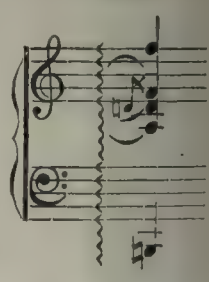
A misleading feature are the rests. Silence can be a very essential part of musical speech, claiming absolute respect when even the pedal has to be removed. But in this case the rests should neither intrude upon the melodic line nor banish its harmonic background. The phrase might have been written down thus:



A march-like staccato sort of treatment which many combine with too quick time, mars the nobility and destroys the beautiful color-scheme in which the pedal held through the rests and a rich tone laying stress on the top notes are essential factors. The phrase requires not too slow, but dignified time and must be sung with a full breath, the cadences with a slight natural dropping of the voice.

At B, the solo voices start in with a rhythmical design—the beginning of A—and alternate with each other in an imitative way. Through passing modulations a group of four bars leads to A minor—a clever and truly Schumannesque partition between the repeating phrases. The performance is difficult because of the extensions and some clumsinesses requiring a big hand. Again we must not make the top-notes short, but sustain them like quarter-notes (at 2, 3, 4, 5) and aim at legato. Where thoroughly impracticable this can seemingly be obtained by putting some stress upon the lower starting note—at 4, 5—no matter if this broadens the arpeggio. The G in the chord at 2 need not be played at all. The sustaining of the middle notes in the left hand chords—4, 5—can also eventually be sacrificed. The retard should be combined with decreasing force and the "a tempo"—at 6—can bring back the initial phrase in a subdued tone of voice. Gradual increasing towards the half-cadence may then lead to resuming the second member of the phrase with greater intensity. We can in the whole setting admire and emphasize Schumann's wonderful coloristic sense of the instrument.

The section C is another partition with polyphonic imitations, more extended and of different character than the previous one. It is again most characteristic of one of Schumann's favorite ways, inspired by the old Bach, in whom he keenly felt the absolute blending of technique and expression. The polyphony breathes here the most exquisite tenderness. This episode is to be treated most softly and gently with a tint of longing and a halo of mystery. A noteworthy peculiarity of its structure is the number of five bars, instead of the regular four, which are repeated, leading back into the introduction—an exquisite formal refinement. The little crescendo of bar 4 from D—the editor's idea—must not be made the second time, when a greater retard is desirable than in the first time. The introduction is spelled differently now (compare 8 with 1 and apply in playing the way marked at 8). The grace note at 7 should be incorporated into the chord, the base note struck first, a permissible facility being the tying of the lower F, thus:



Another free but euphonious way is to strike the whole chord as a sort of prolonged grace-note before the top F.

In section D last repetition of the "round," the second member of the phrase appears in a new and involved polyphonic garment. The voices must be played legato and expressively—the bass particularly brought out at 9.

In the codetta E it seems as if a brief lightning with distant thunder passed over the serene sky. The sforzandi on the diminished seventh chords indicated by the editor should be emphasized—the second, less than the first—the ending then dissolving in peace. The last chord and the preceding grace-note to be played thus:



NACHTSTÜCK

Edited by S. Stojowski

Semplice.

R. SCHUMANN, Op. 23, No. 4

ad libitum

A

p

B

mf

rit.

(6) *a tempo*

pp

poco cresc.

mf

Ped. simile

rit.

C

p

rit.

rit.

D

p

p

E

rit.

pp

pp

pp

Adagio

pp

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MEMORIES OF SPRING

WALTZ

Tempo di Valse M. M. ♩.=54

BERT R. ANTHONY

p

poco rit

a tempo

poco cresc.

dim

Fine

Animato

f

mf

fz

f

Pompously

mf

f

rall.

Sweetly and simply

p
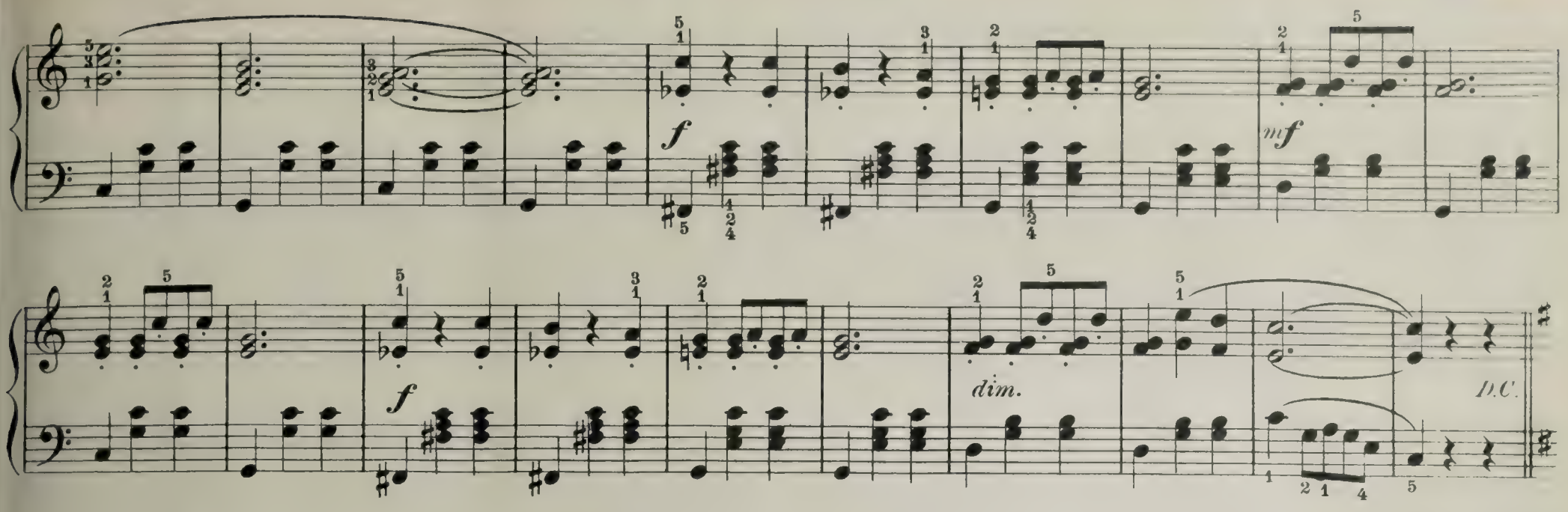
Merrily

mf

p

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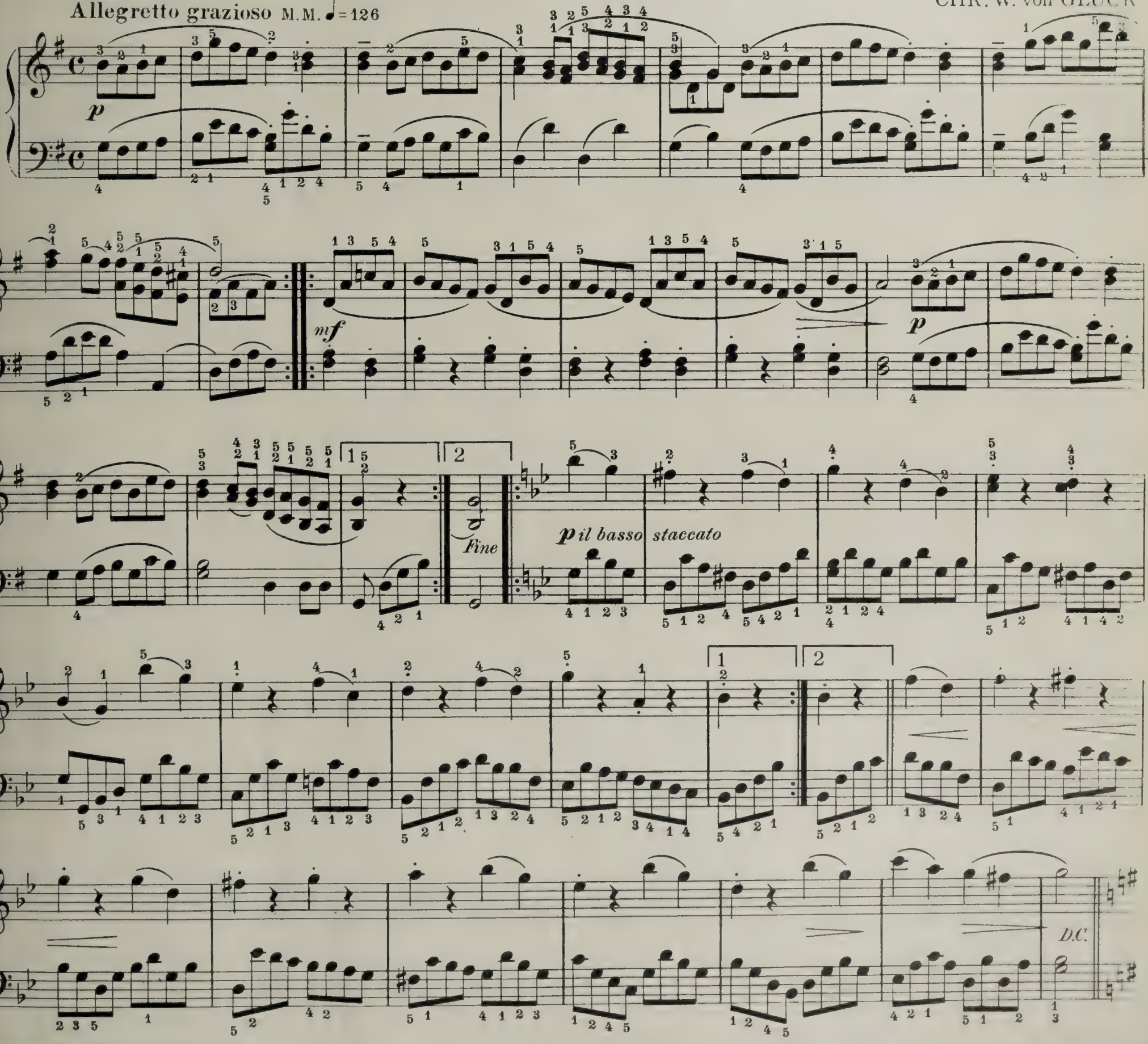
GAVOTTE

Arr. by Richard Ferber

from "IPHIGENIA IN AULIS"

CHR. W. von GLUCK

Allegretto grazioso M.M. ♩=126



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SCENE DE BALLET

MORCEAU BRILLANT

Con moto grazioso M.M. ♩=108

GUSTAVO LAROSO

mf p rit. atempo rit. atempo cresc

f p p p

Ped. simile

f rit. Fine

TRIO

espr. p mf cresc.

f

(D.S.) Fine of Trio

f f

a tempo D.C. Trio ✻

p rit. dim. rit.

✻ *From here go back to Trio, and play to Fine of Trio; then, go back to 𝄋 and play to Fine.*

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OVER THE WAVES

RONDOLETTO

Giocoso M.M. ♩=108

MATILEE LOEB-EVANS

mp

TRIO

p

cresc.

(D. C.)

f *Fine of Trio*

cresc

mf

f

mf

f

p

Fine

D C Trio ❊

❊ *From here go back to Trio, and play to Fine of Trio; then, go back to the beginning of the piece and play to Fine.*

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CONCERT POLKA

Allegretto M.M. ♩ = 96

SECONDO

A. W. LANSING

TRIO

D.S.

Fine

D.S.

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* *From here go back to 𝄋 and play to Fine, then play Trio.*

British Copyright Secured

CONCERT POLKA

Allegretto M.M. ♩ = 96

PRIMO

A.W. LANSING

p *f* *mf* *mp* *Fine* *mp* *mp* *D. S.*

TRIO

p *p* *p* *mf* *D. S.*

* *From here go back to 𝄋 and play to Fine, then play Trio.*

KNIGHT RUPERT KNECHT RUPRECHT

SECONDO

Knecht Ruprecht is the German Santa Claus. In some villages the presents for the children are sent to one person who, clad in high buskins, a white robe, mask and an enormous flax wig, goes from house to house, calls for the children and gives them presents, according to the parents' report of good behavior during the year.

R. SCHUMANN, Op. 68, No. 12

Allegro M.M. ♩ = 116

f *sf sf sf* *sf sf sf* *sf sf sf* *ff*

tranquillo

p *sf sf sf* *p* *f* *p* *fp* D.C.

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KNIGHT RUPERT KNECHT RUPRECHT

PRIMO

R. SCHUMANN, Op. 68, No. 12

Allegro M.M. ♩ = 116

Secondo

tranquillo

cresc.

Fine.

D.C.

DANCE OF THE DRYADS

CARL WOLF

Allegretto con grazia M.M. ♩.=63

p

cresc.

p

scherz.

brillante

Fine

Animato

mf

mf

1

2

poco rit.

D.C

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SPANISH DANCE
No. 2

MORITZ MOSZKOWSKI, Op. 12

Moderato M.M. ♩=

p *simile* *con sentimento*

marc.un poco *f*

sfz *cresc.* *sfz* *sfz* *sfz* *pp*

p *simile* *con sentimento*

Fine

gajo

f

con fuoco

JACK O'LANTERN

DANSE GROTESQUE

R. S. MORRISON

Allegretto grazioso M.M. ♩=108

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2

mf

mf

cresc.

f

Fine

mp

mf

f

mp

dim.

f

mf

mf

f

f

mf

mp

mf

p

f

D. S. al Fine.

VALSE PIQUANTE

Moderato

Tempo di Valse M.M. ♩. = 63

GEORGE DUDLEY MARTIN

mf *p* *mf*

molto rit. *a tempo*

cresc. *dim e rall.* *p* *a tempo*

𝄋 *mf* *cresc.* *f* *rall.* *p* *a tempo*

cresc. *mf* *rall.*

a tempo I.

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mf

rit.

p

a tempo

cresc.

last time to Coda

f

dim.

rall

p

CODA

dim. e rall.

p

a tempo

rit.

p

a tempo

p

dolce

mf

rall.

p

mf

a tempo

dim. e rall.

a tempo

1

2

D. S.

THE VIVANDIERE
MARCHE MILITAIRE

DIE MARKETENDERIN
MARCHE MILITAIRE

LUDWIG SCHYTTE, Op. 121, No.

A la Marcia M. M. ♩= 120

mf

p 2d time f

f

ff

f z Fine

p

Il canto marcato

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f

cresc.

ff *un poco rit.*

scherz.

p a tempo

un poco rit.

2

f

p Il canto marcato

cresc.

f

ff

D.C.

WILHELMINE

2ième MINUET À L'ANTIQUE

ANTON STRELEZKI, Op. 17

Allegro moderato M.M. ♩ = 126

mf mp p mf ten. Ped. simile

mp p senza Ped. sfzmf ten.

f sfz mp f ten.

grandioso ff atempo sfz cresc. rit. grazioso mp subito p ten.

mf f mp Fine ten.

TRIO

f ff leggiero mp p ten.

cresc. f mp p f sfz ten.

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WHY?

WARUM?

Slowly and tenderly

Langsam und zart M M ♩=63

R. SCHUMANN, Op. 12, No. 3

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KING LEAR AND CORDELIA

(Shakespeare)

TONE POEM

HENRY PARKER

Maestoso M. M. ♩ = 72

VIOLIN

PIANO

mf *sempre sostenuto* *cresc.* *p dolce* *dim.* *con espress.*

Allegro vivace M. M. ♩ = 126

f *ff* *Con Ped.* *pizz.* *arco* *leggiero* *mf leggiero* *cresc.*

Moderato cantabile M. M. ♩ = 10

marcato *rall.* *con espress.* *ten.* *semplice*

poco più mosso *ten. dim.*

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Allegro con fuoco M. M. ♩ = 126

rall. e dim.

rall. e dim.

f marcato

f

cresc.

ff

ff

f

cresc.

ff marcato

ritenuto

Moderato

f

dim. e rall.

p

p

cresc

f tenuto

p

p

cresc.

p poco piu mosso

ten. rall.

p

f

rall. e dim.

rall.

p

dim.

pp

rall.

p a tempo

p

rall.

p tempo primo

dim.

pp

rall.

ppp

IN BYE-LO-LAND

Words and Music by
Dr. FRANCIS P. HAMLE

Andante con espressione

1. Bye - bye, bye-bye, my ba - by dear, Bye - bye, my ba - by, bye, — The
2. Bye - bye, bye-bye, my ba - by dear, Bye - bye, my ba - by, bye, — Thos

rall.

day has gent-ly fa - ded, The sun has gone to rest, — And na - ture long hath nest - l'd her loved ones to her breast. — Th
pret-ty eyes, half hid - den 'neath lit - tle dim-pled hand, — Are moist-ened with the pearl-y dews which fall in Bye-lo land; — A

rall.

kind - ly dews of Heav - en have closed the wea - ried eye, While moth-er ten-der - ly doth sing This sim-ple lu - la - by —
land where lit - tle chil - dren are watched with lov - ing eye, While o'er their down-y bed is heard, This sim-ple lu - la - by —

rall. *a tempo*

pp *a tempo*

Sleep lit-tle dar-ling ba - by An-gels are hov-'ring near — To soothe and to lull thee to slum-ber. My dar-ling has naught

pp

fear — Each lit-tle star that twink-les, Up in the sky for thee, — Is peep-ing with love from that world a-bove, Up - on my ba-by ad

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Also published for High and Low Voices

pp rall. molto rall.

me. — Lul - la - by — Sleep lit-tle darl-ing ba - by, — Moth-er is watch-ing

pp rall. molto rall

nigh. — Lul-la, lul - la - by, Lul-la, lul - la - by. —

pp ppp

ALONE

KATHLEEN L. GREIG KLAIRE DOWSEY

espressivo p

1. The night winds sigh thro' the trem-bling reeds, And my
2. The night rain falls on its droop-ing boughs, And my

p cresc. p

rit. rit. rit.

heart beats slow and heav - i - ly. For through the still-ness of the dark I seem to hear you — call - ing me.
heart a - wakes in bit - ter pain. For in the si - lence of my life I lis - ten, lis - ten for your voice in

rit. rit.

1 2

vain.

8va r.h. l.h. pp

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To J.E.W. Lord Esq.

PROCESSIONAL MARCH

Registration: Sw: Full, Gt: Full, Ch: 8′& 4′, Ped: Full

J. FRANK FRYSINGER

Tempo di Marcia M.M. ♩=72

MANUAL

PEDAL

Sw. *ff* Ped. to Sw.

rall. *fff* Gt. to Sw. *a tempo* Ped. to Gt.

1 *rit.*

2 *Fine.* *rall.*

Con dolcezza Ch. to Sw. *p* Sw. Full except Reeds Sw. Box closed Gt. to Ped. off Soft Bourdon to Sw.

p *mf*

rit. *a tempo* *p*

mf *rall.* 1 2 Full Sw. *D.S.*

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Department for Singers

Conducted by Eminent Vocal Teachers

Editor for May

MR. HERBERT WILBER GREENE

[Mr. Herbert Wilber Greene, is one of the most experienced and influential of American teachers of singing. He has taught uninterruptedly for forty years. He held the office of president of the Music Teachers' National Association during two separate terms and has also been president of the National Association of Teachers of singing for two separate terms. He founded the Metropolitan College of Music in New York and conducted the school upon a very high plane. His Brookfield Summer School is one of the largest in this country.—EDITOR OF THE ETUDE.

AVERAGE INTELLIGENCE.

THE majority of students of singing are referred to by their teachers as of average intelligence. It interests us to sound the meaning of the phrase with the purpose of better estimating the value to the art and the country of this output of vocal students upon which the art and the country are to depend for teachers and singers in the near future. They refer, of course, not to general intelligence, but to musical intelligence.

We are taking up this question with the hope that teachers of singing will sooner than later adopt the University plan of keeping tab upon if not in touch with all of the students for whom they have been at one time responsible. Incidentally, of course, we hope to impress upon the minds of teachers the truth that their real success lies in their results with pupils of average intelligence.

Such pupils, it must be remembered, are in a class by themselves. The very fact that their path to the studio has been elective separates them from the mass of their comrades, who have the average general intelligence. They are following some impulse when they take up the study of singing, usually a love of it. In some cases vanity is coupled with a good voice and the fondness for display is the ruling motive, but such are so greatly in the minority that they do not materially effect the quality of our group as a whole.

Let us enumerate some of the conditions that are found in this group which so greatly predominates in the singing teacher's studio.

(1st.) A young person who has had one or two years in the High School,

(2d.) who can play a keyboard instrument fairly well.

(3d.) who has a voice of reasonable strength and range,

(4th.) whose ear is accurate,

(5th.) who can read a little by note,

(6th.) who answers partially to the demands of physique,

(7th.) who takes up the study with, at least, sufficient interest to prepare the work designed.

A number of other points could be included in the enumeration, but the above are sufficient for our purpose. While intelligence has hitherto played no part in numbers three, four and six, it will surely be called into action when those matters are brought forward by the teacher.

While it is of no particular credit to the teacher to succeed with the pupil who is clearly above the average in intelligence, it is greatly to his credit to lift the average pupil out of the group to which our description has assigned him. Those who do this are doing ideal work for the art. To do this effectually just that ideal must obtain as a motive. He who works from that motive is a power in his profession.

RAISING THE STANDARD.

Let us see how he meets the above conditions, taking them in the order in which they were enumerated.

(1st.) He reasons that if this girl has answered the requirements of the High School for one or two years, she is sufficiently well equipped mentally, that there can be no defect there.

(2d.) Perhaps she has not studied the piano or any keyboard instrument. Here is his first duty. She must be made to desire such knowledge. Being a tactful teacher, he will drop a word occasionally that will reveal to the girl the importance of familiarity with the piano. She will soon ask him how much time it will be necessary to devote each day to gain the necessary technic, and whom he would recommend as a teacher. Every teacher knows of some one in whom he has confidence to whom he would send the girl knowing that her needs were special. This teacher would not attempt to make her a performer, but give her sufficient technic to answer her requirements for vocal study and broaden her knowledge of music from the standpoint of its construction.

(3d.) The voice of average strength and range is his pivotal problem. He cannot reveal to her at once the potentialities of her voice. He knows that the majority of the great singers of the world were once in her class on the score of average strength and range. He also knows that there is practically no limit to her progress so far as the instrument itself has to do with success. So he must awaken in her an interest in the voice as an instrument, lead her to an understanding of its peculiarities, encourage her to search deeply for and carefully develop the something in her voice which no other voice possesses, show her the value and power of tone individuality quite apart from the charm of personality. If these things find no response in an awakened interest then indeed his hope of separating her from the average intelligence group is slight. For, what there is of value in an instrument must be reinforced by a keen desire to bring it to its highest possibilities.

(4th.) Here we referred to the accurate ear and it is here that the teacher sometimes finds a real stumbling block. If it proves to be one, his duty is plain and our chapter ended. Fortunately, the percentage of those who possess the real fondness for singing and because of their fondness are impelled to study it and yet are handicapped by an imperfect ear, is very small.

For reasons too obvious to require explanation persons with the tendency to sing off pitch are rapidly diminishing in number. This is evidence of improved vocal methods and more carefully trained teachers.

(5th.) "Who can read a little at sight." We can pass that with the presumption that that phase of the subject has already been taken care of, thanks to the place which music occupies in the modern public school system. Yet the wise teacher will afford the pupil ample opportunities to keep what she has gained and supplement it by occasional part singing.

(6th.) As to the physique, here is our teachers' baldest duty. At the first lesson he attacks the subject and never abandons the fight for the improvement and the development of the body so long as the pupil studies with him. The fine poise, the artistic pose, the active chest, the strength of limb, the elasticity of frame, the capacity of lungs, the control of the outflow of breath by muscular energy at the diaphragm, together with special exercises to meet the peculiar needs of the case in hand, all of these are inevitably a part of the discipline as the work given to perfect the tone quality.

There is no higher satisfaction on the part of the teacher than the consciousness that he has not only wrought upon the mind, voice and art of his pupils, but has given them a commanding presence.

(7th.) The fact that the pupil of average intelligence is sufficiently interested to prepare the lessons assigned is a source of much encouragement to the teacher. He knows that as yet it is only a *general* interest, but it is within his power to intensify it a thousandfold by classifying the work into groups, each of which is susceptible to arousing in the pupil a *special* interest.

It is this care in adjusting the work of the pupil that tests the wisdom of the teacher. His tact is best displayed by his skill in holding the pupil to an equal development of these special subjects. It is easier to arouse enthusiasm than it is to control it. Uncontrolled enthusiasm is sure to arouse disproportionate equipment which in turn qualifies artistic values.

THE FRATERNITY OF SINGING TEACHERS.

Singing teachers, whether they will or not, form and belong to a guild which makes identically the same demands upon every member of it. They are more closely affiliated than members of other art guilds because the objective in all cases is the same. They should realize this affiliation more clearly because there is no common law, guild law, or any other law compelling them to do or be anything in particular.

Notwithstanding, every conscientious teacher feels his accountability to his pupil, to his art, to his community, and finest of all, to himself. It is this guild spirit that has so influenced the standing of singers and their teachers.

Let us work together to the end that while we are confronted with the necessity of accepting pupils of average intelligence, they shall not long remain under that classification. Above all let us see to it that we send no teachers into the field who can be so described. If the pupil does not or can not lift himself out of that group or will not or cannot be lifted out, by all means discourage his entering the field as a teacher. Our country has no room for singing teachers of average intelligence.

MUSIC is quite the youngest of the arts—a mere infant as arts go—barely two hundred and fifty years old. But it is a large and healthy child, and although it has been somewhat neglected, I believe it gets close to people's hearts rather more easily than some of its older brothers and sisters.—HORATIO PARKER.

THE VOICE AS A PROFESSIONAL INSTRUMENT.

THE first and last word that is to be said as to the requirements for a singer is voice. It may well be understood that by the word "voice" is meant a voice that is either exceptionally good at the outset or can be made so by culture.

There is no gainsaying the fact that a voice does not always reveal its potentiality at once. Sometimes it occurs that a person who apparently has a most unpromising instrument can whip it into shape by great persistence, or that the obstacle to its unfolding can be removed by an operation.

That being the case, the first proposition that voice is the great necessity receives added emphasis, and these exceptions reveal the fact that the voice was there but under conditions that made the exceptional peristence or an operation necessary to reveal it.

Our claim that the exceptional voice is the only one that can make connection with a successful career as a singer can be substantiated by the experience of thousands of students who have attempted to win with an inferior instrument. They bear no comparison to the more fortunate ones who do not begin the battle with that handicap.

Every successful voice has individuality. By that we mean a quality and character possessed by no other voice. It is as impossible to find two voices alike as to find two faces alike. Nature never repeats herself.

This individuality is not necessarily the result of the mental influence behind it. It may be largely a gift through inheritance, an apparent accident of physique, or an unusual conformation of spaces in the vocal area. Whatever it is, it carries with it conviction as to its individuality and at once provokes the question as to its value as a professional asset.

This question of special value is vital. Usually it cannot be answered without instruction and this test instruction should cover a year or two of careful and searching technical work, and, it is hardly necessary to add, with a master who not only understands the voice but values its individuality, and strives to intensify rather than discourage it.

It is this one or two years of trying out the voice by cultivation that enables the teacher to estimate the proportions of the other qualities that must go with a voice and without which a voice, regardless of its excellence, is of no possible value to the world or of use to the possessor.

A large portion of students have no right to be studying at all if a career is the objective, for the reason that there is not a sufficient vocal basis to begin upon. But with equal propriety might it also be said that many are working along other lines with just as little prospect of success because of a faulty equipment.

The voice teacher must have much experience to determine by a single hearing whether the voice is of sufficient value to warrant the expense of the one or two years' test. If a pupil is accepted, presupposing the teacher to be honest, it is the guarantee that there is sufficient voice only for the test. The year or two of work points to the presence or lack of the many other qualities besides the voice which are necessary to make a singer.

So the life of a singing teacher is not always and altogether a happy one. He knows that his pupils have the voice.

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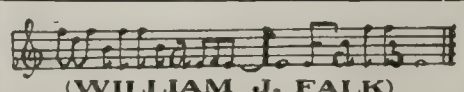
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There is not such a scarcity of good singing teachers nor of good voices. It is to find the individual in whom all the qualities necessary to a great artist are to be found, correlated and balanced.

VOICE.

BY H. W. GREENE.

What is voice? There is one comprehensive answer to the question. Voice is what we make it. It is the most vivid method of expression belonging to humanity. In its normal uncultured condition it bears upon its vibrations the unmistakable character of him who sends it forth. The acidity of the cynic, the innocence of the child, the roughness of the longshoreman, the gruffness of the sea-captain, the tenderness of the mother-love, all reveal, even to the closed eyes of the listener, somewhat of the character of the speaker.

More wonderful still, the voice of any of these can give utterance to almost every shade of human experience. The gruff voice loses its gruffness when touched by sympathy, rocked with pain, uplifted with joy, or subdued by another's suffering, and again the gentle voice of the mother can rend the air with the shrillest accents when actuated by fear or abuse. Such is the voice that we meet in all of the walks of life, in its uncultured state.

When it falls upon the possessor of a voice to consider it as a special gift and worthy of culture as an art medium, something with which to touch the heart and quicken the emotions; when charm of quality or deep intensity of tone are employed to convince one's listeners of great truths, or arousing the dormant consciousness of wrong, of shaping the destinies of state or people, or of illuminating the lives of those who are longing and listening for song, then indeed do the dominating influence and resourcefulness of this wonderful instrument, the voice, reveal themselves.

How rarely do the children of men realize that voice, no less than character, is susceptible of development to a perfection that marks it as almost divine. Such is the instrument that so many make coarse with rude, unthoughtful and unkind expressions, which should only be made to vibrate with the beauty of a perfected individuality.

Let young singers strive to realize that the manner of using the speaking voice is of vast importance to the quality of the singing voice; also that this most gracious of Heaven's benedictions, a naturally good voice, is of no great value to its possessor unless consecrated by great personal sacrifice and made beautiful by culture.

CORRECT ATTACK.

The student should endeavor to begin tone without waste of breath and undue muscular tension. By so doing perfect balance or equipoise results with entire unconsciousness of throat action. The aim in all attacks should be to produce a tone that has all the requisite qualities at its inception. When the singer has reached this result everything undesirable, such as breathiness and glottis stroke—which is akin to a diminutive grunt—will have been eliminated.

DOES DAMP WEATHER AFFECT THE VOICE?

BY L. J. MERIDAN.

Chorus directors often notice that voices are apparently affected by damp or "dismal" days. Even those with the truest sense of pitch, the most reliable intonation seem to sing "off the key." Scientists have speculated upon this fact and some singers have been much worried by its annoying features. The cause is partly physiological and partly psychological. Some years ago, before he was aware of the communicable and even dangerous nature of tuberculosis as a disease, the writer gave occasional entertainments for the benefit of inmates of a home for consumptives. During very rainy weather or after a prolonged damp spell the throats of the consumptives were very visibly affected. Coughing was constant and the general spirits of the company noticeably low. The general depression of the spirits caused by heavy barometric pressure can not fail to affect everything directed by the marvelous nerve centres controlled by the brain. A bright sunshiny day changes the whole mental aspect and the voice seems to change with it.

CONSONANTS THAT BRING THE VOICE FORWARD.

BY ENRICO CHIERINI.

Most all voice teachers have various devices which they imagine assist the singer in "bringing the voice forward." Since these are almost always different consonants and since a very great many singers, including such famous soloists as Santley, Frangçon Davies and others, agree that the voice progresses most rapidly when real words are employed in vocal exercises as they would be in "tonalized talking," the use of these devices can not fail to interest the teacher. Probably the gentle labial "l" is used more than any other consonant. When properly joined with the vowel it seems to have the effect of making the tongue relax or "float like a feather in the air," as one celebrated Milanese teacher of old used to describe it. Other teachers place great dependence upon the consonant "f," or combinations of "fl" and "fr," such as "flo," "floo," "fly," "flee." Similar combinations of "pl" and "pr" are also useful. Some teacher finds that the suffix "ing" is a help in assisting the pupil to keep the end of the phrase "placed high." This suffix is a purely nasal sound and is especially beneficial when sung on the lower tones at the end of descending phrases. At the end of ascending phrases the effect is likely to suggest a strain.

VOCAL ANATOMY AND VOICE CONTROL.

A knowledge of vocal physiology will alone do much to insure voice control. Elaborate explanations of the anatomy of the throat will not be sufficient. Enough of this should be given to insure an understanding on the part of the student of the organs involved, but the real work of voice control must come from other sources. The first essential is to turn the mind of the student toward the perception of physical sensations, to teach him to recognize the differences between them, to know which are right, to perceive their relation to the various acts of singing, and to determine their effect upon tone. Such teaching will be practical, but will require much study on the part of the teacher. It will demand clear statements, definite explanations and exercises, and will be successful only where there is close concentration and careful thinking.

A. L. Manchester.

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A CAUSE AND A CURE FOR THE "AMERICAN VOICE."

BY LESTER S. BUTLER.

A POTENT reason why the "American Voice" continues to be made a target for the criticism of the world was recently made apparent at a rehearsal which the writer attended. A little fellow not over five years old tried to sing a song. He was given a pitch so far below his range of voice that only a miserably pathetic throaty tone was heard; and the abnormal adjustment of the larynx and throat muscles which his efforts caused could not be corrected in time for the following phrases. Consequently his singing was badly out of tune and the effect pitiable.

This being beyond endurance, an alteration of pitch was suggested and the song was sung at the concert to the enjoyment and satisfaction of everybody present.

The same fault was discovered in the unison singing, with the addition that the children were allowed to use a reedy quality of voice on low tones. The difference between this reedy tone and the more mellow higher pitches disclosed a "break" as evident as would have been the singing of an uncultivated, inartistic adult.

Of course, ignorance was to blame, but lack of knowledge cannot be justified in a matter of such importance to future generations. It is wrong for a teacher to undertake to instruct children in singing unless he is fully prepared for the work and able to give indubitable proof that no injury shall be done to the child's voice while under instruction either by the acquirement of bad vocal habits or in any other way.

In a recent magazine article, William Allen Johnstone stated that "this is the era—however late—of the child, and a generation hence we shall see its results not only in the happiness of the home, but in the welfare of the nation." He goes on to describe the efforts which are being made to correct the physical defects of children, mentioning many instances where a child has emerged from dullness and indifference into the fullness of life and gaiety of action as the result of some minor operation such as the removal of adenoids or a crooked tooth, giving glasses for defective vision, and the like. He also speaks of the efforts of the great cities (particularly New York and Chicago), and the States (especially Massachusetts), on behalf of children, and of how children are subjected to physical examinations so that they shall not be hindered by removable causes from entering upon their heritage of physical well-being. Experienced physicians are appointed to make the examinations, and to give advice when necessary as to the proper treatment of a child.

TRAIN THE INSTRUCTORS.

In contrast to this, however, we have supervisors and teachers in our schools, churches, conservatories and private institutions who have had far too little training in the treatment of the child voice. Many of these instructors have never devoted time to the study of the voice, either to prepare themselves for the care of another's, or for the purpose of correctly using or preparing their own. How often do we hear the admonition, "Speak louder," from earnest teachers who forget, or do not know, that a quiet tone, with clear pure accent and with final consonants well emphasized, can be heard and the words distinguished better than when a forced unnatural utterance is employed.

The well-known American composer, W. H. Neidlinger, recently told his audience that a child naturally makes correct use of his vocal organs. It is only when they are improperly instructed, or allowed to develop bad vocal habits from association with others who suffer from the "American Voice," that they adopt the shrill, nasal, rasping tone that so seriously offends musical ears.

Give the children a chance, and they will amply repay you in their singing and speaking. Study the child voice, its range, natural characteristics, and normal timbre. Don't begin from the first to force their tones into their throats by asking them to sing in too low a pitch. Don't ask them to sing coarsely—the reedy quality which is so undesirable in a grown-up is still more so in a child, the chief characteristic of which should be sweetness. This quality should be preserved at all costs.

Listen to your own voice. Do you hear a shrill, thin tone creeping in? Beware! that tone will dominate all the good qualities if you allow it development. Avoid this tone yourself, and teach your charges how to avoid it. Parents also should interest themselves very much in this branch of their children's education. A good musical voice has proved a great asset to many men and women outside of the singers' profession. A thoughtful consideration of this subject is important for all who desire the largest and surest evidence of real civilization. That individual whose voice sounds coarse and brutal, no matter in what station of life he moves, constantly shows his inheritance from the uncultured ancestor whose guttural and savage tones woke the echoes of the forest primeval. It is no credit to the American nation to preserve this relic of an ancient time.

THE BASIC PRINCIPLE OF VOICE CULTURE.

BY A. L. MANCHESTER.

THE voice, produced at the vocal chords, is but the result of a series of preceding activities. This truth cannot be too forcibly emphasized, for it determines the direction of our analyses, and upon it rests the whole fabric of vocal instruction. Realizing it, we at once perceive that our search for the causes of restrictions must turn to something more fundamental than either the tone or the restrictions themselves. Both tone and restrictions are a result; both come from something which lies underneath. It may seem superfluous to dwell upon this truth, yet much of so-called voice training ignores it and proceeds with tone as a starting point. Exercises begin with tone production, deal with tone alone, and are based upon the hope that repeated iteration will obviate difficulties and result in freedom from all restriction.

Such training is a serious error, for back of all effort to produce tone is the mental grasp of every phase of physical activity. The basic principle of voice culture is that the mind should be in supreme control of all the acts which are included in final act of singing. This being true, all instruction, particularly during the early stages of study, should be directed toward establishing the student's understanding of the relationship of the mind to each phase of tone production. This is made difficult because of the vague nature of the subject. To establish such an understanding requires that all instruction, whether definition, explanation, or suggestion, must be couched in terms that reach the student's intelligence. To use many of the stock phrases to convey such an understanding is useless, for to the average student they mean nothing. To take for granted that the student perceives the nature of his trouble and can put into successful practice the stock exercises is a serious error.



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Department for Organists

Editor for May, MR. CLIFFORD DEMAREST

CLIFFORD DEMAREST was born at Tenafly, N. J., and has always lived there. His mother, who was an organist, was his first instructor. The remainder of his instruction was received from R. Huntington Woodman, of Brooklyn, N. Y. He has been organist of several prominent churches in New York and Brooklyn, and is at present organist and choirmaster of the Church of the Messiah (Unitarian), New York City. His published compositions, including organ pieces, anthems, songs and pieces for violin and 'cello, number about fifty. He is also author of a book entitled, "Hints on Organ Accompaniment," and a writer for various musical journals. He is a Fellow of the American Guild of Organists and served as secretary of this organization for four years.

GETTING OUT OF A RUT.

BY CLIFFORD DEMAREST.

MANY an organist, situated in an obscure position away from the larger musical centers, finds himself in a rut. It is fortunate for him if this discovery is made, for many are in a rut and don't know it.

Suppose, my reader, you sit down some quiet evening and ask yourself a few questions like these: Am I enlarging my repertoire, or do I play the same old pieces that I played last year and the year before? If so, do I play them any better now and do they mean more to me? Am I improving as an all-round musician, or do I work just enough to warrant me in taking the pay for my services?

Perhaps the jury in your own mind has convicted you. Now you say, I wish I could brace up and amount to something; if I were only in New York or some large city and could get proper instruction and inspiration it would then be so easy. This is the familiar excuse for laziness. However, please remember that most artists obtain their inspirations in seclusion, far from the large cities. Of course a teacher is valuable in guiding one in the right direction and a help in avoiding unnecessary work. For those who are unable to obtain these benefits, self-instruction is the only alternative, and for them I will endeavor to give a few ideas in this direction.

PEDAL TECHNIC.

The very first thing is to summon up your will power and force yourself to practice and study a certain amount regularly each day. Perhaps the most important thing to begin with is pedal technic. It is assumed that you have obtained a fair manual technic from work at the piano. For a short cut in gaining facility in playing with the feet I have found Buck's Pedal Phrasing Studies extremely satisfactory. These should be worked up to the speeds indicated and directions noted carefully. Sit quietly while playing and avoid all unnecessary motions of the body. Don't try to make many changes in registration, but listen to what your feet are doing and make the pedal notes speak expressively as they are phrased. To improve your manual technic a daily habit of running over of scales and arpeggios at the piano, with perhaps fifteen minutes on Bach's two and three part Inventions is invaluable.

TRIO PLAYING.

After finishing the Buck Pedal Studies the next point of attack should be trio playing, for the purpose of gaining independence of hands and feet. To begin with, you might take the Twelve Easy Trios by Rheinberger, Twelve Trios by Albrechtsberger, and later, Four Trios, Op. 39, by Merkel. Play them with the right hand on the upper manual, and also on the lower manual. This will accustom you to play with the hands in different positions. After these trios have been mastered you are ready for the Eight Little Preludes and Fugues by J. S. Bach. They are all short and interesting, and while primarily for study, two or three of them are worthy of a public performance, such as a postlude for church service.

RHYTHM.

Now we come to a point frequently overlooked, even by otherwise capable organists, viz., the necessity for creating a strong rhythmical feeling in rendering organ music. This is difficult to explain to one not possessing it naturally. In a general way it consists in a steady tempo, clearness and precision of touch, *strict* observance of rests and by a greater or less separation of notes which occur at accented portions of the measure. A careful study of marches, and such pieces having a strong rhythm, keeping the above points in mind, will help to develop this feeling for rhythm. This is one of the things that go to make up "style" in organ playing.

PHRASING.

The next feature to be studied is phrasing, because it is one of the most valuable means of expression on the organ. The continued tones of the organ grow wearisome unless they are grouped and broken into phrases. No one would care to hear a poem read in a perfectly even voice without punctuation. Yet, many organists play in just such a manner. Instead of this a study of the musical sentences should be made, in order to bring out the ideas contained in the piece. A good rule to follow in contrapuntal music is to treat the parts as vocal parts and phrase as a singer would in taking breath. In a fugue subject, often a short group, or a single note, played staccato will aid in identifying the subject as it appears through the fugue. When a subject occurs on the pedals it should be phrased the same as on the manuals. Sometimes the phrasing can best be accomplished by a change of manual or a change of stops. Again phrases may be varied by playing one legato and the next staccato. These treatments should be governed by good taste, otherwise an objectionable affected style will be developed.

REGISTRATION.

The subject of tone-color and its application is the most fascinating of all to the organist. This should be made a real study and not treated with indifference, for the effect of a piece often depends entirely on the right selection of stops. There are five recognized classes of tone in an organ. Flute-tone, Diapason-tone, Clarinet-tone, Trumpet-tone and String-tone. Before anyone can use them properly their characteristics must be thoroughly understood.

Flute-tones are suited to all kinds of passages, either in harmonic or melodic work. They are perhaps the most useful tones in the organ for they can be used for a great length of time without tiring the ear. Therefore a great majority of organ music calls for the use of this tone pure and simple, or blended with others, for which it is very valuable. Diapason-tone has a satisfying fullness and majesty, fitted for broad, massive effects. The softer diapasons are very useful in choir accompaniment. Clarinet-tones, such as the Clarinet and Vox Humana are warm and clear. This tone is especially suitable for solos, but is also effective when used with soft flutes in harmonic passages in a legato style.

TRUMPETS AND STRINGS.

Trumpet-tones are the brightest of the organ tones. They are adapted to fanfare passages. However, the softer ones, like the Cornopean, can be used for solos and occasionally in harmonic passages of a broad character. The Trumpet-tones should be held in reserve and used with care, as their distinctive quality would otherwise soon be lost.

The String-tones are the keenest of the organ tones. A strong Gamba will sometimes cut through the entire foundation tone of an organ. This quality of tone, like the Trumpet-tone, quickly palls on the ear, and should therefore be used with great discretion. It favors the legato style, and is best suited to passages of a slow and emotional character.

Having now the characteristic tone-colors in mind, the next thing is the application of them in registrating. Let me say right here that the printed directions found on the pages of organ music are generally to be regarded as mere suggestions. The size of the organ, as well as the building in which it is located, must be considered. Lack of space prevents more than a few general suggestions. Consider the length of the piece in question. If it is short, with a first section of thirty-two bars and a second one of about the same length, with a repetition of the first, play the first sixteen bars with one simple color, say Flute-tone, then add a soft Diapason for the next sixteen bars. Perhaps the second section is a solo. Use a String-tone for this with a soft flute for accompaniment, and then repeat the first section as before. This arrangement might be reversed. The idea being not to keep changing stops every few bars.

TONE-COLOR AND ORGAN PLAYING.

Play through a section with one color without change, except perhaps to add some of the same color for more power, or take away some for a diminuendo. When we come to blend tone-colors a very wide field opens before us. Here are a few colors which always blend well: Flute with Diapason, Flute or Diapason with Trumpet, Clarinet with Flute and String with Diapason. The following are often difficult to blend: String with Trumpet, String with Flute, Clarinet with String, and Clarinet with Diapason.

In works of a fugal nature Diapasons and Flutes are most suitable.

In the larger forms, such as Sonatas and Overtures, a broad treatment should be used. A whole first section could be played without change. When the second subject enters the only change might be one of less power, while the development could be a gradual crescendo up to the entrance of the first subject. The full organ would be reserved for the ending in order to produce a climax.

ACCOMPANIMENTS.

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church organists. It is too large a subject to include in this discussion. For ideas on the subject I refer my reader to my book, "Hints on Organ Accompaniment."

REPERTOIRE.

If you are ambitious you will naturally wish to work up an organ repertoire. It is difficult to give advice in this matter, because of the different tastes and temperaments of various people. For the sake of some, who may find it useful, I give a small list of pieces classified according to their principal features. Besides being useful for church and concert, they will serve as studies for the development of certain characteristics in organ playing.

FOR HANDLING CHORDS.

March in G. .....*Smart*
Postlude in D. .....*W. G. Wood*
Allegro Maestoso (Sonata II) *Mendelssohn*
Grand Chorus in D. .....*Guilmant*
Grand Chorus in D. .....*W. R. Spence*
Processional March .....*Frysinger*

CHORD REPETITION.

Prelude to Act III (Lohengrin) .*Wagner*
Hallelujah Chorus .....*Handel*
Finale in B♭ .....*Wolstenholme*

CHANGING MANUALS.

Caprice in B♭.....*Guilmant*
Fantasie in E♭ .....*Saint-Säens*

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Organ Concerto in B♭ .....*Handel*
Fanfare in D. .....*Lemmens*
Pean Triomphale (Fanfare)....*F. Lacey*
Fugue in D major .....*Bach*
Rustic Dance (Pastorale Suite) .*Demarest*
Thanksgiving (Pastorale Suite) .*Demarest*

RHYTHM AND ACCENT.

Canon in B minor .....*Schumann*
Marche Funebre .....*Guilmant*
Festal March in C. .....*Calkin*
Festival March .....*Foote*
Pean .....*Matthews*
Processional March .....*Kinder*

STACCATO AND BRILLIANT.

Fiat Lux .....*Dubois*
Grand Chorus in A .....*Faulkes*
Festival Overture .....*Flagler*
Toccata from Sym. V. .....*Widor*
Toccata in E .....*Bartlett*

THUMBING.

Canzona della Sera .....*d'Evry*
Pastorale in E .....*Lemare*
Salut d'Amour .....*Elgar*

LEFT-HAND WORK.

Spring Song .....*Hollins*
Evening Song .....*Bossi*
Idylle .....*Wely*
Serenade in C sharp minor....*Demarest*

REGISTRATION, PHRASING AND OPERATING.

Expression Pedals with *left foot.*
Serenade .....*Schubert*
Allegretto in B minor .....*Guilmant*
Cradle Song .....*Grieg-Kraft*
Largo .....*Dvorak*
Chant Celeste .....*Matthews*
Nocturne .....*Mendelssohn*
Berceuse No. 2 .....*Kinder*
Canzona .....*Demarest*
Prelude to Parsifal .....*Wagner*

DOUBLE PEDALING.

Romance in D flat .....*Lemare*
Prayer and Cradle Song .....*Guilmant*

ON PLAYING HYMN-TUNES.

THERE are two points in connection with hymn-accompaniment on which there seems to be a great deal of carelessness and *laissez-faire* on the part of a large number of church organists. One is in regard to what is called the "giving out" of the tune—playing it over on the organ before the singing is started.

The object of doing that at all is surely to show the congregation exactly what they are going to sing and how they are to sing it; and the most important point is that it should be played over in strict time and exactly at the pace at which it is intended to be sung. A metrical hymn-tune, like a march, is nothing if not in strict time. Yet it seems to me that I have hardly ever heard a church organist "give out" a hymn in strict time or exactly as it was to be sung. Either it is played with a rallentando at the end, for the sake of "expression," or it is played with hardly any attention to strict time all through, through mere carelessness; or it is raced through merely to show what the tune is, without any indication at what speed it is to be sung. This kind of thing shows either culpable carelessness or want of common sense.

The other point is the want of attention to the feeling and expression of the different verses of a hymn. Some organists seem to have no rule except that one verse is to be accompanied loud and another soft, or one on the Great Organ and the next on the Swell; and always that the last verse is to be louder than the rest. And this shows a want of feeling. The expression of the hymn should be studied, and the organ should be treated so as to aid it. Except in the case of a specially jubilant hymn, it by no means follows that the last verse should be as loud as possible; the reverse may be the treatment naturally suggested by the words. And where there is a verse in which the feeling of the hymn unexpectedly changes, the organ should emphasize and give additional expression to the change. To give one or two examples: In the hymn "Saviour, Again to Thy Dear Name We Raise," so frequently used as a closing hymn at evening service, the expression of the words is entirely subdued and tranquil till we come to the third verse:

Grant us thy peace, Lord, through the coming night,
Turn Thou for us its darkness into light.

If the organ accompaniment is kept subdued during the first two verses, and then a broad and ample crescendo introduced at that second line of the third verse (a gradual crescendo, not a violent change), as if the organ awoke at the call of that passage, the effect of the words is greatly intensified; that is the climax; after that the organ should recede again.—From "The Organ and Its Position in Musical Art," by H. HEATHCOTE STATHAM.

POSTLUDES—TO-DAY AND YESTERDAY.

THE out-voluntary is a sacred institution for which, however, there is little to be said logically, for if it is a great piece of music, such as a fugue of Bach's (as it often is), it is putting it to a very poor use to play it to people who are retreating from it and getting to the door as fast as they can.

The out-voluntary is, in fact, played for the few persons who may occasionally be interested enough in music to stay and hear it to the end. Personally I always feel a great interest in the out-voluntary, when I have been attending a church and not playing, and I should be disappointed if there were none, but in general no one seems to care about it or pay any attention to it. Let it be preserved, however, for the sake of the few; we might add for the sake of the organist, to whom it affords an innocent enjoyment of which it would be a pity to deprive him. But I think organists might be invited to remember that there is no necessity that the out-voluntary should always be as loud as possible, no matter what the character of the day's service or of the sermon may have been, nor is there any suitability in the introduction of "show" music in the shape of concert-room fantasias.

When I heard the rector of a church one day, while his organist was fairly ramping over a fantasia of the French school on the Full Organ, say, with a shrug of his shoulders, "Just listen to that fellow!" I confess that my sympathies in this case were rather on the clerical side. The out-voluntary should be selected with due regard to the fact that we are, after all, in a church, and not in a concert-room; and, moreover, that there are Sundays and services the feeling of which would be better met and expressed by a quiet voluntary than by even one of the "mountainous fugues" in strict organ style of which Master Hugues was summoned to explain the meaning.—From "The Organ and Its Position in Musical Art," by H. HEATHCOTE STATHAM.

EDWIN LEMARE ON TEMPO RUBATO.

I WOULD like to say a few words here concerning the use of the *rubato*, although this art is so subtle and almost *mystic* that it is very difficult to give much help to the student. There are, indeed, few who understand or can fathom the depth of this delicate art without ruining it by exaggeration. Its legitimate and proper use is always welcome, but when carried to extremes it is almost worse than playing a beautiful and inspired melody in absolutely strict time. . . . . The idea of using the *rubato* in Mendelssohn or Bach will, I fear, make many red bricks in my old musical home in Hanover Square turn blue, but I contend it is the *character* of the music which justifies more modern and soulful treatment, and ought to be considered rather than the stage of development of the organ at the time in which the composer lived. Bach occasionally gives us glimpses of Wagner—nay, more than Wagner; something not of this world. On the other hand, he is hard, cold, and sometimes almost painful in his crude and harsh discords (the Prelude to the great G minor Fugue, for instance). So we must analyze and interpret the composer's various moods, and not treat all their works in the same spirit. —From an essay on "The Art of Organ Playing" in *The Musical Educator.*

IT is not much use to theorize on what art ought to be. The instinct of successive generations of composers is always more powerful than any amount of reasoning.—C. H. H. PARRY.

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THE RENAISSANCE IN ORGAN MUSIC.

It cannot have escaped the attention, not only of musicians, but of all those interested in music, that over a period, represented by perhaps the major portion of the last century, organists—viewed solely in their relation to the higher forms of musical composition—fell (from a combination of causes, which need not here be dealt with in detail) below the high position to which they were intrinsically entitled. This falling away cannot but be regretted when one thinks of the earlier glories of the organist and his position in the musical world for centuries, stretching back to at least the Middle Ages. To mention the names of Reinken, Buxtehude the Dane, Pachelbel, Bohm, Froberger, and others in a somewhat remote past; Purcell, Bach and Handel; Adams and Wesley in later times, is sufficient to show the enormous debt which the art of music as a whole owes to organists in the past, and to make it a matter of surprise to those who study the question that they should have fallen from their high estate and have been content with a decadence which cannot but be transient.

THE INFLUENCE OF THE ORGAN.

It is unnecessary, perhaps, to point out how the spirit of the unequally tuned keyboard of the early organ dominated the schools of vocal writing both in the Netherlands and in Italy—how Beethoven's early training at the organ, in the fullness of time (involuntary it may have been, and perhaps insensibly) gave us that grandeur of sustained and dignified utterance by which the slow movements of his orchestral and pianoforte works are characterized. Could he possibly have produced the Mass in D without his intimate knowledge of the organ? Or again, to give a final instance, the magnificent organ effects of Brahms' Requiem. Are not these the direct offspring of the composer's knowledge of, and love for, the organ, as well as his very last opus, that most beautiful set of compositions consisting of eleven choral preludes for the king of instruments, to which he seems, at the supreme and solemn moment of existence, when the lower life commenced to merge into and blend with the higher, to have entrusted all that he thought, or saw, or felt, or hoped?

That the temporary decadence of the organist's art to which allusion has been made is now passing away is certain. . . . .

Seeing then the important position of the organist in the musical world in the past, it is for him to guard well that position, to realize the high and ennobling nature of his art, and to be ready to take advantage of its gradual development, so that in the future he may regain the great field of loftiness which once belonged to him and to which he is justly entitled if only by the superiority of his instrument over all others, should only he prove himself worthy.

THE ORGANIST'S MISSION.

This foreword is, of course, addressed to organ students who esteem rightly their high vocation. Unfortunately in no other art or profession are the avenues so little guarded, the consequence being that many enter who, both by temperament and lack of training, are quite unfitted for the work, and whose efforts, painful in themselves, bring discredit upon what is perhaps the highest branch of music. It is for the true organist to do what in him lies to remedy this state of things and to realize that he is an exponent of no mean art, that courage, patience and perseverance necessary in its cultivation, and that so far from its being a relic of mediævalism, his instrument is as well able to reflect the complex emotions, ideas and aspirations of our twentieth-century civilization as were the few feeble ill-controlled pipes and keyboards of the Middle Ages to give expression to the struggling utterances of a time when printing was unknown, and all the art, science and knowledge of the age were centered in the monk's cell.

The future of the art lies with the young organist of the present, with the true student, imbued to the innermost depths of his consciousness with a conception of the nobility and importance of his calling, with a perception of its recent decadence and with undaunted hope *for its future*.—From "Organ Playing; Its Technique and Expression," by A. Eaglefield Hull.

RECITAL PROGRAMS.

Too little thought is given, as a rule, to the arrangement of programs for recitals.

Not only in the matters of key and mode should variety be secured, but the compositions will gain if they are so placed that their forms, emotions and tempi are also well contrasted. Little can be said in favor of three Pastoral Symphonies in consecution, or of a recital consisting entirely of marches, yet both these cases are amongst recent happenings.

A scheme based on some national or historical idea naturally excites a stronger interest than a less consequent succession of pieces. When Mendelssohn played to Goethe the poet asked for the piece to be given in chronological order, and there is much to be said for this arrangement. Most players agree, too, in placing the "piece de resistance" in the middle of the program. In places of worship a welcome relief from too prolonged period of organ tone is afforded by the insertion of a hymn for the congregation, or an *a cappella* pieces for the choir.—From "Organ Playing; Its Technique and Expression," by A. Eaglefield Hull.

A REMARKABLE BLIND ORGANIST.

BY D. H. WEHLE.

America has had many famous performers and composers who have been blind. The late Dr. D. D. Wood of Philadelphia, Mr. Edward Baxter Perry, Mr. Adam Geibel, Edwin Grosse and many others have added much to the happiness of those who see. Ever since the time of Handel and Bach there has been an interest in performers afflicted with blindness. However, the accomplishments of those who have been blind from childhood seem all the more wonderful.

Germany possesses a remarkable blind organist in the person of Bernhard Pfannstiehl, born December 18th, 1861, in Thuringia. He was the son of an inn keeper. When six months old he was deprived of his sight by scarlet fever. At the age of six he entered a school for the blind in Leipsic, and at fourteen he appeared in public as a pianist. One of his early admirers was none other than the great Liszt.

Now, he is known as an organist and those who have heard him play say that he apparently carries the better part of the entire literature of the instrument in his head. He speaks seven languages fluently. His present post is that of organist of the Municipal concerts of Chemnitz and organist of the leading church of Chemnitz.

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Department for Violinists

Edited by ROBERT BRAINE

THE OLD VIOLIN PROBLEM.

Probably three-quarters of the letters of inquiry addressed to the Violin Department of The Etude have to do with old violins. Is the violin genuine? If genuine, what is it worth and how can it be disposed of? These and similar questions seem to be of the greatest interest to the public, since nearly everybody has an old fiddle tucked away in the attic, or on a neglected cupboard shelf.

The general public has a surprising amount of misinformation on the subject of violins. One current belief is that every violin improves with age, and that a crude $5 fiddle must be extremely valuable if it "has been in the family" long enough. The truth of the matter is that a badly made violin will not improve, no matter what its age, while some violins actually grow worse. Many people also think their violins are old when they are really comparatively new. On account of the craze for old violins, many makers imitate the signs of age in their violins, more or less cleverly. Specks, cracks, and signs of wear are all imitated, and the varnish around the *ff* holes, and under the bridge and in other places is darkened to give the appearance of accumulation of rosin, and of age and wear. A wag once claimed to have seen a manufacturer of antique furniture firing bird shot into a new sideboard, which was being converted into an "antique," as the easiest way of making imitation wormholes. Similar ingenuity is exercised in manufacturing "fake" old violins. It is astonishing how a few crudely simulated signs of age will enhance the value of a cheap factory-made fiddle in the eyes of an ignorant purchaser. Every violin has a label and it is possible to buy new violins at $2 each wholesale, containing labels purporting to be those of Stradivarius, Amati, Guarnerius, or most any of the Cremona makers.

At the present day the best makers of violins either put their own names as the makers, or else the words, "Copy of Stradivarius" (or whatever maker has been imitated) followed by their own names.

Occasionally a first-class maker will construct an instrument which is designed to be an exact counterfeit of one of the great masters, label and all, and after one of these violins has received a few years of age and a baptism of rosin and dirt, it is well calculated to deceive any one whose knowledge of violins is limited. An enormous number of copies of the great Cremona makers have been turned out all over the world within the past hundred years or so. Some of these violins, made by such noted makers as Vuillaume of Paris, have had the labels bearing the names of their real makers taken out and a genuine Cremona label or a well executed counterfeit label substituted. Many of these violins show real signs of age and wear, and so closely resemble the originals that they are calculated to deceive anyone but an eminent expert. We even have imitations of the counterfeits, for there are many violins bearing the name of Vuillaume and other eminent but comparatively modern makers which were not made by them at all.

DISTINGUISHING THE REAL.

How then is the possessor of a violin which bears the label and characteristics of a Cremona violin to tell if it is genuine? The only way is to submit it to an expert judge of Cremona violins for an opinion. It is often difficult to find an expert competent to express such an opinion. In the great majority of cases, of course, almost any violin maker of respectable attainments can assure the owner of the violin that his instrument is only an imitation, sometimes laughably crude, and sometimes more skillfully done. Occasionally a violin turns up, however, which is either genuine or else has been made by an artist violin maker, whose duplication of the work of the master after whom he patterned the instrument is wonderfully faithful and calculated to deceive anyone but a really eminent judge who has handled hundreds of genuine Cremonas, and knows their characteristics as well as a U. S. Treasury expert knows a genuine bank note when he sees it. There have been bank notes so skillfully counterfeited that they have been accepted by banks as genuine, and their spurious character has only been discovered by a Treasury expert. It is a well-known fact that a certain small percentage of the money in circulation in every country is counterfeit, the work being so well done that it passes current even among the banks.

It is not otherwise in the violin world. A well-known European violin expert recently stated that there is no doubt that there are many imitation Cremona violins, which so closely resemble the original, that they have been sold for large sums as such, and are believed to be genuine by their owners, and have even deceived experts of respectable attainments. Every little while we hear of a lawsuit brought by the purchaser of a supposed Cremona violin, who discovers or thinks he has discovered after making the purchase, that the violin is only an imitation.

VERY FEW EXPERTS.

There are very few expert judges of Cremona violins in the United States. I know several American cities of several hundred thousand population, without a single competent judge of old violins. Many pose as experts, whose opinion in a difficult case could not be trusted for a moment. I will relate an instance to show how rare this expert knowledge is. When a boy of sixteen I had the good fortune to purchase, for a small sum, a very fine toned old violin, from a German student who had settled in this country, and whose father was a violin dealer in Germany and had sent several violins to the son for sale. It was an aristocratic looking old fiddle and bore a Ruggieri label. As, at this time, I had not yet made a deep study of Cremona violins, I was anxious to get an opinion in regard to the violin, and took it to the nearest large city to get an expert opinion. Arriving in this city, of 300,000 population, many violin teachers and music dealers advised me to submit the violin to a German violin maker and violin dealer, who was the leading authority of the city on all matters pertaining to the violin. I decided to do so and showed him the violin. He unhesitatingly pronounced it genuine, and a very fine specimen of Ruggieri's work. I was naturally greatly elated over my good luck. In later years, however, when I had made a systematic study of the art of the Cremona makers, and had showed the violin to some real experts in Europe, I found that the violin was not an Italian instrument at all, and had none of the characteristics of Ruggieri, but was simply a fine instrument of German make. Here was an example of where the leading violin authority in a city of 300,000 people was hopelessly ignorant of the characteristics of the work of one of the best known Cremona makers. On another occasion, I knew of where a concert violinist, who had been educated in Berlin, where he had had every opportunity of hearing and studying Cremona violins, pronounced as genuine a supposed Stradivarius violin, a violin which turned out to be a factory made imitation worth about $35. This violinist even went to the length of offering $1,000 for the violin, believing it to be worth much more.

I cite these examples to show how little the opinion of many people, supposed to be experts, can be depended upon.

On another occasion, a friend of mine, who was the possessor of a beautiful Nicolai Amati violin, for which he had paid $2,000, made a wager with an acquaintance of his that he could not get an offer of $50 for this violin in the town where the latter resided, a city of about 75,000 people. To decide the bet the two visited all the music dealers, the pawnshops, the violin dealers and many violinists and teachers, offering the genuine Amati violin for the ridiculous sum of $50. Everywhere they were received with suspicion. None of the people visited felt competent to judge whether the violin was a real Cremona or not, and the best offer they received was one of $25, from a violin teacher, who thought the violin had a "pretty fair tone." In a European city of the same size the result might have been different, as Cremona violins are more plentiful there, and there are more dealers and musicians who know them.

EUROPEAN EXPERTS.

We have in this country a few experts living in our largest cities, such as New York, Chicago and some others, whose opinions in this matter are entitled to respect, but the greater number of really eminent authorities on the Cremona violin live in Europe, notably in London, which is the leading violin market of the world. These men have made a life study of the violin. They have had pass through their hands thousands of old violins, including many of the best specimens of the Cremona masters. In this way they have come to know the characteristic work of each maker to its smallest detail, and are also familiar with the work of the best known imitators of famous violins. When a violin is submitted to them for an opinion they study it in every detail with the most minute care, just as bank cashiers might scrutinize a signature, supposed to be a forgery. Nothing escapes their eye, the sweep of the *ff* holes, the individuality of the scroll, the character of the varnish, the modeling of the plates, everything, in short, which would indicate the work of the master supposed to have made it. There is something amounting to almost intuition in the judgment of an expert of this character, and many an owner of a supposed Cremona has his hopes shattered when he submits his violin to one of these great European experts, who form the Supreme Court in all matters pertaining to old violins.



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COST OF REPAIRS.

THE fragile character of the violin and bow make frequent repairs necessary, and correspondents often write to inquire what they ought to pay for such work. While prices naturally vary according to the skill and reputation of the repairer, the following partial list will give a good idea of the cost of some of the most common repairs by a workman of fair reputation and ability. New bridge, 50 cents to $1; sound post, 25 to 50 cents; fingerboard, $3; scroll and neck, $5; neck grafted on old scroll, $6; new bass bar, $5; revarnishing, $10; new pegs, $1; reinforcing entire top, $10; re-hairing bow, 65 to 75 cents; ivory tip for bow, 50 cents; re-gluing top and back from $1 to $5; re-gluing cracks from 75 cents upwards; pure silver wrapping for bow, $1; other silver wrapping, 50 cents.

Of course, such a scale of prices as the above would not hold good in the case of really eminent repairers. There are repairers and restorers of violins in the world who have the skill and knowledge in their profession that a great surgeon has in his, and such men must be paid accordingly. When repairs are necessary in the case of Cremona violins, worth from $5,000 to $15,000, it can readily be imagined that the owners of such instruments do not care to intrust them to ordinary workmen. Only the kings in their profession are considered when it comes to repairs like this. The mistake of a repairer might take hundreds if not thousands from the value of an instrument. It is like a great surgeon performing a surgical operation on a king; the most extraordinary care must be used. The charges for such important work are high in proportion to its importance. In cases of serious accident to rare and costly string instruments, the cost of repairing and restoring by first-class artists sometimes runs into the hundreds. The labor of restoring an instrument which has been almost demolished, as sometimes happens, is often as great as the making of an entire new instrument. It is almost incredible how well a damaged instrument can be restored, with only a negligible loss of tone. Bruno Steindel, first 'cellist of the Chicago orchestra, some years ago had an accident with his 'cello, a Cremona instrument of great rarity and value. The instrument was so badly mashed that it seemed an almost total wreck, and the distress of the artist was very great. The instrument was given to one of the most eminent restorers in the country, who patiently went to work to restore the damage. When completed the 'cello was found to have suffered but little in tone, and to the casual observer, at least, even its appearance was very little changed.

The violinist whose instrument has met with a bad accident should not jump at the conclusion that the instrument is beyond restoration, but should submit it to a competent workman. Within my personal experience I knew of a case where a young musician bought the fragments of an old violin from its owner, who thought the violin was so much kindling wood and beyond repair. He paid $1 for the pieces, and $25 to a clever repairer for restoring the violin. When completed the instrument was worth at least $200, and was sold for that sum.

THE ANNUAL RECITAL.

As this number of THE ETUDE reaches its readers, teachers of the violin will be in the midst of their preparations for their closing recitals. A few suggestions are in order.

A small hall or church is to be preferred to a large hall or theatre, as it is difficult for students, some of whom may be quite young, to make enough volume to fill a large auditorium.

In addition to the solo violin playing, the grouping together of a number of the pupils into a string orchestra, trio or quartet for one or two numbers makes a pleasing effect.

It is not a bad idea to engage a vocalist or solo pianist to assist, as this adds variety to the program, and prevents the monotony arising from an entire program of pupils' violin playing.

If you are a good pianist play the accompaniments yourself, as no one knows the tempos so well, and can so easily cover up pupils' mistakes. If you cannot play the piano well, engage the best professional accompanist you can find. A good accompaniment does much towards making your pupils' playing sound well.

Do not use a bad piano just because it happens to be in the hall. Get a really good piano, and see that it is perfectly tuned to international pitch. Never use high or so-called "concert" pitch.

Do not make the mistake of getting a lot of new pieces shortly before the recital and expecting your pupils to learn them in a few days. Choose pieces that the pupil has had in practice six months or a year.

Have your pupils play from memory if they possibly can. However, if, in attempting to play from memory they forget the bowing, expression signs, etc., it is better to let them play from the music. A piece well played from the music is much better than one played badly from memory.

If a pupil has a very poor violin, lend him one of your own to play on, after having made sure that he can play on the instrument. However, if a pupil's violin is fairly good, he had better use his own, even if not so good as the one you would lend him, since a player always feels more at home on his own instrument.

Have one or two of your own violins at the hall, carefully tuned to the pitch of the piano, to be used in case of broken strings or other accidents. Never delay the program at a pupils' recital by putting on fresh strings while the audience waits.

Do not allow a pupil to play a difficult piece that he is not sure of. Choose one that he has mastered perfectly. Even a very easy piece played well makes twice the effect that a difficult one makes played badly. Nervousness must be allowed for. A difficult piece that the pupil can play fairly well in private often goes to pieces when attempted in public.

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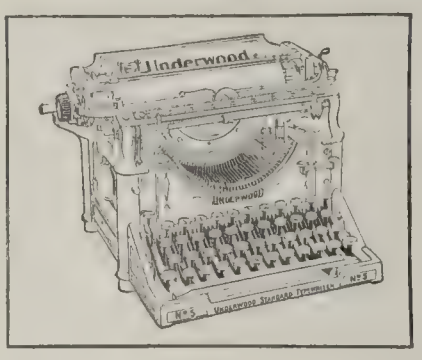
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THE FLONZALEY QUARTET.

In the present state of music such supreme excellence is demanded from those who would achieve world-wide fame on the concert platform, that it is clear that only the specialist—the man who can do one thing supremely well—can hope to achieve it. The foundation of the Flonzaley string quartet is a case in point. Its history is quite a romance. In 1903 E. J. Coppet, a wealthy Swiss music lover, resolved to form a string quartet, which should take rank with the leading string quartets of the world. He engaged three former pupils of Cesar Thomson, the famous Belgian violinist, Messrs. Adolfi Betti, Alfred Pochon, Ugo Ara, as the first and second violins and viola, and Iwan Archambeau as 'cellist. He guaranteed these artists permanent positions, with liberal salaries, with the understanding that they were not to teach, to play in orchestra or to accept solo engagements. Their entire time was to be devoted to the quartet, so that constant practice would result in a perfect ensemble. Rehearsals were held at the beautiful residence of Mr. Coppet on the shores of Lake Geneva, known as the "Villa Flonzaley," which gives its name to the quartet.

Had the quartet been founded for profit, as are so many musical organizations of mushroom growth, it would have been rushed on to the concert platform in a few weeks, but this was not Mr. Coppet's idea at all. The quartet was founded for the cause of art, for a musical organization to keep alive and advance the best traditions of quartet playing. Almost daily rehearsals were held for two years before a début was thought of, but when it came it was a triumph. Further engagements followed in Switzerland, but two more years were spent in developing the quartet before it took on a cosmopolitan character, and began to visit the world's great music centers.

Thus four years and much money were spent by this enthusiastic Swiss gentleman, and the artists he called to his aid, in creating a musical organization which was to further one of the most important forms of music. The quartet has now become world famous. It has visited the leading music centers of Europe and the United States, and is doing most valuable work in making string quartet music popular. Not having to worry about finances or whether its tours will "pay," the members can give their undivided attention to the quartet. The members are specialists in this field, and having practiced together daily for ten years, they play as though one mind actuated the four performers, and the results are ideal. It would be a revelation to violinists if they could know of the wonderful care which the members of the quartet give to their work, the selection of strings, the balancing of parts, the smallest point of interpretation, the choice of instruments, so that there shall be a perfectly even scale of similar tone color from the lowest note of the 'cello, on up through the viola, to the highest note of the violins. Quartet playing is a branch very much neglected in the United States, and it would advance the cause of music greatly if we had a few "Coppets" to found quartets in this country.

A NEW MUTE.

A new violin mute which has been patented for all countries has made its appearance in Europe. Instead of the three customary prongs, it has five, which grip the bridge in five places. The mute is made of very light steel plates, which are separated by a special deadening substance. The inventor says of this mute: "It gives beauty, sweetness and equality of tone to all four strings, especially the G, obviating all tubbiness or clogging of the tone on this string. The hard, nasal effect given out by most mutes is quite gone by the use of this mute with five prongs. When playing with it the notes will be found remarkably free in their emission, and the sound soft and mellow.

JOACHIM'S WAY OF TEACHING CAREFULNESS.

BY HENRY SUCH.

Joachim was a kindly teacher, and all the time I studied with him he treated me with the utmost consideration. I remember that at one time I contracted the bad habit of leaving my violin lying about in all sorts of odd places. On one occasion I put it down on a chair while Joachim was walking up and down the room giving me some much needed instruction. Suddenly, without saying a word to me, he walked over to the chair where my violin reposed, and proceeded to sit down. With a shriek I jumped across the room and seized my precious instrument, only to find the old man laughing at me, and chuckling over the fright he had given me. Needless to say, the lesson of carefulness was well learned, and I never again left my violin lying about in dangerous places.

ANSWERS TO CORRESPONDENTS.

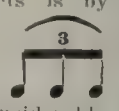
A. C. B.—The crack you mention might have come from several causes. The wood from which the violin was made may not have been properly seasoned, or the violin may have been exposed to heat or dampness; then, again, the crack may have come from some sudden pressure on the top, or a fall or a jar. Take your violin to a good violin repairer, not a carpenter or cabinetmaker, and it can be repaired to sound as well as ever. You had better get an estimate of the cost before you make definite arrangements, as repairs are sometimes expensive, and the cost might be more than you would expect.

G. F. W.—I cannot approve of your suggestion that gluing paper back of the bridge will improve the tone of your violin, and correct the hard tone you speak of. Sometimes the tone can be successfully softened by a different arrangement of the bridge and sound post, but sometimes an instrument with a loud, harsh tone, is beyond help, owing to the poor quality of wood of which it is made, and to faulty construction. Send your violin to a good violin repairer, and ask him to do what he can in the way of correcting the defects of which you complain.
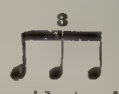
V. S.—As a preparation for Kreutzer you could not do better than to study the Kayser *Etudes*, Op. 20, in three books, or they can be obtained complete in one volume in another edition. You might also study the *Special Exercises* by Mazas. The *Six Petites Fantaisies* by Danela would also afford interesting material in the solo style.

W. B. K.—You might try the following: *Tarantelle, Un Soir a Portici*, by Papini; *Souvenir*, by Drdla; *Zingara*, by A. Moffat; *Sohn der Haide*, by Kelar Bela; *Polonaise* (from the Arabesken), by Carl Bohm; *Kololdtanz* and also *Elfentanz*, both by G. Eberhardt; *Sarabande* and *Tambourin*, by LeClair.

J. R.—No doubt the most orthodox way of writing triplets is by a curved mark



but there is considerable latitude in the manner of indicating the triplet by composers, music copiers and music printers. Many simply employ the figure 3 above the notes as



Another plan, said to have been introduced by Moscheles, is to put the figure 3 in brackets



thus obviating the tendency of mistaking the curve use to indicate the triplet, for a slur binding the notes where not intended. In many cases where the grouping of the notes makes it evident that they are triplets, the curve and the figure 3 are not used at all, as in the following



Where long passages in triplets occur the first triplet only is usually marked.

It is sometimes difficult in violin music to tell whether a curve placed over the figure 3 is intended as a slur binding the notes or only as a part of the sign of the triplet.

TRAINING A SCHOOLBOY GLEE CLUB.

BY SIGMUND SPAETH.

To train a boys' glee club or choir is a difficult task and one requiring infinite patience, yet one which is sure of its reward. Nothing very ambitious can be attempted and the finer shades of artistic finish can hardly be hoped for, yet much may be accomplished by persistent work. The greatest handicap lies in the quality and range of the voices.

As a rule there are no real first tenors or second basses in a school. Nearly every boy can sing in a fashion from the D or E above middle C down to the B, A or G, a little over an octave below. If a bass is asked to sing F or lower, the note becomes a mere faint rumble. Correspondingly a tenor attempting anything above *his* F either screams raucously and defiantly or takes refuge in a pitiable falsetto which at once destroys the balance of tone. Worst of all, the second tenors and first basses are most apt to emit a solid, resonant volume of tone at the moment when the high and the low voices are struggling with the extremes of their range.

A DIFFICULT PROBLEM.

It is a hard problem for the choir-master. He is probably singing tenor himself, quite conscious of the fact that he is strictly no more than a high baritone, but realizing that a leader is necessary. Or he may be forcing his natural *low* baritone into the regions of the second bass in order to give better quality to the growls of his zealous pupils. The handicaps of voice quality are more serious even than those of range. It is disheartening to find after weeks of drilling and balancing that one harsh voice with a sand-paper surface still protrudes from the ensemble at the most inopportune moments. Often the only solution is the absolute and final expulsion of the former.

But there inevitably comes a time when the personnel of the glee club or the choir can undergo no further changes, when the teacher is forced to make the best of his material as it stands and seek to bring balance and harmony from a heterogeneous combination of untrained voices. In such cases he can do no more than insist on a general placing of the tones well forward, a clear and distinct enunciation, and the avoidance of all unnatural strain. He soon finds that boys' voices, even when untrained, have a certain natural smooth quality which may be produced by the mere exercise of restraint and calmness, and which, in ensemble, is by no means unpleasant. It it on this natural quality of tone that he must base almost all his attempts at shading. Pianissimo and fortissimo effects are practically impossible. The former appear as mere breathy whispers, while the latter are generally vociferous and discordant.

HOW TO MAKE A START.

Now comes the problem of the preparation of an ensemble number. As a rule, a schoolboy can read notes only to the extent that he can distinguish a higher from a lower note. Accurate sight-reading is beyond him. I find, however, that it is best to take for granted a knowledge of the notes on the part of each individual, and in preparing a piece I usually begin by having the entire club try to read the music at sight. This, at least, gives an opportunity to have all the parts on the piano. I then take each part separately, emphasizing at first only the music, not the words. In one rehearsal the boys generally succeed in singing the correct notes, if the piano accompanies them. At the second rehearsal of the same piece they are often able to sing it "a capella," without expression, it is true, and with no distinct comprehension of the words, but with correct intonation nevertheless. In drilling the music into the boys I find it advisable to let each individual consider his part as an independent melody at first. When he is thoroughly accustomed to it he soon becomes aware of its relation to the other parts and unconsciously uses his ear to insure accurate harmony, rhythm and balance. A boy is, by nature, so fond of harmony that a glaring discord grates upon his sensibility almost as it would on that of a trained musician. If he has not so much of musical instinct within him he is obviously unfit for glee club or choir work.

DISTINCT ENUNCIATION.

After the preliminary learning of the notes is completed I begin on the shading and expression, having each individual mark on his copy of the music every detail of crescendo or diminuendo, every slightest acceleration or slowing of tempo. In this way a set habit of interpretation is quickly formed and no variation is ever permitted. The last stage in preparation is the acquiring of an absolutely distinct enunciation, by no means a difficult matter after the piece has been thoroughly learned. When this stage is reached the boys generally find to their surprise that they already know the number by heart, so that any definite memorizing is quite unnecessary.

MAKING MUSIC EXPRESSIVE.

BY ABBIE DANIELS MASON.

THE seeming tendency of modern piano teaching is to lay undue stress upon technic. Technic is only valuable in so far as it is a means of musical expression. In teaching children, this fact should never be ignored and every pupil should be impressed with the thought that technic must be acquired so that he may express his musical ideas beautifully.

Did you ever say to a little one as you struck a single tone on the instrument, "Now listen! Hear how beautiful that tone is! and do you know it can be made to sound very happy (striking the note quickly) or very sad (striking the note in a melancholy way); it can be made to sound any way you want to express any kind of feeling you desire."

It is a good thing also to invent stories 'round the pieces played, making the expression marks "fit in," so that the children will be led to realize that music is a means for the direct expression of their own feelings. With the more advanced pupils it is a good plan to suggest that a few moments be taken each day for improvising a little or taking a few measures from some pieces to express Joy, Mirth, Peace, Calmness, Tenderness, Fear, Melancholy, Confidence, etc.

The ability to express musical ideas in this way will help enormously in the interpretation of pieces. Such works as Mendelssohn's *Gondellied* or Chaminade's *Scarf Dance* will acquire new meaning for the pupil, and when he comes to the playing of the Beethoven sonatas with their ever-varying emotions, he will be able to take advantage of his opportunities for expression. Should he have gifts as a composer, an early training in the expression of these emotions will be invaluable.

"IF a voice comes from the heart it will contrive to reach the heart"—*Carlyle.*



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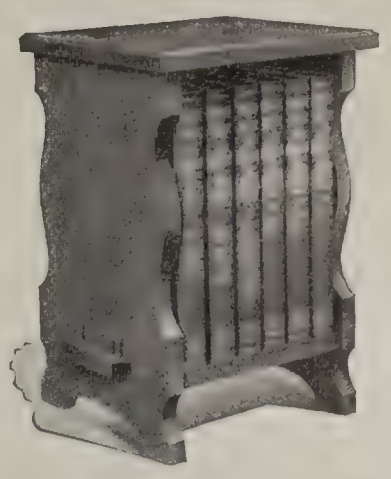
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Department for Children

Edited by Miss Jo-Shipley Watson

MAY-DAY MUSIC AND DANCES IN MERRIE OLD ENGLAND.

BY MRS. T. RESER.

(Suggestions for getting up a May-Day Festival in the Open.)

SHAKESPEARE'S works afford ample proof of the fact that dancing was one of the chief amusements of England during and prior to the Elizabethan age. Dances were introduced from France, Italy and Spain to swell the number of those of English origin, which alone were quite numerous. Some of these were so complicated that great care and attention was essential to their proper performance, and as they formed part of the national festivities, it is quite certain that, as these were the May-Day festivities, the people were very fond of them.

In Sweden and other northern countries the principal feast was the May festival, as well as in England. Its object was to show gratitude and joy in welcoming the sunny spring after the long and dreary winter.

Every class of society, rich and poor, high and low, joined in the general rejoicings; and mutual greetings and congratulations were exchanged.

On these occasions the Morisco, or Morris Dance, was executed on a large lawn, in the center of which was erected the May-pole or May-tree. The leader of this dance was the clown, dressed in a yellow cap with black border, blue jacket, red trousers, and black shoes. He imitated the barking of dogs, and strove to produce merriment by comic leaps and gesticulations.

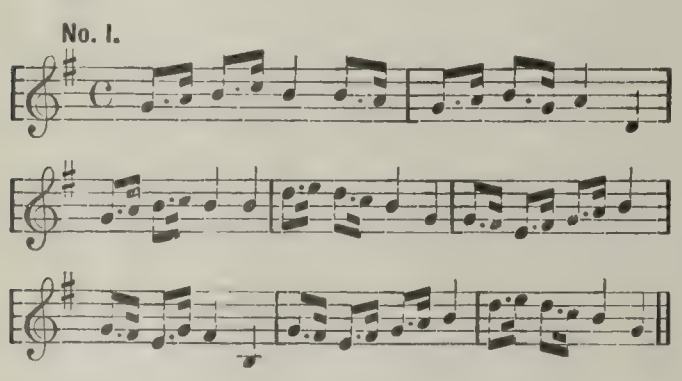
The second personage was the maiden "Mariana," or May Queen, for which the handsomest girl was always selected. The honor of representing "Queen of the May" was much coveted, as all readers of Tennyson will remember. It guaranteed the possession of a rare combination of excellent qualities. The costume consisted of a golden crown, long hair, tied by yellow, white and scarlet ribbons, a bodice of the finest scarlet cloth laced with yellow strings; an upper dress of flesh-colored silk, with wide sleeves trimmed with gold fringe, and an underskirt of sky-blue silk displayed from the knee downwards. She held in her left hand a pink, being the symbol of the season.

Her companion was Friar Tuck, a jolly monk, with shaven face, red cheeks, big neck and plump figure, dressed in a dark red upper garment, called a "capouch," fastened by a belt adorned with a golden tassel; red stockings and shoes completed this costume, and from the belt was pended a leather pouch containing the dainties given him by all the merry company. Friar Tuck, as will be remembered, was the confessor of Robin Hood, the hero of Sherwood Forest.

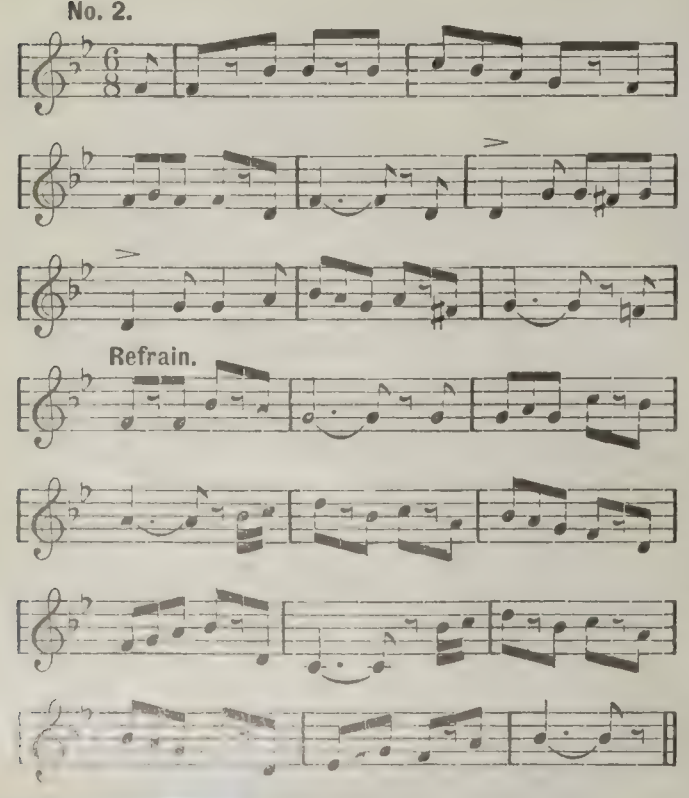
After him came the chamberlain of the Queen, dressed in white and blue, and wearing long hair.

Then came that part of the procession which caused the greatest merriment—after the clown—namely, the "Hobby Horse." The color of this most peculiar and restive animal was a reddish white, and its cover of scarlet cloth so nearly touched the ground that the legs of the rider were invisible. The horseman was dressed in a gorgeous red mantle, richly embroidered in gold. His cap was the same color, and in it was stuck an immense ostrich plume, or feather of flaming scarlet. His unmanageable steed jumped from side to side causing much excitement and amusement, especially when it strove to throw its rider. Then followed the squire, then "Tom the Piper" (as a wandering minstrel or musician) dressed in a blue jacket with sleeves of yellow, over which was a bright red mantle with yellow collar; his trousers were brown, and his cap red with yellow stripes. A Fleming, or Spaniard, and a Morisco, or Moor, dressed in fanciful costume follows the Piper, and the procession was closed by the jester, or fool, who, hat in hand, wore a blue fool's-cap, on the top of which were sewn two large yellow donkey's ears. His left leg was yellow and his right blue. The dancing consisted of jumping 'round the Maypole, which was adorned with garlands and flags and bore the inscription, "A Merrie May." Many little bells were attached to the dancers, and were considered indispensable.

No. 1.



No. 2.



GETTING UP A MORRIS DANCE FOR MUSICAL CHILDREN.

At one time the Morisco was danced by boys who had their faces blacked and wore costumes adorned by many bells. Strangely enough the dance for a time fell out of fashion because of the boisterous manner in which it was performed. The boys kicked each other's feet violently and this was said to have brought on gout. However, when the dance was revived in a modified form in England the costumes of the dancers were adorned with many different kinds of bells, some bass, some treble and some tenor. Sir Walter Scott mentions one costume that was covered with as many as two hundred and fifty bells.



The tune that accompanies the dance in Yorkshire suggests the Mr. Boffin of Dicken's fame, with its unique title "The Literary Dustman." (Music example No. 1.)

Note the wide difference in these melodies. Others show that many very dissimilar tunes were used.

As far as the practical purposes of THE ETUDE reader are concerned, anyone may prepare a "May Day Festival of Dance and Music," employing modern compositions such as the very pretty Morris Dances of Warner and Atherton. If you decide to give it out on a lawn where no piano can be had within sound, get some violinist to play the tune of the dance for you, as fiddlers have done at May Day Dances in old England for centuries. The foregoing description of costumes is quite sufficient and they may be as elaborate or as simple as the interest of the partakers in the dance. A springtime outing of a music class will not be forgotten and will add great interest to the teacher's work and reputation for taking an active part in the pupils' welfare.

The ribbons streaming down from the top of the pole should be as many-colored as possible. In some forms of the dance the performers interlace so that patterns are woven down the pole as the dance continues. Here is a good old Maypole Dance popular in Staffordshire, and in the neighborhood of "Shakespeare's country," the words of the refrain to which are, quoting from memory:

And then the girls began
To quarrel with the men,
And bade them take their kisses back
And give them their own again!

The music is as follows (the last two lines of the above refrain are repeated): (Music example, No. 2.)

WHAT MAY BE HEARD IN TONES.

BY J. S. WATSON.

FROM youth to age, if we are to be musicians, we work for tone. Early and late we strive for its beauty, its fullness, its quality. From every true teacher we hear about tone—it must be a "big round tone," a "carrying tone," not too harsh and stringent, but virile. When we go to concerts we listen for tone. Is it a "good tone" or did he play with a "bad tone," and so on through our music journey we know that it is tone that counts. Tone is just what we put into it, we can make it ugly or beautiful as we choose, our tone is our own personality singing through the piano; perhaps the greatest happiness comes from improvisation, then one can take time to enjoy the quality of tone. Kenneth Grahame, in *The Golden Age*, calls it "the wild joy of strumming," but we musicians know he means improvising, he says:

"Some notes have all the sea in them, and some cathedral bells; others a woodland joy and a smell of greenery; in some fauns dance to the merry reed, and even the grave centaurs peep out of their caves. Some bring moonlight and some the deep crimson of the rose's heart some are blue, some red, and others will tell of an army with silken standards and march music. And throughout all the sequence of suggestion, up above the little white men leap and peep, and strive against the imprisonment of the wires, and all the rosewood box hums as if it were full of living bees."

A CHARACTER-SKETCH PARTY.

BY J. S. WATSON.

THE president of "The Girl's Music Study Hour" entertained with a character-sketch party. Each member came prepared to give a general outline of the life of some famous composer.

The point was to give it in as an obscure a way as possible and still be intelligible. A copy of a musical history was given to the one guessing the most names. The president led off with the the following story, this will serve to show the manner in which the descriptions were given:

This man lived many years ago in a foreign country. We first hear of him as an orphan, with not much in the world but a violin, which he played sometimes when his brother was not around. Then we hear of a long journey he took for a certain purpose and after that he became an organist himself and a composer. He married and moved to a city where he was teacher in a boy's school. He wrote a great many cantatas for these boys, some of whom were choir boys in a church nearby—he also wrote pieces for his wife to play and some for his children to practice.

He was not a good business man and he was also quite independent of royalty and publicity. He died poor and for many years his music was entirely forgotten until an enthusiastic young German composer revived one of his greatest choral works. To-day you see his name on nearly every concert program. Who was he? Answer, BACH.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Seasonable Supplies for the Music Teacher. The approaching close of the regular teaching season suggests the need of music for recital and concert purposes, also the selection and assignment of pieces and studies with which the student may continue to work during the vacation period. The ease with which a teacher may make selections of this kind from the Theodore Presser catalog or stock is well known, but all teachers do not realize that the entire catalog and our miscellaneous stock representing all publications are always at the disposal of those who wish to examine and select teaching pieces, songs or studies. We are always prepared to meet the teachers' needs promptly and economically.

Catalogs and information cheerfully furnished on application. The "Music Teacher's Hand Book" suggests many things every teacher ought to have, particularly at this season, and a copy will be sent without charge to any address on request.

New Music During the Summer Months. In accordance with our usual custom we shall soon send out the first installment of the "Summer Novelties," consisting of (a) piano pieces, (b) songs, (c) violin music, (d) organ music, each in a class by itself. These packages will go out at intervals during the summer months and will contain many novelties with which our patrons should be glad to get acquainted. A postal card request will suffice to have a teacher's name entered for any of the above named classes of publications and this carries no obligation to buy—all the music being returnable if not used.

On Sale Music Returns. On June 1st a statement of account will be sent to every patron of this house, giving their complete account, ON SALE included. This ON SALE part is not included in the other statements of the year. There will also be included with that statement a circular of information explaining about the returns of ON SALE music and the settlement of the account. It is not a bad idea to wait for this statement and the directions before making your returns.

A few words one month in advance, however, will not be amiss. Settlement for every account is expected by us once each year, and we designate the summer months as the most logical time for the convenience of the greatest number of schools and teachers—the end of their teaching season. We accept the return of all music that has been sent ON SALE that has not been used or damaged. Music that has been ordered on regular account is not to be returned. As the return transportation is at the expense of the customer it is best to find out the cheapest method, either by regular express prepaid, printed matter express which is 8 cents per pound, or 2 ounces for 1 cent; or by mail in 4 pound packages at 2 ounces for 1 cent. *PRINTED MATTER CANNOT BE SENT BY PARCEL POST.* The result of making this mistake is very expensive.

Perhaps the most important direction is that no matter by what method returns are made, write the name and address of the sender on the outside of every package.

Mail Order Music Supplies. The summer season is almost upon us; we realize, nevertheless, that a great many music teachers in certain sections of the country do more work from now until the fall than they do during the usual busy winter months of the year. Our whole organization is intact; in fact better service can be obtained from us from now until September than otherwise. Our summer New Music is very popular. This is simply a continuation of the New Music ON SALE plan of the winter months. That New Music ON SALE plan which has been so popular with the piano teachers, has now been extended not only to vocal, but to octavo, organ and to violin. There is no responsibility but the small amount of postage in asking that these packages be sent. It simply means that one receives a small amount of new music at intervals, any or all returnable which has not been used.

A most complete stock of publications of all publishers' works, publications of our own for every need known in teaching, liberal terms, large discounts; in fact there is every reason for mail order music buying. Send your next order to us, or let us send first catalogs.

Your Order Not Received. One of the most usual reasons for an order being delayed is the fact that packages of a certain size are sent by express. There are advantages in sending some packages by express rather than by mail, but when that express package reaches a small office where there is no delivery wagon the result is very bad. We have a great many complaints of this kind, particularly from the South; the express agent is supposed to send a postal card notice that the package is there but he don't do it. He swears he does but he does not, so if an order is delayed when there is apparently no reason for it, apply at your express office before doing anything else; it may be there waiting for a call.

Music on Sale. In addition to the "Summer Novelties" which we send ON SALE to teachers, the usual advantages of the ON SALE PLAN are offered to the profession and we take this opportunity to say that our "On Sale" and "Selection" departments are always kept busy during the summer partly because many teachers continue their work then, and because other teachers take advantage of the vacation period to select music and studies and otherwise to prepare themselves for the next teaching season.

ON SALE orders received during the summer are given just as careful attention as at any other time. All our old patrons are invited to keep in touch with us this summer. Teachers who have not as yet entrusted their orders to us, were they to do so, would be surprised at our promptness and liberal terms. Our publications are edited and designed exclusively for teaching purposes and are in every respect reliable, helpful and valuable.

We solicit correspondence and the orders of teachers everywhere.

Six Hand Music. At this time of the year there is a great demand for recital music and commencement music. We have arranged a number of our most popular compositions for six hands, especially for exhibition purposes. We append a list of the compositions we have arranged. They are arranged in a very easy manner especially to meet the needs of the younger pupils. Most teachers at the close of the session must have all of their pupils appear at this recital concert, and one of the best ways to have the minor pupils appear is to have them play in a six hand piece. These six hand pieces are admirably adapted to this purpose as they are in reach of the players who have only taken lessons during the past session.

We shall be pleased to send any or all of these compositions to our patrons on the "On Sale" plan.

En Route March, H. Engelmann.
In the Arena, H. Engelmann.
Iris, Pierre Renard.
The Young Recruit, F. G. Rathbun.
Homeward March, Chas. Lindsay.
Betrothal March, Chas. Lindsay.
Under the Misletoe—Waltz, H. Engelmann.
Two Flowers, Carl Koelling.
Twilight Son, F. N. Shackley.
Twilight Idyl, P. A. Schnecker.
The Trumpet Call—Matilee, Loeb-Evans.

"No Name" Orders. We hardly believe it is necessary to explain what "no name orders" mean in our office. We have a great many correspondents it is true, hundreds and even thousands of orders are received to be taken care of every day, but it would be most surprising to those without experience to realize the number of orders received every day with *no name* signed to them, and it is not only orders but money remittances every day with no trace as to the sender. It is almost necessary to have a "Sherlock Holmes" in our place to try and ward off the complaint that is sure to come as to "Who stole my money?" "Why is my order not filled?" in an effort to find without a great delay, who the sender is.

Dvorak's "Humoreske." Arranged for Women's Voices with Violin Obbligato. We have just published an interesting Novelty for women's voices in three parts with a violin obbligato. Dvorak's "Humoreske is well known and extremely popular in its original form as a piano solo, also as a violin solo and organ solo and a piano duet. Those who have heard this piece played by orchestras are doubtless familiar with the fact that the principal melody combines well with the old melody "Swanee River," and in this new transcription the melody of the "Humoreske" is assigned to the violin while the voices take "Swanee River" in three part harmony. The effect is extremely pretty, and this should prove one of the most taking Novelties for women's voices published in recent years. The piece is published in the usual octavo form and may be had at our usual liberal discounts. We would be pleased to send copies for examination.

24 Studies for the Left Hand. Czerny, Op. 718. This popular volume will be added to the Presser Collection. These studies are not intended for the left hand alone, but each one of them contains important work for the left hand along some special technical line, and the right hand is merely used to accompany or to complete the harmonic scheme. Many of Czerny's works are almost indispensable to the piano student. Op. 718 is one of the best. The studies lie in grades 3 and 4.

This new volume may be ordered complete in advance of publication for 15 cents postpaid.

A Picturesque Schubert Scene. THE ETUDE cover for this month is sure to fascinate our readers who like to picture the environment of the great composers in the days in which they wrote. Those who will read the *Master Study Page* of THE ETUDE for March (not April) will perceive what a frail flower of fortune Schubert really was. His own ca-



pacity for earning or marketing his productions was so slight that he was almost always dependent upon the bounty of his friends. This excellent picture reveals Schubert at one of the many gatherings where by force of his talents he became the natural axis. At the piano is the master himself and at his side is the tenor Vogl who did so much to make the Schubert songs known to the contemporary public. At the back of the room are some of Schubert's many friends, who included Meyerhofer, the poet von Schober, Doppler, Spaun, Pachler, Grillparzer and the brothers Hüttenbrenner, all of whom were devoted to the genius who needed the love and tender care of good friends so much. This picture appears as an ETUDE cover through a special arrangement with the Berlin Photographic Company from whom beautiful engraved (photogravure) copies may be obtained. See special advertisement in this issue. The original painting in oils is by the noted German artist, Carl Roehling.

Spanish Dances, Op. 12. By M. Moszkowski. In the original form for four hands, this volume is one of the best known of all Moszkowski's works. As arranged for two hands, these characteristic dances are almost equally effective. It is surprising how well they sell thus transcribed. This volume has been added to the Presser Collection, and we are offering copies for introductory purposes at a specially low price. During the current month copies may be had for 20 cents postpaid.

Troyer's Lecture on Indian Music. Teachers continually seeking a novelty, something to give their recitals a touch of freshness, will be delighted to learn that the *Indian Music* lecture prepared by the distinguished Savant, explorer and musician Carlos Troyer, is now ready for use. It is so arranged that the teacher may use it as the basis of a studio recital reading as much or as little as desired. The lecture gives a large and comprehensive list of Indian pieces transcribed by Mr. Troyer from the actual performances of the Indians in their cliff dwelling and wigwams. They have the romance and fancy of Hiawatha and will give your patrons something to remember. Nothing better could be imagined to get the average pupil and studio audience out of a rut. The price of the book is 50 cents. The advance of publication special offer by which our readers have been ordering this book at greatly reduced rates is now withdrawn.

First Piano Book. By E. D. Wagner. We will add this popular piano book to the Presser Collection. Next to Louis Köhler, Op. 249, comes this work by Wagner, in popularity. This is truly a first book for a piano student. The instruction in the fore pages is admirably presented and the grading of the work is the most careful. The work has been on the market a great many years and has been tried and not found wanting. The demand is on the increase, and it is replacing Köhler's first book very rapidly, in popularity. There is a great variety of selections in the work, principally from the old time favorites from the masters, and from the opera.

We will furnish this book to advance subscribers for only 20 cents postpaid. Send in your order now, and we will book it and send you the book when published, which will be some time during the summer months.

HOW THE ETUDE HELPS YOU TO HELP OTHERS

EVERY teacher aspires to succeed, not merely in the selfish, money-getting commercial sense, but to succeed in giving more and more of one's store of wisdom to the musical world, to succeed by enlarging the musical field through those who come in immediate touch with him. Mr. George Chadwick Stock, (one of the most enterprising of ETUDE friends), has been promoting the interests of THE ETUDE in his community in a splendid manner. Mr. Stock edited the Voice Department of THE ETUDE for February, and saw to it that those in his community who would be benefited by his ideas became acquainted with this issue. Previous to this he had sent in many subscriptions just because he believes that in no other way can he bring so much musical light to those around him. Perhaps you would like to read his friendly letter:

"The entire April ETUDE is full of most useful information. I have sent out by mail 3000 circulars like the advertisement I put in the Symphony program, and besides have placed hundreds of these circulars for distribution in leading music stores. I have personally secured 31 new subscriptions and will get more. Every musician who works for a periodical like THE ETUDE helps himself incalculably. This I have found by experience in writing for and in advertising in THE ETUDE."

If you would like to help in promoting THE ETUDE in your home district, let us send you full information upon this subject. You cannot fail to be helped and you cannot fail to help others. A postal request is all that is required.

Subscription Department, THE ETUDE

1712 CHESTNUT ST. PHILADELPHIA, PA.

Melodic Studies, Op. 8. By Herman Vetter. This is an excellent volume to use for purposes both musical and technical with pupils who have passed the elementary stage. It is a first class, second grade book of studies, planned along technical lines and certain to bring about satisfactory results if properly studied. This volume is to be added to the Presser Collection, and our price for introductory purposes is 15 cents per copy postpaid.

Musical Zoo. By D. D. Wood. This volume is now ready and the special offer is hereby withdrawn. These little duets for teacher and pupil are about the most interesting that we have ever seen, and we predict a great success for the work. We shall be pleased to send copies to all who may be interested.

New Recital and Drawing Room Album. The special offer on this work will be continued during the current month. The book will contain a large number of pieces, brilliant in style but not too difficult for the average good player. Every piece is a gem.

Our special advance price for introductory purposes during the current month will be 20 cents postpaid.

Haydn's Sonatas, Volume I. This volume was expected to appear on the market during the past month, but owing to conditions over which we had no control, the volume was delayed and we are therefore in a position to continue the special offer during the present month, but at the end of this month it will be positively withdrawn. This first volume contains the popular sonatas of Haydn, and there is sufficient in this volume for the average student. It is very seldom that more than the first volume is needed to acquaint a student with the style of Haydn and Haydn makes an excellent preparation for Beethoven.

Our special offer during the present month will be 35c per copy postpaid.

Old Fogy, His Philosophies and Grotesques. The eminent critic, who under a *nom de guerre,* put his most striking and intimate thoughts into the forthcoming booklet, *Old Fogy,* refuses to reveal his name as author of the work. George Bernhard Shaw, the noted Irish wit, playwriter, caustic critic and essayist holds a very high regard for the opinions of the author of *Old Fogy.* What good is such a book to the music student, the teacher, the music lover? All the good in the world. None of us is free from getting into a mental rut. "The slough of despond" which carried down Bunyan's hero could not be more terrible. Of all the things the musician of today must avoid, the rut is the worst. *Old Fogy* with his decisive ideas and unique way of looking at things gives you something to think about. The book is now withdrawn from the special introductory offer which enabled our readers to secure the volume at a very much lower rate, and the regular price of $1.00 is applied. The book is bound in an attractive size and shape so that it may fit the pocket and form a delightful companion for occasional reading. The book is now ready for sale.

New Gradus Ad Parnassum. Various Difficulties. By I. Philipp. This is the final volume of the series of technical works devoted to special purposes. It is now in course of preparation and will soon be ready. In this book are included all the various technical problems and passages which do not come under any other heading, such as interlocking passages, cross hand passages, leap, skips, bravura, etc. It will be a very interesting volume and especially useful to those working in modern music.

Our special price for the coming month will be 20c postpaid.

Mastering the Scales and Arpeggios. By J. F. Cooke. This new work is now upon the market in ample time for teachers to introduce it before the end of the teaching season and become thoroughly acquainted with it for regular adoption. First of all it is the most comprehensive manual of scales for daily use in print. It permits the teacher to start preparatory scale study with much younger pupils than the ordinary scale book, and at the same time it carries the entire subject to far more advanced stages than the usual scale book. The introduction contains the very convincing opinions of great pianists upon the indispensable value of scale playing, something which should at the very start help the teacher in making the necessity for daily scale study apparent to the backward pupils. This is followed by carefully graded steps in elementary scale study including writing exercises, scale markers (which any teacher can make at home), and exercises on the two-finger plan by which the teacher can teach a young pupil all that can be known about the keys (scale outline, etc.) in two or three weeks. These tonality exercises are an enormous economy when the actual scale playing is introduced. Right on to the end the book represents a step in advance in every branch of scale and arpeggio study. All notes are written out in full for the pupil. The author, James Francis Cooke, was engaged in the preparation of this book for over seven years. It is quite as practical and clear as his *Standard History of Music* which has met with wide use. His actual teaching experience covering over twenty years, personal acquaintance with the great virtuosos of the time and their ideas upon playing, as well as an extensive investigation of teaching methods abroad, insures the teacher, in a sense, against the danger of proprietory or "patent" ideas which so frequently deform new books of this kind. The work may be used with any method or system without interference. Copies will be sent postpaid upon the receipt of the retail price, $1.25, or "on sale" to any of our patrons.

Concentrated Technic. By Alois F. Lejeal. We are continuing on special offer during the current month this new technical work which is about ready for publication. It is a work thoroughly in accord with the modern tendency of concentration. A tremendous amount of ground is covered by these condensed exercises. They may be taken up by any intermediate player and may be used with much benefit for a considerable period. All technical points are covered. The advance price of this work is 20c postpaid.

Beethoven's Easy Compositions. We will add this volume to the Presser Collection in a very short time. This volume contains all of the easier compositions

Beethoven and a few that are not quite so easy. It contains the two popular sonatas, Op. 49 and the easy sonata Op. 79. All of the Bagatelles, Op. 33 and some of the light variations, also one of the Rondos, Op. 51. The Rondo is the most pretentious of all those in the book. These are by no means all of Beethoven's easiest compositions, but they comprise the best selection that can be made. They were originally published in the Peters Edition. Any teacher can find use for this work, and we shall be glad to send it to any of our subscribers when it is published for only 20 cents postpaid.

Selected Classics for Violin and Piano. By F. A. Franklin. In this volume many of the world's master melodies are included, all arranged in easily playable form. Every one of the great composers is represented. We can imagine no better educational work for young violin students tending to cultivate the style and taste and at the same time promote a knowledge of the best in musical art in preparation for the further study of the larger works of the great masters.

Our special price for introductory purposes during the current month will be 15 cents postpaid.

The Organist. By Geo. E. Whiting. The special offer on this volume is hereby withdrawn. It is a large and elegant work and it will prove a substantial addition to the library of any organist or student. The volume contains some special arrangements which are not to be found in any other collection, together with some excellent original material.

Double Note Velocity. By Jas. H. Rogers. This book is now ready and the special offer is hereby withdrawn. Teachers or students desiring material for the study of double notes, a very important department in modern technic, cannot do better than to secure a copy of this work. We shall be pleased to send it for examination to any who may be interested.

Vocal Instructor. By E. J. Myer. This work is almost ready to go to the printer. The plates will be ready in a very short time. This work is one that every vocal instructor should possess. Mr. Myer speaks ex cathedra on all matters relating to voice culture. He stands as the best and highest authority on vocal culture in the United States. This work will make a very safe guide for any voice teacher to follow, and is a work containing a great deal of reading matter aside from the practical part. It is a work that all teachers can profit by using. The work will only remain on special offer for a short time longer, and all those that desire to avail themselves of the special price will have to order at an early date. Our advance price is but 50 cents.

Indian Songs. By Thurlow Lieurance. This volume is nearly ready, but the special offer will be continued during the current month. It contains a set of original Indian melodies which have been personally transcribed by Mr. Lieurance, who for a time resided among the Indians for that very purpose. The songs are exceedingly characteristic and have the stamp of reality. They are all surprisingly musical. All are within the range of the average singer, and the accompaniments are tasteful but not difficult. The volume will contain some introductory literary matter by Mr. Lieurance, also some interesting pictures.

The special advance price for introductory purposes for this volume will be 50 cents postpaid.

Schumann's Novelettes, Op. 21. This work is now on the market and the special offer which has been in force for several months past is now withdrawn, and the work can only be had at the regular price.

A LITTLE TEST FOR AMBITIOUS PUPILS.

PUT the following English words into Italian.

(These words are in constant use in our music books).

Accented (Marcato).
Agitated (Agitato).
Air (Aria).
A little slower (Poco meno mosso).
Altogether (Tutti).
Always loud (Sempre forte).
Animated (Animato).
At Pleasure (Ad libitum).
Beginning (Capo).
Dying away (Smorzando).
End (Fine).
Fiery (Con fuoco).
Graceful (Grazioso).
Held (Tenuto).
In time (A tempo).
Loud (Forte).
Mark the melody (Ben marcato il canto).
Not too fast (Non troppo allegro).
Second (Secondo).
Slow (Lento).
Soft (Piano).
Sweet (Dolce).
Spirited (Con spirito).

(The equivalents in Italian are given so the test may be used at once).

J. S. WATSON.

LIST OF OPERA COMPOSERS, WITH TITLES OF THEIR BEST-KNOWN WORK.

(MARK with a pencil the composer you know about. How many stories of the opera can you tell)?

BALFE, *Bohemian Girl.*
DEBUSSY, *Péllèas and Mélisande.*
BIZET, *Carmen.*
DELIBES, *Lakmé.*
FLOTOW, *Martha.*
GLUCK, *Orpheus.*
GOUNOD, *Faust.*
HUMPERDINCK, *Hansel and Gretel.*
LEONCAVALLO, *I Pagliacci.*
MASSENET, *Traïs.*
MASCAGNI, *Cavalleria Rusticana.*
MOZART, *Don Giovanni.*
OFFENBACH, *Tales of Hofmann.*
PUCCINI, *Madame Butterfly.*
PARKER, *Mona.*
SAINT-SAENS, *Samson and Delilah.*
SULLIVAN, *Mikado.*
VERDI, *Il Trovatore.*
WAGNER, *Tristan and Isolda.*
WEBER, *Der Freischütz.*

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly* at *Philadelphia, Pa.*, required by the Act of August 24, 1912.
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E. H. Presser, Philadelphia.
J. Cutler Fuller, Philadelphia.
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None.
THEODORE PRESSER CO.,
THEODORE PRESSER, *President.*
Sworn to and subscribed before me this *18th* day of *March, 1913.*
[SEAL] WILLIAM J. DICKSON, *Notary Public.*
(My commission expires February 21, 1915.)

Special Notices

RATES—Professional Want Notices five cents per word. All other notices ten cents per nonpareil word, cash with orders.

FOR SALE. $18.00 Baritone Horn,—$12.00; $14.00 Alto,—$10.00. Both nearly new. Ralph Babcock, Petersburg, N. Y.

REMARKABLE OFFER FOR TEACHERS. Catalog. Washington Music Co., Washington, D. C.

POSITION WANTED. By an experienced Piano Teacher (lady), Mus. B. degree. M. T., 1063 N. Topeka Ave., Wichita, Kansas.

CORRESPONDENCE LESSONS in Harmony and Counterpoint. Stanley T. Reiff, Mus. Bac., Lansdowne, Pa.

MUSIC WRITTEN to words. Manuscripts corrected. Correspondence lessons in harmony. Dr. Alfred Wooler, composer, Buffalo, N. Y.

LADY ORGANIST wishes to act as substitute during July. Address, Experience, care of THE ETUDE.

SHEET MUSIC. Piano, vocal, teaching. Popular and classical. Anything published cheaper than an other dealer. Ten thousand copies at 10 & 15c. Postal brings catalogues. Coffey Music Co., Centralia, Ill.

STULTZ AND BAUER CABINET GRAND PIANO FOR SALE. Cost $450.00 a few years ago; tone is better to-day than when purchased. Make an offer. Address, M. F. J., care of THE ETUDE.

WANTED. Position as Teacher of Piano, Musical History and Theory of Music by Young Lady with a Conservatory Degree. Three and one-half years' experience. Best References. Address M. H. care of ETUDE.

VIOLIN STRINGS FREE. For name and address of five of more Violin players in your locality, I will send two high grade E strings, three lengths each. A. H. Merrin, Instructor of Violin, Delta, Ohio.

RUSSELL METHODS SUMMER SCHOOL. Louis Arthur Russell invites correspondence regarding his Summer Normal Classes in the Normal Institute of Music, Carnegie Hall, Manhattan, and the College of Music, Newark. These sessions, extending through June and July are for Teachers and Professional Students in Pianoforte Technic and Interpretation Voice Culture, Singing, Repertory, Physical Culture, Theory, Harmony Analysis, Class Work, etc. Interesting literature upon request. The Russell Methods, for serious teachers and students, are winning favor throughout the country.

A DAINTY TOILET ARTICLE. Every lady who desires to keep up her attractive appearance while at the theatre, attending receptions, while shopping, while traveling and on all occasions should carry in her purse a booklet of Gouraud's Oriental Beauty Leaves. This is a dainty little booklet of exquisitely powdered leaves which are easily removed and applied to the skin. It is invaluable when the face becomes moist and flushed and is far superior to a powder puff as it does not spill and soil the clothes. It removes dirt, soot and grease from the face, imparting a cool delicate bloom to the complexion. Put up in white and pink and sent anywhere on receipt of ten cents in stamps or coin. F. T. Hopkins, 37 Great Jones St., New York.

THE MAY ISSUE OF THE VICTOR TALKING-MACHINE BOOKLET offers some exceptional new records this month. It presents a complete list of all the new records by the world's most eminent artists, including Kreisler, Maud Powell, Caruso, Tetrazzini, Gluck, McCormack, Homer, Ada Sassoli (the harpist), and many others. The operatic records are especially interesting as they include a second edition of the Gilbert and Sullivan operetta, *The Mikado*, new *Faust* records, arias from Wolf-Ferrari's *Secret of Suzanne*, Puccini's *Manon* and other works no less interesting. The booklet for this month is 32 pages long, and is remarkably well illustrated. It is important that the music teacher should wake up to the educational possibilities of the Victor Machine, and keep track of what is being done. The booklet may be procured by writing direct to the Victor Talking Machine Co., Camden, N. J.

WANTED

OLD ISSUES OF "THE ETUDE"

The publishers of THE ETUDE are desirous of obtaining a few copies of the following back numbers.

All issues of: 1883, 1884, 1885, 1897, 1898, 1899, 1900, 1901, 1902, 1903.

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1895	1896	1904	1905	1906	1907	1908
Oct.	Jan. Mar. Sept.	Apr. June Nov. Dec.	July	May June Sept.	Feb.	May June July Sept.

Subscribers who have copies of these numbers and desire to dispose of them will please communicate with us. Advise on a postal card what issues you have. *Don't send any copies to us.*

THE ETUDE, Philadelphia, Pa.

Theodore Presser Co.

PUBLICATIONS JUST ISSUED MAY, 1913

Any of our works sent on inspection to teachers, upon request, at our usual large professional discounts.
Use the number, not the title, in ordering.

		GRADE	
	PIANO SOLOS.		
9899	All is Rosy, Polka, *C. Lindsay*	2½	.40
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9950	Sonata, No. 13, *J. Haydn*	6	.40
9927	Spanish Dances, V, Bolero, Op. 12, *M. Moszkowski*	6	.35
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10257	There is no night in Heaven, *E. S. Hosmer*	3	.10
10248	Magnificat and Nunc Dimittis, in D, *H. M. Staton*	3½	.15
10249	Behold Now Praise the Lord, *H. M. Staton*	4	.15
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10269	I Waited for the Lord, *F. Mendelssohn*	5	.05
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10245	Come Unto Me, *W. Coenen-J. C. Warhurst*	3	.10
10251	The Lost Chord, *A. Sullivan-J. C. Warhurst*	3	.10
10261	To The Distant One, *S. L. Herrmann-H. L. Matthews*	3	.10
10259	Faithful and True (Treulich gefuhrt), Bridal Chorus from "Lobengrin," *R. Wagner*	4	.10
10260	Thou'rt Like a Tender Flower, *S. L. Herrmann-H. L. Matthews*	5	.15

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At Home.

THE Amateur Musical Club of Chicago recently gave its four hundred and twenty-first concert.

THE first American performance of Bizet's opera, *Djamileh,* was recently given in Boston, and was very well received.

MRS. MARY ELIZABETH BUCK, the widow of Dudley Buck, died recently in Indianapolis at the home of her son.

DR. W. C. CARL has been engaged for the twentieth time by the Buffalo City Council as organist for a concert.

THE Chicago Madrigal Club is completing its twelfth successful season. Its programs are representative of the very best in male chorus work.

A NEW bandstand is to be erected in Central Park, New York, at a cost of $40,000. The work is to be completed in time for next summer's concerts.

UMBERTO GIORDANO'S opera, *Mme. Sans Gene,* is to be produced at the Metropolitan Opera House in New York. The work is now almost completed.

A MURDERER who was recently pardoned by Governor Foss, of Massachusetts, has set up for himself as a violin manufacturer, having learned the art during the thirteen years he spent in prison.

AUBERT'S opera, *Foret Bleue,* has received its première in this country at the hands of the Boston Opera Company, and proved a great success.

MR. FIELD, of Ottawa University, states that the music of the telegraph wire is a barometric song, and that it varies with the weather. If the sound is flat, the weather will change in two days; if sharp, the weather may change in a few hours.

THE twenty-fifth meeting of the Illinois Teachers' Musical Association has been arranged to take place at Bloomington, Ill., in the middle of May. Among the distinguished artists who will take part will be Mrs. Bloomfield-Zeisler.

A DONATION of $100,000 has been made to the New England Conservatory of Music, chiefly for the foundation of scholarships. The name of the giver has been withheld by special request.

THE Cameron Musical Club of Cameron, Mo., has recently hit upon the excellent idea of giving concerts with performers recruited from members of the club, for the benefit of the public school children.

FLOTOW'S opera, *Martha,* was recently given by the students of the Whitman Conservatory at Walla Walla, Washington, under the direction of Elias Blum. The local press praises the performance highly.

THE National Federation of Musical Clubs' biennial festival occurred April 21 to April 26 this year at Chicago. The organization now has 60,000 members representing some 500 clubs.

EDGAR STILLMAN KELLEY has nearly completed a symphony. A symphonic poem of his entitled, *The Defeat of MacBeth,* which is the fifth number of his symphonic suite constructed from his music to Shakespeare's drama, was recently performed by the Cincinnati Orchestra.

A BILL was recently introduced at Harrisburg, Pa., by Maurice F. Speiser asking the State Legislature to appropriate $300,000 for the foundation of a State orchestra. If this bill is carried, the Keystone State will be the first one in the country to adopt such a measure.

AT the spring recital of one of the classes at the New England Conservatory an interesting novelty was presented, consisting of six old English songs, sung by six charming young ladies in appropriate costume, with a charming stage setting of an old English garden.

EFFORTS are being made to bring about a great American congress of musicians at the Panama-Pacific Exhibition to take place in Los Angeles. A plan is already under contemplation to raise the sum of $10,000 to offer as a reward for a prize opera by an American composer.

HAMMERSTEIN the irrepressible is about to take the front of the stage again. It is reported that he has decided to ignore his agreement with the Metropolitan Opera and to erect an opera house of his own in New York for the production of opera in English.

FOR the purpose of preserving and develo ing the music of the American India Geoffrey O'Hara, a composer of New Yo has been appointed instructor in music und the Bureau of Indian Affairs by Franklin Lane, Secretary of the Interior.

THE western tour of the Philadelph Chicago Opera Company has been unm takable. At Dallas, Tex., the Mad Sce from *Lucia* created such a sensation th the orchestra was obliged to play *Dixie* a the *Star Spangled Banner* between the ac Trains were crowded bringing the ope patrons and Dallas hotels were filled to ov flowing.

THE sincere sympathies of THE ETU readers go out to the thousands who ha suffered by the recent storms and floods in t Middle West. In all too many cases t carefully built work of many years of tea ing must have been destroyed, or part stroyed, by catastrophes that have broug ruin and misery to thousands of people.

THE well-known pianist, Ernest Schelli has been exploiting the works of Granad a composer of Spain. A group of pieces en tled *Goyescas* have attracted wide attenti by their intensely fascinating rhythms, h monies and melodies. Mr. Schelling goes far as to speak of him as "The Spani Chopin." Spain has hitherto produced s gularly few composers of distinction.

A SECOND grand opera by Victor Herbe entitled *Madeleine,* is to be produced at t Metropolitan Opera House in New York n season. It will be sung in English. In t meantime a new comic opera from the p lific pen of this genial Irish-American co poser, entitled *Sweethearts,* has had première in Baltimore.

DR. H. H. HAAS, a well-known musici of Salem, Va., died recently at the age sixty-seven. He was born in Germany a was an LL.D. of Heidelberg, and was at c time a pupil of Ferdinand Hiller. He ca to America in 1878 and held several exc lent positions. Mendelssohn was one of h many good friends.

GEORGE W. STEWART, of Boston, has be appointed Director of Music of the Panam Pacific International Exposition, which wi be held in 1915. Mr. Stewart is a form member of the Boston Symphony Orches and is now the director of the Boston Ba He has had much experience in work of t kind and held a similar position at the Louis Exposition.

ON the thirtieth and thirty-first of t present month one of the most importa American musical festivals will be held Bethlehem, Pa., when the Bach Choir und the distinguished direction of Dr. J. Fi Wolle will give the *St. Matthew Passion* a the *Mass in B Minor.*

MISS AGNES MITCHELL FAIRFIELD, f Alma, Kan., known in her community as excellent eacher, died during Februa She was a loyal supporter of THE ETU Living a simple unostentatious life in a sm city, she gathered about her hundreds f devoted friends and became a splendid pow for the good in her community.

ALL congratulations and best wishes Mrs. Frances Jane van Alstyne, better kno as "Fanny Crosby," or even "Aunt Fann who has celebrated her ninety-third birthd This blind hymn-writer has written mo than 6,000 hymns, including "Safe in e Arms of Jesus," "Jesus Keep Me Near e Cross," and many others equally popul as well as many secular song-poems, etc.

E. R. KROEGER'S symphonic overtu *Hiawatha,* was recently given with gr t success at a concert of the St. Lou Symphony Orchestra. The overture is vided into movements called "scenes." some parts genuine Indian melodies are us Mr. Kroeger's musical education like tl of Arthur Foote has been received entir in America.

THE International Eisteddfod, to be hd at Pittsburg, July 2 to 5, inclusive, is attra ing wide attention. Prizes amounting o $10,000 will be distributed; a prize of $5,0 will be awarded to the chorus singing Edward Elgar's *King Olaf* in the most sa factory manner. Among the choirs wh will compete is the Philadelphia Choir f one hundred and fifty voices under the dir tion of Lewis Watkins. The prizes offe in the various competitions include $250 f an American National Anthem. All co petitions are open to the world.

BETHANY ORCHESTRA is the name of an organization of sixty-five instrumental performers (including oboes, bassoons, trumpets, tuba, harp, tympani, as well as the usual strings, etc.) connected with the Bethany Presbyterian Church of Philadelphia. The orchestra has been in existence for many years, doing excellent work. Its programs include such numbers as Elgar's *Pomp and Circumstance*, Saint Säen's *Danse Macabre*, etc. The church itself is largely a result of the splendid activity and judgment of the merchant prince, John Wanamaker, who has taken personal part in the services for nearly a lifetime.

AN interesting concert was recently given by the New York Symphony Orchestra in which the program consisted entirely of works by Celeste D. Heckscher, under the direction of Alexander Saslavski. The works given included the well known *Dances of the Pyrenees*, an *Asiatic Dance* from the opera, *The Flight of Time*, an *Old French Dance*, a *Valse Lento* (*Pastorale*). The soloists were Florence Hinkle, Efrem Zimbalist and Hans Kronold ('cello), who presented works by Mrs. Heckscher well suited to their respective abilities. Mrs. Heckscher's works are very melodious, and have unusual rhythmic grace. This concert is said to be the first orchestral concert in New York ever given by an American woman composer.

THE SPRINGFIELD SYMPHONY ORCHESTRA a body of sixty men, founded and directed by Emil Karl Janser, has just completed a very successful season. The organization is composed in part of the Ensemble Class formerly directed by Mrs. Enos Smith of Springfield, who has recently withdrawn as President of the Orchestra Association. The old idea of having Symphony orchestras confined more or less to the very large cities is altogether wrong. Our cities of lesser population should support musical organizations whenever possible.

THE railroad men have been having quite a time with the scenery of the Philadelphia-Chicago Opera Co., during that organization's tour in the West. Owing to some cause, changes were made in the shipment of the scenery, and many wird telegrams emanated from the railroad offices in which many familiar opera titles took new and strange names. *Die Walkure* became "The Walker", while "They Is" proved on investigation to be *Thais*. *Lucia di Lammermoor* was very naturally abbreviated to "Lucy". "Wagoner's" masterpiece, *Lohengrin*, will doubtless win a new lease of life under its new title of "Long Green."

DR. H. S. PERKINS of Chicago recently celebrated his 80th birthday (March 20th). His friends in Chicago gave him a splendid birthday dinner at the Auditorium Hotel. The list of musicians is one which Dr. Perkins may regard with pride. It included, among others, C. F. Summy, J. J. Hattstaedt, Walter Spry, P. C. Lutkin, Frederic W. Root, K. Hackett D. A. Clippinger, Allen Spencer, G. D. Gunn, Adolf Weidig, Tmil Liebling, Harrison M. Wild, Rosseter G. Cole and Dr. F. Ziegfeld. Dr. Perkins was born at Stockbridge, Vermont, in 1833. He was at one time Professor of Music at the Iowa State University, and in 1890 founded the Chicago National College of Music.

THE opera *Boris Godounov*, by that ill-starred genius, Modeste Petrovitch Moussorgsky, has at last been produced at the Metropolitan Opera House in New York. It created a profound impression, and undoubtedly stands out as one of the most remarkable events of the season. Moussorgsky has been characterized as the "most Russian of all Russian composers," and this work fully voices the ideals and emotions of the Slavic temperament with tragic intensity. *Boris Godounov* suffers from the faulty technique of the composer (though much of this has been redeemed by the careful editing and revision of Rimsky-Korsakov), and sundry cuts and elisions rendered portions of the opera somewhat confusing to the audience.

Abroad.

CARUSO will receive $2,500 for each appearance at the Royal Opera, Covent Garden.

THE hundredth performance of *Pelléas et Mélisande* was recently given in Paris at the Opéra Comique.

JOHN THOMAS, Chief Bard of Wales, who was harpist to Queen Victoria and to King Edward, died recently at the age of eighty-seven. He was a picturesque figure.

THE Société Frédéric Chopin, of Paris, recently made their annual tour to Père-Lachaise, the grave of Chopin. Many members of the Polish colony in Paris were present.

LEONCAVALLO is reported to have arranged to make an operatic setting of *Fine Feathers*, a play by Eugene Walter now running in New York.

A CONCERT has been given in Dresden the proceeds of which have been devoted to the purchase of the house in that city wherein Wagner wrote a large part of *Lohengrin*.

ALBERT SPALDING, the American violinist now touring Europe, has met with great success playing Gaylord Yost's *Dance Caprice*.

A TABLET has been placed in the Royal College of Music, London, in memory of Sir George Grove, the founder and first principal of that institution. The memorial tablet is the gift of Sir Hubert Parry, the present Director of the Royal College.

CLAUDE DEBUSSY, the composer of *Pelléas et Mélisande*, is to enter the field of musical criticism. He has joined the staff of the well known Paris musical review, "S. I. M." (Société Internationale de Musique) and will contribute a monthly article.

SIR CHARLES SANTLEY, the famous English baritone is now in his seventy-ninth year, but still retains a fine voice which he uses with consummate art. He has just made a series of records of his voice for a sound-reproducing machine, and has written the manufacturers to say that he is quite willing that his style and singing should be judged by these new records.

AT a sale at Sotheby's, the great auctioneers in London, the original holograph manuscript of Mendelssohn's Motet of *Surrexit Pastor* was disposed of for $425; a letter from Franz Schubert to his brother, written in 1824, brought $350, and an autograph letter from Beethoven, dated 1810, $255. Surely poor Franz Schubert would be astonished if he could come back to find even his letters fetching as much as three hundred and fifty dollars, when he never got as many cents for some of his greatest masterpieces when he was living!

THE death has occurred in Switzerland of William Foster Apthorp, for many years a distinguished music teacher and critic in Boston. He was born in Boston in 1846, and graduated from Harvard in 1869, and was for a time teacher in the National College of Music, the New England Conservatory and Boston University. In addition to this he was music critic to various Boston papers, finally becoming attached to the *Transcript* staff. For several years Mr. Apthorp and his family resided in Switzerland.

FELIX DRAESEKE, one of the foremost of the older German composers of the past quarter of a century, died in February at the age of seventy-eight. Draeseke was a pupil of Rietz, and was an intimate friend of Liszt and one of the most active in the so-called "new German school." His best known work was his *Christus*, which traced the whole life of Christ from His birth to His Ascension. This work is very lengthy and requires three evenings to perform. His *Sinfonia Tragica* has also met with great applause. In his early years he chose to write in a somewhat involved style, but later in life he followed the models of the older composers with greater success.

THE degree of Doctor of Music is to be conferred upon Richard Strauss by the University of Oxford, England. In commenting on this the London *Musical Standard* pertinently remarks: "We do not suppose the honorary degree will make Strauss a more remarkable composer. Is not the whole business rather ridiculous? Will the Royal Philharmonic Society make the distinguished composer a gift of its Beethoven medal in due course? And why on earth should Oxford's appreciation of a great composer be considered such a crowning glory? What in particular has Oxford ever done for progressive music? We fancy Oxford has always been overflowing with a sense of its own importance." Oxford has conferred a similar degree on other foreign composers, including Max Bruch, Hans Richter, Grieg, Tchaikovsky, Saint-Säens and Boïto. Musical historians will recall that Handel refused to accept the Oxford degree, but Haydn considered himself much honored by it.

A QUEER musical fraud has come to light in Germany. The compositions of Friedrich Wilhelm Rust, a composer of the 18th century have been attracting very considerable attention on account of their apparent modernity. It was thought that a composer had been discovered who had equalled if not surpassed Beethoven and even foreshadowed Wagner in his harmonic and contrapuntal writing. It has subsequently transpired that Friedrich Wilhelm Rust's grandson had taken his ancestor's compositions—works in no way remarkable for iconoclastic tendencies—and "modernized" them, frequently adding new themes, and using advanced modern effects. Precisely why he did not compose works of his own nobody knows as he has been dead twenty years, but he evidently preferred to benefit by the reputation of being his grandfather's grandson rather than of being himself. In the meantime the learned Dr. Ernst Neufeldt, of Breslau, who has been championing the cause of the supposed equal of Beethoven, is very much put out to find he has been the victim of a curious piece of semi-forgery.

THE strenuous efforts on the part of Mme. Cosima Wagner to preserve *Parsifal* for Bayreuth for all time has failed, in spite of a petition signed by a large number of influential people, including the Crown Prince. It is said that even the Kaiser was in favor of the idea. The strongest argument against the project was that comparatively few persons would be able to enjoy the opera each year and that it could not be protected in foreign countries. The result would be that it could be heard by opera lovers in every country but Germany, the land of its birth. One can sympathize with Mme. Wagner's viewpoint—even though her desire may be not untainted by selfish interests—but nevertheless be glad that the German courts refused to sanction her wishes. No great work of art gains by being made "exclusive." It must stand or fall on its merits, and prove itself able to bear the onslaughts of time by reason of its appeal to mankind of all ages. We cannot believe that any great honor would be done to Shakespeare's memory by keeping *Hamlet* exclusively for performance once every year or so at the Memorial Theatre in Stratford-on-Avon.

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THE LOST ART OF MELODY.

BY J. CUTHBERT HADDEN.

One begins to wonder whether the writing of melody is a lost art. A cynical music critic remarked not long ago, avowedly after a big dose of Debussy, Strauss and Company, that "tunes are despised nowadays." I do not know that tunes are despised by those who like to listen to music, but there is some ground for believing that they are despised by the creators of what, in these times, is often taken for music. Scarcely a composer of any standing in Europe would dream of writing a haunting melody, assuming that he *could* write it. Become a mere Gounod, a Balfe, a Bellini? No, no; positive ugliness were better than that! And Sir Hubert Parry was never more sane than when he said that ugliness in musical composition is chiefly the makeshift of melodic incapacity.

Vincent Wallace, the composer of *Maritana* (his centenary is about to be celebrated), talking once to a friend about "rising composers," declared that there was "not the ghost of a tune in the whole lot." The observation was made sixty years ago. What would Wallace say about composers risen and rising now? After all, Haydn was right. "Let your air be good," said the old master, "and your composition, whatever it be, will be so likewise, and will assuredly delight. It is the soul of music, the life, the spirit, the essence of a composition. Without it theorists may succeed in discovering and using the most singular chords and combinations, but nothing is heard but a labored sound, which, though it may not be the ears, leaves the head empty and the heart cold and unaffected by it." He knew what he was talking about, this melodic father of the symphony, and there is no gainsaying him, even to-day.

Why does such a work as *The Bohemian Girl* retain its phenomenal popularity with the operagoing masses? Not because it is in any sense a "great" work. Its orchestration is thin and feeble, its dramatic grip of a rather elementary kind. It has no depth of thought, no intellectual aim. Nevertheless, a performance always gives real and abundant pleasure. And why? Just because of the sheer tunefulness of the work. It is a string of melodic pearls. Strauss, Senior, called Balfe the "king of melody," and he was right. These airs of his are pure and natural, written spontaneously without, as it would seem, the slightest effort. Pedantry may sneer at them, but they have a way of finding out the tender spots in the human heart.

SOME MUSICAL TOASTS.

Here's to music and melody, may they never be divorced.

Here's to the songs of yesteryear,
To the tunes of bygone days.
Here's to the strains that bring good cheer,
To the unforgotten lays.

Here's to the music-makers, may the world wake to a wider realization of their importance in our lives.

Here's to those who love Wagner
Beethoven, Schubert and Liszt,
Mendelssohn, Chopin and Schumann,
And all the others we've missed.

St. Cecelia, may her domains extend with every new born tone.

Musica, may she be with us all when either joy or sadness reigns.

Here's to Music!
The beloved despot whose willing slaves we be, linked by the golden chains of Melody!

NEW ASPECTS OF FINGERING.

BY J. S. VAN CLEVE.

When I was a boy, the old-fashioned method of placing the fingers upon the keys was still in full swing. Perhaps Plaidy might be considered the high priest of this cult. I was taught to curve the three joints of the digits to ninety degrees, and to keep them in that position most religiously. The fingers must rise and fall at the metacarpal joint, like tiny mallets, and then must do nothing else. The arm must be held quiet. I was not permitted to use its natural weight.

No sin was greater than that of putting the thumb or fifth finger upon the black keys. These ceaseless pedagogical warnings were suited to the music of the eighteenth century type, which was really conceived for the flimsy action, and shallow dip of the harpsichord, but one cannot enter even the vestibule of Chopin's temple without removing these stiff sandals. Nowadays, nearly every great pianist comes out with a startling collection of ideas as to finger selection, which at first makes us pause. The underlying law of these systems is the attempt to utter the composer's music as adequately as possible. Thalberg used to sit quietly erect in front of the middle of the keyboard, and scarcely ever lifted his hand into the air. This suited his style and his compositions and transcriptions. Liszt threw his hands and arms wildly about, gazed at the ceiling, and generally behaved himself like one intoxicated with the spirit of free emotion. Joseffy leans far over the keyboard in a curious attitude which I have often heard commented upon with wonder. Von Bülow has often told us in his edition of Beethoven's sonatas to divide the passages between the two hands according to convenience.

The task of the executant is to utter the tones imagined and visibly indicated by the composer. Such visible indicating is necessarily imperfect, little more than a skeleton. You must clothe this skeleton with the warm, palpitating flesh of appropriate expression.

In attaining this object two distinct branches of fingering must be employed. First, you must make such a selection of fingers as will secure an accurate delivery of the notes; second, you must see to it that your fingering defines, with the distinctness of a finished elocutionist or actor, the phrasing, which is partly indicated by signs legato, non legato, demi-staccato and full staccato.

Lately I have listened to two of the world's consummate masters of piano-playing, viz.: Busoni and Godowsky. Nothing was more evident or more admirable in the performances of these magicians of the keyboard than the infinite refinement of their articulation of the phrases. So delicate is their phrasing that it was like contemplating the wing of a butterfly through a microscope.

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THE ENEMIES OF YOUR PIANO.

BY JOHN C. FOWLER.

YOUR piano has four enemies, the weather, dirt, moth and mice.

To provide against the weather, you must hire a good tuner. The changes in the weather from day to day throw your piano out of tune, but the greatest trouble occurs when the fire in the house is lighted in the fall, changing the atmosphere from the summer heat to the dry artificial heat, and again in the spring when the fire is put out and the opposite change takes place. You should, therefore, employ your tuner just after the fire has been permanently started and after it has been finally put out in the spring.

If your piano is tuned once a year only, then have it tuned at whichever season it is to be used most. It should be tuned at international pitch, that is, the A above middle C should produce four hundred thirty-five vibrations per minute. This is the pitch at which all the best instruments are now tuned. You must have a tuner well known in your territory, and it is better to keep the same tuner as long as he gives satisfaction. You can help keep your piano in condition by placing it against an inside partition, so as to avoid exposing it to changes in temperature caused by the cold air out-of-doors. Also keep water on your stove or in the furnace to keep the atmosphere moist, so as to prevent the wood of your piano action from shrinking, and thus causing the glue to loosen and the screws to start. These things make the piano rattle. For the same reason, keep a bowl of water inside the lower part of your piano in winter.

KEEP THE PIANO CLEAN.

Most piano owners, and tuners as well, do not take pains enough to keep pianos clean. There is no need of dirt in a piano. The housekeeper should cover the piano carefully with a large sheet whenever she sweeps or raises a dust in any way, and should sweep the dirt away from the piano, not toward it. This will preserve the polish of the case, which is injured by dust, as well as keep the piano clean. The tuner should always keep the piano clean, especially if he has the constant care of the instrument. He should remove the dust from the action and clean under the keys. He should remove the lower panel in front and wipe out the dust in the lower part of the piano, but this might better be done by the housekeeper herself when she cleans the room. Dirt on the case can best be removed with a perfectly clean rag wet in warm water, with a little Castile soap if needed. Wipe the case perfectly dry, to prevent streaking. Cheese cloth is the best material to use for cleaning or dusting the piano. Dirt, pins, etc., may often be taken from under the wires of a square piano with a cloth put over a corset steel. A square piano should be kept clean in this way, and nothing allowed to drop under the strings and iron plate, because this causes a serious rattling.

Moths sometimes ruin a piano very quickly, and a tuner must always look for them, especially under the keys in front, where they usually come first. Camphor gum or some other moth preventive must be always kept in the piano. Do the gum or moth balls up in cheesecloth to prevent them from rattling or getting out of place and in the way of the action of the piano. Gasoline is the best disinfectant for moths, and should be used liberally if there are moths. Three pianos out of four show traces of moths, and a tuner should be employed once a year for this reason if for no other. Moths can be found in the piano when they are nowhere else in the house, and every housekeeper should look for them here.

MOUSE-PROOF PIANOS NEEDED.

Mice sometimes do great damage in a piano, especially by chewing off the bridle straps to make their nests, which they build under the keys. These are restored only at much trouble and expense. The nest should be removed when found by the tuner. Every piano ought to be built mouseproof, and the owner should take care to keep mice away from it. A trap may sometimes be set in the lower part.

It is best not to keep the piano in a cold parlor in winter, for, when the room is warmed, the change in temperature, besides throwing the piano out of tune, produces moisture on the cold strings and metal parts and thus rusts them. Keep the piano in a room that is used every day. Always tell your tuner of any defect in your piano which specially annoys you, for this will help him to do his work well.

Music teachers will serve their patrons if they will use their influence to keep pianos properly in order. In small communities, teachers should get the pianos together, and give the work to some good tuner, always the same man if possible.

TRAINING THE BRAIN AND THE EAR.

BY LAURA REMICK COPP.

SEPARATE instruction in other subjects should supplement all piano study. This instruction should include first of all, ear-training, then elementary musical history. Classes can be formed in these subjects at nominal prices, or even without cost to the student, and the benefit is beyond calculation. At a later age, theoretical courses should begin. These include harmony, counterpoint, canon, imitation, fugue, composition and orchestration, though comparatively few follow this out entirely. Also a good course in ensemble playing should be added, as nothing can better acquaint one with masterly musical minds than this pleasurable, profitable practice.

Not every pupil will go far in theory, but there is an elementary knowledge of it they must be taught in order to know the "musical" side of music, as opposed to the merely technical. In order to be a musician instead of merely a performer upon a chosen instrument, one must have a knowledge of music through and through in all its details, and nothing can give this but a complete study of theoretical subjects. As long as the average pupil studies an instrument, some theoretical work should be done. For the professional musician, there is no such thing as a too exhaustive study of these subjects, the teacher as well as the pupil being obliged to remain ever a student of this great art.

The old masters took up theory very early in life. Mozart, at the age of eight, says one authority, could add the bass to a piece without the aid of a piano or violin; given an air for violin he would at once perform it upon the piano and add the other parts; hearing a song, he would accompany it by ear, varying the melody infinitely. Of course, Mozart was a prodigy, but these studies were unquestionably followed at an early age by musicians of that period.

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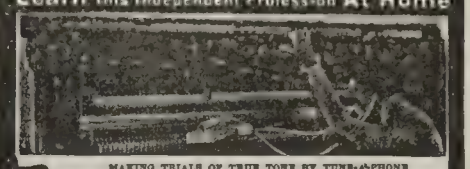
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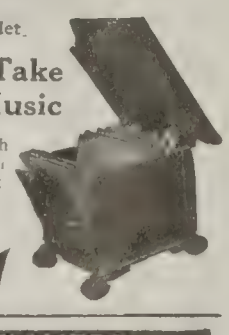


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Summ

MUSIC STUD

By R

TAKE a catalog of a rep tive music publisher, careful it through, and observe ho many composers have name pieces after flowers. One have just examined starts w terflies and ends with mig and between them are a doz suggesting the fields, the flow woods, the mountains—the open world that makes us deeply—the wonderful ren of the year that we call Spr Summer—the season of ne new thought, new hopes a accomplishments.

AN OLD CUSTOM.

Because Summer has a f days when no one can do ver more than loll around, the glorious season has a bad Have you ever been to a S hotel, filled with people who two months to killing time? if have you may realize what a able lot they are—how thrives in such a hotbed of in In fact, you will note tha unfortunates work far harde a good time than the avera dent working to accomplish pose.

THE POPULARITY OF SUMMER

Some years ago Bishop realized what a distressing ence the pronounced pleasur had during the Summer. realized that there were thou ambitious people who longe ahead in the world, but wre busy during the Winter to k time. During the Summe were no opportunities for s that time. This condition po a real need, and accordi founded the first Chautauqua The Chautauqua idea gave with a higher purpose tha ing" an opportunity to spe Summer vacations to real ad In the train of the original innumerable excellent schoo than Chautauquas have bee lished so that one may find of splendid opportunities in

Schools

OWER TIME

CHENK

ıe country. Even the universi- maintain Summer Schools in ıin departments, and these have exceptionally flourishing.

music the Summer Music ıols stand very high, no matter her you decide to spend your mer in study beside some glor- wooded lake, in some seques- l country town, in the midst of ming fields or flowering mead- or in the heart of some hustling, esting metropolis, you are sure to t. Rest usually makes rust—a vacation is the kind that gives the opportunity for change. If live in a great city you will prob- long to work in the country. If live in the country a trip to the is a vacation. Do not be afraid ıe city in these days. Govern- statistics show that in the case ıany large cities the standard of h is even higher than in many try districts. Even though the is not so attractive as the coun- n the Summer, it has compensa- in the way of Summer amuse- s which make up for the lack owers, fields and woods. New in recent years has become a Summer holiday playground, indeed, many other large cities become likewise.

THE SUMMER STUDENT.

e of the reasons why the student studies in Summer is so likely cceed in his musical life is that students as a class represent with energy, brains and initia- ılus. All executive music study ıysiological as well as psycho- ıl. The student who dabbles in sophy, mathematics, botany or istry may leave his work for a months at a time and then re- to it. His technical work is ıed almost entirely to writing. music student, however, must to a slow, gradual development evelopment which will not suf- ıterruption of any kind, a devel- nt which knows no season of ence except the nightly sleep to sh the body.

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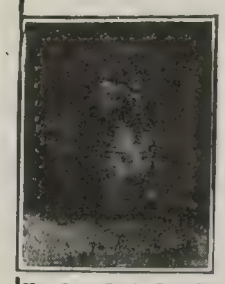
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Summ

HOW SHALL I GO ABOUT IT:

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THE SPIRIT OF SPRING.

The quickening that comes wi the first Spring day—the new 'oo speeding through your veins, t deep invigorating breaths are ll part of the energy that normally o with the Summer. Do not let an one persuade you that the Sum must be a period of blissful ot fulness. Of course one canno e pect the girl whose conceptic happiness is a hammock and a bo of chocolates to have any desi do anything which will benefi h future. But the student with a re purpose in life will make oppo un ties for Summer where none a ea to exist.

PAYING HER WAY.

We know of one student who wa a capable stenographer. Her ob tion was to study voice wi famous teacher in the East. Sh secured a position in a branch bus of the firm in which she was em ployed, and by means of this enga ment paid her way and still ha

chools

gh time and energy to go on her work. Since then she has very successful, and has been ur with a big orchestra, earning any times as much as she earned stenographer that she can hardly ze it yet. Of course, there are who fail dismally, but the stu- who would succeed must not let ailure thought get into his heart nind. Nothing comes in musical ress without sacrifice. Deter- the cost of the sacrifice and make up in your mind whether worth paying for. The writer rs of some students who have for sacrifices far too great. If feel that your health is endan- l, by no means study in Sum- go to a sanitarium. But if you ealthy enough to be "at large," is little danger of your study ting you. Bach, Czerny and in are quite as digestible as ler's, Whitman's or Maillard's, call for far less physical energy tennis or golf on a hot day.

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is almost impossible to find a book ethod that may be used "from cover ver" without the necessity for mak- ome special adaptations for pupils e personal shortcomings indicate a ly different treatment at times. young teachers stick religiously to ethod they have studied with some er. They even consider it heresy to ier any other method. They re- from this plan ere long and see the tance of investigating many different ds.

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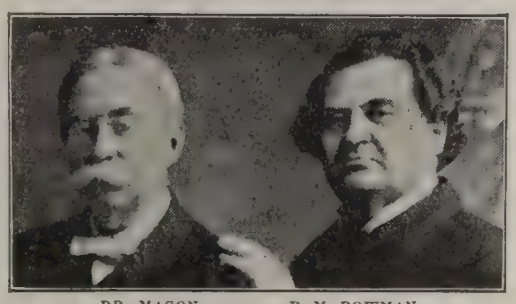
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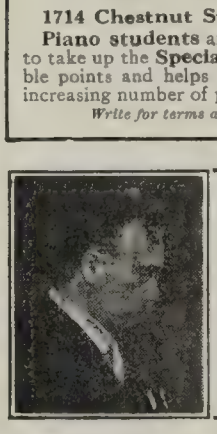
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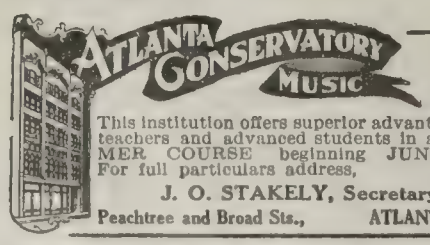
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Summ

WILHELMJ AND THE AMER FARMER.

BY HENRY SUCH.

WILHELMJ, the celebrated vi used to tell an amusing story of I periences in America when tourir country. At that time America w accustomed to visits from great than at the present time. Will playing was greatly appreciated, esp the noble tone he produced in perfo Bach's *Chaconne.* Once after gi concert in one of the larger cit America he had returned to his tired out with incessant travelin concertizing. He was somewhat an therefore, when a visitor was annc The visitor proved to be an old f his wife and three lanky daughter

"Is this Mr. Wilhelmtch?" ask farmer.

Wilhelmj, smiling at the nove nunciation of his name, admitte it was.

"Waal," said the farmer, "Me a wife and daughters have travele eight hundred miles to hear you pl *'Tchackon,'* and we was too late into the concert room. Won't yo play it for us now?"

"Wilhelmtch" protested that he h played it at the concert and was from want of sleep.

"But we've traveled eight hu miles to hear it, and I'd hate like to go back without hearing it."

Wilhelmj, who was the soul of nature, finally consented after a littl persuasion, and played the great masterpiece as only he could play the end of the performance he waitl some sign of approval from the fa his wife and the three lanky daug but none was forthcoming. Final farmer said,

"Was that the *'Tchackon?'*"

"Yes," admitted the virtuoso, "th Bach's *Chaconne.*"

"Waal, all I can say," drawl farmer, "is that it wuz the dure ugliest piece of music I ever did hu

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hools

; THE COMMONPLACE SUBLIME.

ot be denied that a continued to certain preconceived ideas eless and meaningless music. nich were significant in the be- se their significance. Schumann Beethoven could make the com- sublime. It might be added noughtless writer can make the ommonplace. For the combina- rcumstances which justified the of a device do not necessarily time that it is used by un- omposers. So we may say that which we find such promiscuous nt of effects is to great music or monkey chatter is to the of men. It is when rash hands hold upon sacred things that for reconsideration has arrived. man comes as an emancipator mankind from useless fetters. onsider Liszt a great composer standing gifts are not yet ade- ecognized. Or we may think nerely experimented in various l harmonies. But the value of nan is great inasmuch as it onsciousness of their own posi- ser men. For, as a general rule, think their shrines and ikons ed than when there is a chance falling into the hands of one y regard as an invading infidel. nen like Liszt there can be no either along the lines they in- along those they abhor. For hrives on opposition.—Dr. C. the *Musical Standard* (Lon-

UALITIES OF A GOOD TEACHER.

Y LAURA REMICK COPP.

ualities are needed to make a essful teacher. First in impor- es fundamental knowledge, as qualities will not make up for f this one. There must also be to impart knowledge in a derstandable way. Then fol- perseverance, a personal inter- s pupils and a capacity for real- 's ideals for them. Almost an intelligence is required in ne different individualities, and gh discipline to see that one's s are carried out. Something otic influence seems to be nen one is required to *make* a romising candidates successful. must train not only fingers, and ear.

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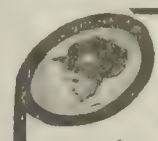
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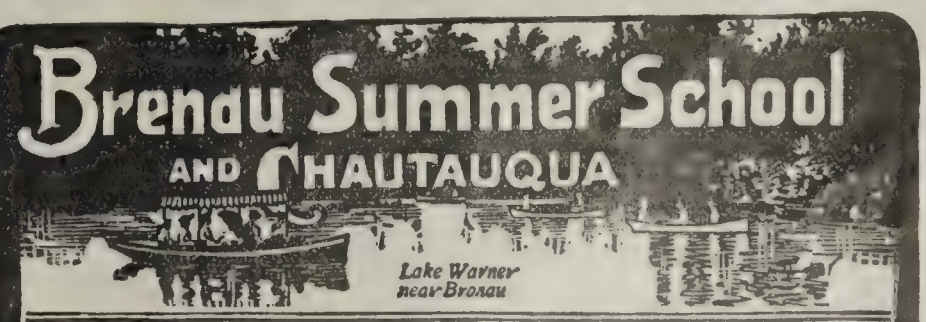
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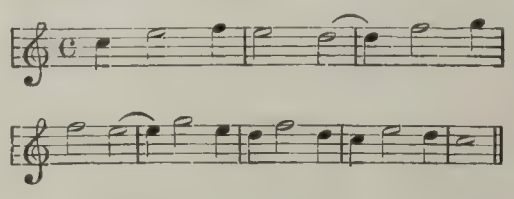
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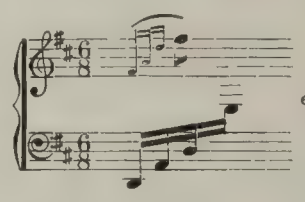
Professor of Theory at the New England Conservatory

Q. Cannot Alla Breve measure be counted 4 ¼? In your "Mistakes and Disputed Points" you advise one to examine music written in 4/4 measure to see if it should not be written 2/2 or Alla Breve. I cannot tell the difference in the character of 2/2 and 4/4. Is the following an example of such an error? What object is gained by Alla Breve rhythm, merely an acceleration of speed? J. H. G.
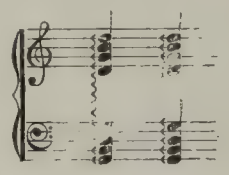


A. Perhaps the best test would be the easiest manner of counting the passage. The above will be simpler to the student if counted 4/4.

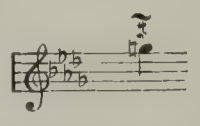
Q. In the following example is the first grace note struck together and at the same time with the first note in the left hand?



Please explain the difference between the rolls in the following:



How is the following played? It is written in 4/4 time. M. O.



A. In the first of the above examples I would play the first note of the right hand, with the first note of the bass. In the second example, *if correctly notated*, the first should be played from the lowest note to the highest, but in the second instance the left hand and right hand should begin simultaneously. Nevertheless, there are many misprints in this matter, and in most cases it is intended to begin the arpeggio with the lowest left-hand note.

As regards the turn above given much depends upon the tempo. If it is in very quick tempo play four sixteenth notes—A-flat, G, F-sharp and G. If it is in moderate or slow tempo play the same notes but make the first three a rapid triplet and then pause on the G. If it is in quick tempo the note before and the note after might have some influence to change the above solution.

Q. As a result from a practice period of from five to ten hours daily I have obtained only about half the result I expected to gain. I suppose it is because I have not put in enough thought. I am very ambitious and patient, and am therefore only happy when studying. Lately I have been troubled with a cracking or popping of the wrist. After playing when I lower my wrist for relaxation, it pops. Is it from too much practice or from some relaxing exercise I have been playing wrong. MISS AMBITION.

A. You are practicing too much. Less work and more thought will produce a better result. Five hours of jaded practice are not worth two of fresh unforced work. The symptoms that you describe indicate the beginning of pianist's cramp. It is fortunate that you have asked advice at once, for at this stage the malady may pass away soon.

If you practice from five to ten hours daily you certainly are ruining your hands, and I would advise you to see a surgeon. It is very important that you do this. First of all, you must stop practicing. If there is a cracking and popping sensation of the wrist you are on the verge of losing the use of these muscles. Many players have ruined their future by excessive practice. I have heard that it is good to let water pour over the wrists in such cases and also that iodine is good to use, but the safest plan is to consult some good surgeon, and by all means stop practice and allow the hand a complete rest.

Q. Will you please mention the names of a few celebrated musicians who have started the study of music at a more mature age than the average student. L. B.

A. Wagner was a young man when he began study under a teacher (Theodore Weinlig), and he never had much actual instruction. Beethoven was his real teacher, for he obtained most of his early musical knowledge by studying his scores.

Schumann, although he was a good pianist even in his boyhood, had also reached young manhood when the laming of his hand caused him to turn to composition. He began this at 22 years of age. There are still in existence some of his harmony exercises with Dorn, in which one may find false progressions, non-harmonic cross relations, etc., which prove that at that time he was still in the student stage of composition study.

But most of the great composers, and about all of the celebrated artists began their study early. There are some exceptions among singers, as, for example, Wachtel, who was taken off the coachman's box to begin the study of singing, yet became a celebrated vocalist.

Q. I have been told that a right-handed person can play flats better than sharps, and that a left-handed person can play sharps better. Is this just a foolish notion or is there any psychological basis for it? M. L. F.

There is altogether too much nonsense written about the difference between sharps and flats, and I do not wonder that my correspondent has been misled by it. There is practically no difference in the matter. In playing the scale of G (one sharp) the 4th finger of the right hand, and the second finger of the left hand fall on the raised ebony key. So they do in the key of F (one flat), and there is equal similarity between the scales of D and B flat, etc.

But there are certain points about keys that I may add here. It is very advisable for the teacher to train a bright pupil quite early in the equality of the keys. There are some methods which cling to the key of C until the pupil gets the impression that all music outside of it is unnatural. Try and avoid letting such an impression take root. Let the bright pupil transpose her finger exercises even from the earliest stages; it will teacher her the equality of the keys.

Another popular error is the idea that the scale of C is the easiest of all. The hand has more awkward positions in playing the scale of C major than in playing the scale of B major.

Q. Is a knowledge of acoustics of practical value to the music teacher? I have been thinking of taking a course on this subject, and am wondering if the results would justify the time and the expense. R. G.

A. I will state definitely some of the points where a knowledge of Acoustics will help the musician. A comprehension of the canons of the string will cause one to understand the shape and character of every stringed instrument, from banjo to piano. One will understand why a concert grand sounds better than an upright; why a piano must not be made of too small a size; why the mandolin is the brightest of stringed instruments. It will give a knowledge of the structure of sounding-boards and boxes. One will understand why the mandolin box is gourd-shaped, while the guitar-box is flat. One will comprehend the reason of the sound-holes in these boxes. One will be able to explain why the guitar sounds better than the banjo.

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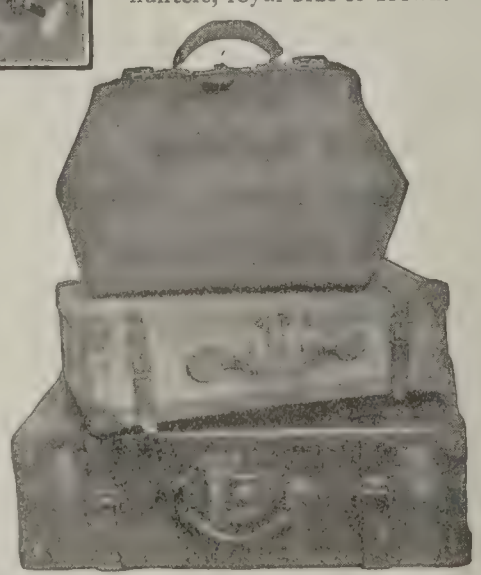
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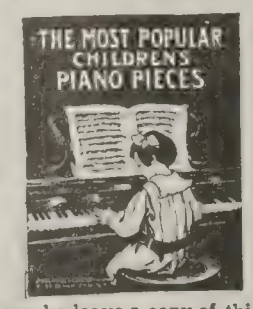
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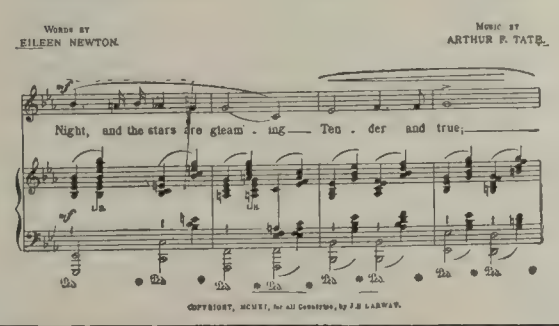
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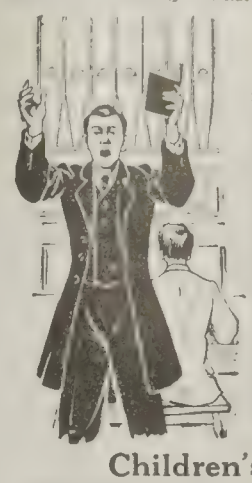
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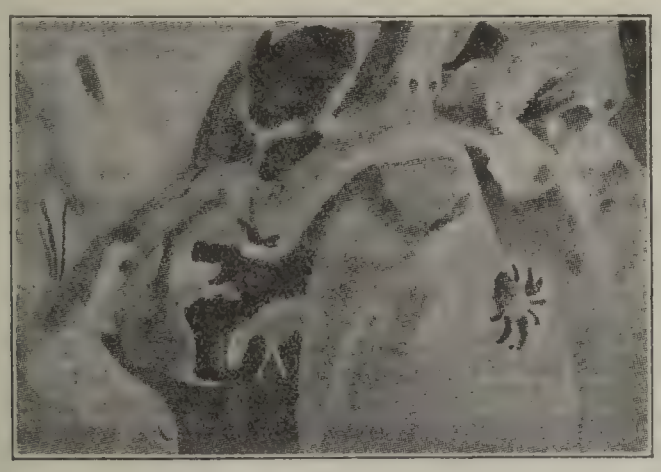
THE ETUDE

JUNE, 1913 VOL. XXXI. No. 6

ART OR PARESIS.

"Bury me on my face," said Diogenes Laertius (200 B. C.), and when they asked him why, he replied, "Because in a little while everything may be turned upside down." It would seem that the topsy-turvy movement had come in both music and art. Indeed, New York has recently been treated to an exhibition of pictures so absurdly grotesque that they have become the popular joke of the day. *Die Kunstwart* (Munich) presents some phases of the art of the *Expressionists, Futurists* and *Cubists* which seem to bear a very obvious relation to the ultra-modern school of musical art, the pontiff of which is one Arnold Schoenberg, whose compositions, according to some, base their claim for fame upon incomprehensibility and ugliness. Beside his later works the iconoclasms of Strauss and Debussy are as insipid and tame as the conventional idioms of Hummel or Himmel.

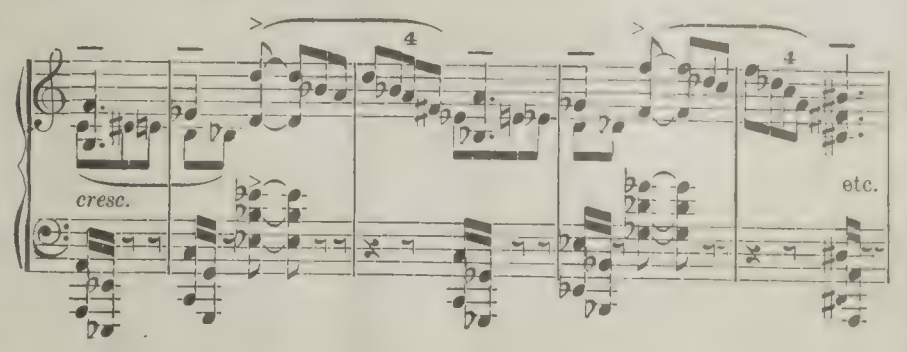
We realize that in the past, equally nice things have been said by musical scribes about the works of many a misunderstood and much-persecuted master. The tirades against Wagner were even more severe. It is possible that we may come to look upon the compositions of Schoenberg and his cult as we now regard the lovely *Liebestod* from *Tristan und Isolde* or the magnificent *Fifth* of Beethoven. Just at present, however, Schoenberg's last effusions which have been attracting wide attention in Europe for their "freakishness" have about the same charm for us as the following picture which, according to *Die Kunstwart,* is supposed to represent a "Pastoral."



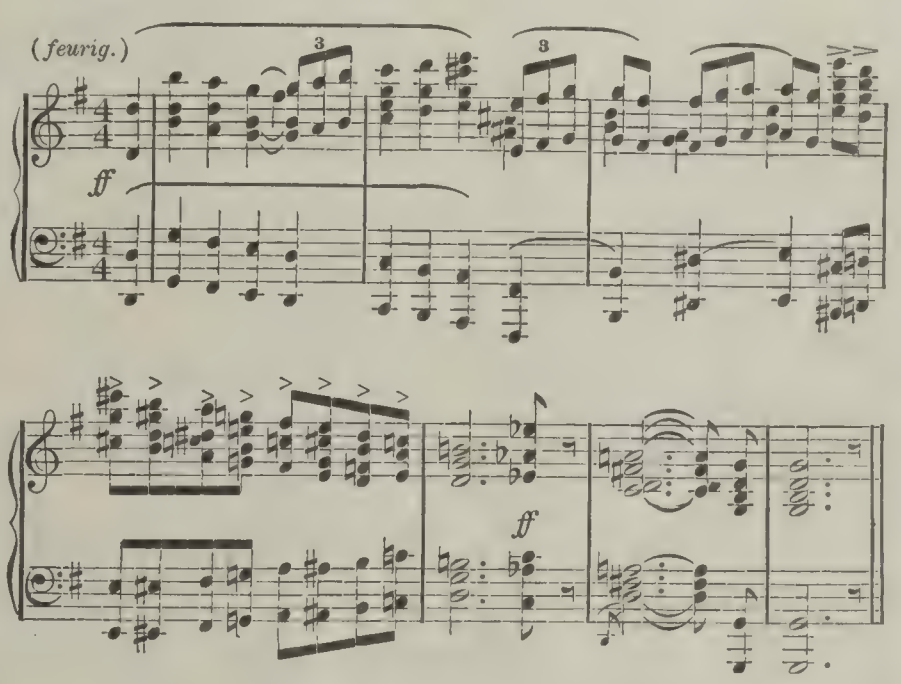
A MODERN ARTIST'S IDEA OF "A PASTORAL." WHAT WOULD BEETHOVEN THINK OF THIS?

As far as their art value goes we are in the same category as newborn kittens, waiting for their eyes to be opened. Waste words in ridiculing these incomprehensible daubs to their admirers and you will learn that it is too much to expect an uncultivated barbarian to appreciate "the highest form of art." As a matter of fact, a party of African savages were once taken to the famous Riiksmuseum in Holland, and there looked upon the old Dutch masterpieces as kinds of miracles. The savage has no difficulty in comprehending the art of Rubens, Van Dyke and Rembrandt. What would they think of the productions of the ultra-modern painters?

Just now we are asked to find a beauty in such passages as the following from the latest works of Scriabine, the Russian modernist. After playing it a number of times we must confess that the bizarre harmonies became endurable, even likable,



That things of this sort are done with malice aforethought is shown by the fact that Schoenberg himself has written a very understandable advanced harmony (published in German). Furthermore in his youth he wrote passages like the following, smacking of Mendelssohn mixed with Brahms. Possibly the composer is doing his best to live down this perfectly lucid and really effective style of composition.



The Etude is devoted to the spirit of progress. We are wholly in sympathy with those who are striving to learn a new musical language, when the language is a language of real beauty, genuine power and exalted thought. But when it is the imbecile speech of the psychopathic ward, the time has come to call a halt. We have great reverence for Goethe's epigram, "There are many echoes but few voices." However, when the voices are nothing but screams, squeaks, cackles, howls, groans or withering mutters, let us not forsake the echoes of Bach, Beethoven, Schubert and Wagner.

WELCOME GREETINGS.

The greatest satisfaction in work comes from the work itself, the consciousness of having labored hard and done our best Nevertheless, we must confess that we are human enough to be delighted with the innumerable letters of congratulation that have come to us during the past few months, letters that seem to praise candidly and enthusiastically without any reason for flattery. Let us say to these friends, that we are more than pleased to realize that they have found The Etude so helpful and that we are encouraged by their kind words to strive for even more useful issues in the months to come.

Musical Thought and Action Abroad

By ARTHUR ELSON

INTERESTING EARLY OPERA.

In the *Quarterly* of the Music Society, Ludwig Schiedermair writes on opera at Baden in the seventeenth and eighteenth century. Like many early schools of opera, this one included also the so-called Ballet, or symbolical stage-play with dance and song combined. In 1657 Prince Friedrich of Durlach was entertained by a mythological ballet with Ceres, Mercury, Sol, Venus and others as chief characters. In 1666 came a "Fassnacht" play, *The Victory of Love over Misfortune*, with music by the dancing master, de la Chaussée. Other works followed in quick succession.

The subject of early opera will always bear investigation. The student will learn from text-books that the contrapuntal schools ended, and opera was invented, in the year 1600. Sometimes 1594 is cited, as in that year came the death of Palestrina and Orlando di Lasso, and the composition of Peri's first opera, the lost *Dafne*. But as a matter of fact, the new monodic developments came very gradually. The student should not be given a mental picture of a few Florentines in the throes of an invention which at once put counterpoint out of business. The contrapuntal schools went on steadily, and their decline was a very gradual affair. Thus we find Francesca Caccini, the much-admired daughter of the Florentine opera composer, becoming famous through her madrigals and other contrapuntal works. Monteverde soon began to develop opera in Italy, but it did not really become popular in other countries until Lully, Purcell and Keiser took it up at the end of the seventeenth century. If the student will think what a difference seventy years may make in our own music, he will see that opera did not come into existence at once, like a second Minerva springing from the head of Jove.

There were even fairly definite operas before the year 1600. As far back as the thirteenth century the *trouvère* Adam de la Hale wrote his *Robin et Marion,* which was nothing less than a comic opera in which the too boastful hero showed a humorous cowardice in defending his sweetheart against a nobleman's admiration. Italy, too, had its comedies in the sixteenth century, and one of these has been described at length by Mr. W. J. Henderson. What the Florentine amateurs really did was to introduce the harmonic style in an attempt to revive the spirit of the ancient Greek drama.

Since then opera has been fluctuating between two schools—that of vocal display and that of dramatic fitness. By the time of Handel opera became a stereotyped vocal concert, in which the number of characters, as well as the number and kind of selections for each, was prescribed by rule. Mozart wrote in a more natural style, but Gluck was well known as the reformer who brought back the dramatic touches. Then Rossini and his school, though natural and successful in comedy, led the way back to mad scenes and other conventionalities in tragedy, from which opera was rescued by Weber and Wagner. Von Bülow made the witty remark that "Italy was the cradle of music—and remained the cradle." Only in the last half-century has Italy put herself abreast of other nations in operatic and symphonic work.

PROMETHEUS BOUND OR UNBOUND.

A fight! a fight! Scriabine's *Prometheus* has been given in London—a noticeable tonal riot in itself. Ernest Newman, perhaps England's most thoughtful critic, came out with an article using this work as a plea (or, possibly, merely a suggestion) for a dramatic style in modern music which should give the orchestra all the strength of expression that is now found in opera, but without the padding that seems necessary in dramatic works.

Then Frederick Corder attacked him. Music has been tending toward this ever since the days of Berlioz and Liszt, who wrote program symphonies and great symphonic poems. The question seems to be, how far shall we let it tend, and still call it music? Corder evidently thinks that *Prometheus* goes too far in cacophony; and the German reviewers seem to confirm this. Meanwhile Corder became sarcastic over "The Importance of being Ernest" (a pun in the title of one of Wilde's plays), and Newman retorted with an ironic "Sursum Corder." At risk of being somewhat too late for the fracas, the present writer will now rid himself of some thoughts on modernism.

Music is an intangible mode of expression, beginning "where language ends;" and there is no absolute rule by which taste may be limited. But one general principle applies to all art. Music, like every other mode of expression, is strongest when it represents the ideas and ideals of the greatest number of cultivated hearers. The composer, like the poet, says things for us that we know are right and noble and worth while; and he voices these thoughts with the technique and ability that mark him as more gifted than the common herd.

But the resources of the modern orchestra have become so great that too many modern composers are busy with methods of expression, and often forget to choose subject-matter that is worth while. Strauss is almost the only one who gives us matter as well as manner; and even he has been accused of choosing unworthy themes when compared with Wagner. Outline and color are the two elements of pictures as well as of music. Impressionism, in both arts, places the emphasis on color; but the outline should not be too wholly slighted. A Monet produces original color-schemes on canvas, but he does not disdain accurate drawing. So, too, the modern composer, while free to run riot in instrumental color, should not neglect some amount of form, some outline that will show itself worth while in a piano score, where color is eliminated.

Individualism is not a safe guide in either art. In painting, for instance, a few radicals insist that we should see all objects as if they were built up of cubes. Undoubtedly we do think of objects in some approximate and simple shape, but we also take cognizance of the infinite variety of nature, which the cubists would suppress in some degree. Then there are painters of single individuality, who give us a bust or a portrait with no attempt at likeness, but a mere embodiment of the impression which the sitter creates on them. As each man may receive a different impression from the same subject, we find that such individuality would soon lead us to the most absolute chaos. In music, the composer should strive to avoid this mistake. If, with all complexities of method, he still gives utterance to thoughts that echo the unformed aspirations of cultivated minds, his music will sometime be recognized as great. But if he runs too much to haphazard individualism, he will soon be forgotten. Scriabine is in some danger of being in the latter class. The present writer remembers a little girl who used to invent words of her own for certain things; but it is safe to assert that when she grew up she adopted the English words. Sometimes, too, individuality arises from a lack of true inspiration. Mere orchestral technique is not enough; and the writer remembers a concert in which Mahler's fifth symphony, with all its powerful style and titanic structure, seemed to lack inspiration when compared with some short Berlioz selections from *The Damnation of Faust*. But we are in a transition period, and may expect more inspiration when the new technique is mastered, and becomes a means instead of an end.

MUSICAL NOVELTIES.

Speaking of incomprehensible novelties, Arnold Schönberg's *Gurre Lieder* (a sort of secular oratorio) are causing much discussion, while his *Pierrot Lunaire* songs were hissed in Prague. Reger's *Die Nonnen* seems to be a more popular choral work, while Cambridge admired Naylor's Requiem, *Pax Dei,* and Leeds is to hear Basil Harwood's *On a May Morn.* Gustave von Holst has won much praise for his sets of *Hymns from the Rig-Veda.* Meanwhile we are told by Schreyer that Bach did not write all of Bach. The *St. Luke Passion* is the chief target, and it is worth remembering that Mendelssohn and others thought it spurious.

Charpentier has a new opera about ready—at last. It deals with a poet (evidently a favorite character with the composer) who preaches a more generous humanity. The city people do not like him, he is misunderstood by the rustics when he adopts a pastoral life, and finally he takes to drink.

Franz Schreker's *Das Spielwerk und die Prinzessin,* an allegorical fairy opera, is rather puzzling, but his *Ferne Klang* is now considered one of the most important works of recent years. Elberfeld praised Siegfried Wagner's *Bärenhäuter,* and it may be that he has been too much overshadowed by his father's greatness. *Der Merker* has published a Wagner fragment once intended for *Die Götterdämmerung,* but wisely excluded, in which the composer makes Brünnhilde give a long lecture before the close.

Brussels enjoyed Victor Buffin's *Kaatje,* while R applauded Jules Mazellier's *Graziella* for its effe popular style. Nice is to have Charles Silver's *My* while Monte Carlo heard Gabriel Fauré's *Penelope* Raoul Gunsbourg's *Venise.* The latter has a r novel treatment of love that is not lasting. Its sty light, and one reviewer said of it, "Si l'amour pas eternelle, la valse est perpetuelle." Xavier Ler *Carillonneur* depicts a radical young bell-ringe Bruges who hesitates between two sisters, the adva and independent Barbara and the more conserv Godelieve. After marrying the former, he find loves the latter, and tragedy ensues. The quaint s add much to the work, which is somewhat allego Pressburg enjoyed Julius Major's *Mila,* which is to give a remarkably fine treatment of folk-music.

Julius Major appears also in the orchestral list new *Easter Symphony* being given in Pesth. An new symphony, heard at Chemnitz, is by Mayer The same place enjoyed Lendvai's *Rhapsodie on Uk Themes.* Haydn, too, enters the symphonic field, ar published work of his in that form having been g at Donaueschingen. Felix Woyrsch had his three B lin Fantasies given at Hamburg. Weimar enj Arthur Rösel's *Spring Storms,* but they were prob more pleasing than those we get from our n weather bureau. Paris applauded Strawinsky's *Sch Fantastique,* while London endured a concert mad almost wholly of Holbrooke's works. The latter devotee of Poe, and a symphonic poem, *Ulalume,* ured on the program. Smaller works include Nicl Gatty's violin sonata and a Phantasie-Quintet by Ja Friskin—a name not unsuited to a writer of Phanta

Maggie Teyte has been describing "voice-pho raphy," in which the voice-vibrations excite a telepl receiver, which moves a mirror, and makes a refle light-ray oscillate upon a moving roll of sensit paper, which records the oscillations. Now a Lo writer suggests that managers should use this de to get records of performances, and see who sang and who didn't; but the gifted young prima donna not seem to approve of this, although probably would be one of the last to fear it.

A PLAN OF SCALE PRACTICE.

BY IDA M. ROSS.

Final examinations in scales before the head r ters of a large music conservatory were about to place. At the examinations the professors were customed to ask their victims (?) to play insta such things as: a major scale in thirds; its rela minor, contrary; 4th position of its diminished sev in arpeggio; dominant seventh of B♭ major, 2d p tion, etc., etc.

Now I was fairly certain of my scales when I c play any one scale through in all its forms, bu wished to find some way to practice, so as to acq the ability to jump from any form of one scal any form of any other scale, major or minor, absolute certainty. Here is the plan I adopted, w gave me the desired result—absolute command scales in all forms: Taking a large piece of c board, I ruled it into one inch squares. In one I wrote as follows (a large letter meaning a m key, a small letter a minor):

C	C	C	C	C	C	C
Par.	Con.	3rds	10th	6th	Bkn. Chds.	Arpe
C	C	C	C	C	C	
Arpeggio	Arpeggio	V_7	V_7	V_7	V_7	
2	3	(1)	(2)	(3)	(4)	

In the next row I wrote the same for C minor, stituting forms of the diminished seventh for the d inant seventh. For each scale, major and mino wrote a similar form.

I then cut the cards into the small squares and them in a small box on the piano, first giving box a good shake to mix the cards thoroughly.

When practice time came I drew one card at a t from the box, playing what was required as qui as possible. When the box was empty I put all cards back and began again. One hour a day fo month worked wonders with me. Try it!

It is but the littleness in man which sees no gr ness in trifles.—*Wendell Phillips.*

Solving the Missed Lesson Problem

A Symposium Upon a Matter of Vital Importance to All Music Teachers

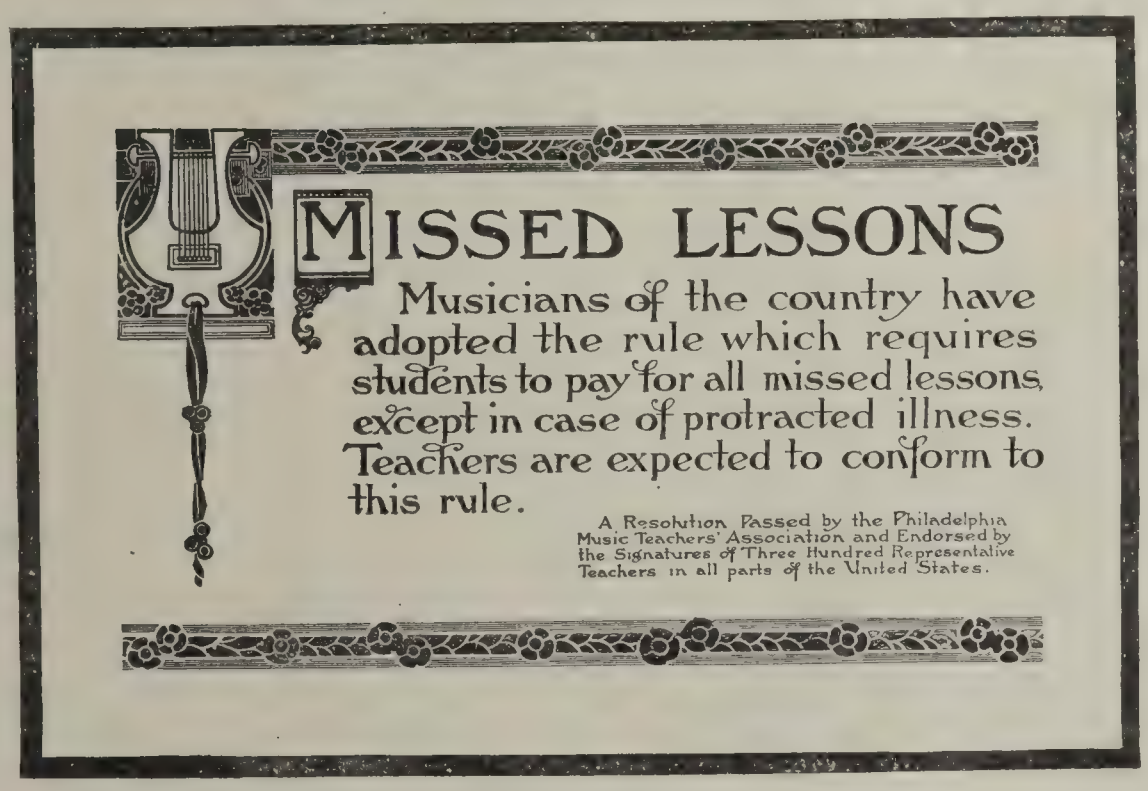
Introducing the Excellent Plan Adopted by The Philadelphia Music Teachers' Association

Maud Powell
Dr. Frank Damrosch
Amy Fay
Emil Liebling
Frederick Maxson
Gilbert R. Combs
John Orth
Perley Dunn Aldrich
Daniel Batchellor
Gustav L. Becker
Herwegh von Ende

and representative teachers from all parts of the United States

URING the course of the last ten or fifteen years nany articles dealing with the Missed Lesson prob- have appeared in THE ETUDE, that there can be e question regarding the amount of publicity which subject has received. Yet teachers are still com- ning about their losses from the failure of their ils to stand by their obligations. THE ETUDE is unate in presenting a plan which it is believed will edy this annoying feature in music teaching. It he plan adopted by the Philadelphia Music Teach- Association at a meeting held on April 8th of present year.

he Philadelphia Music Teachers' ociation is an organization of esentative music workers of the aker City," which in this instance laying aside its reputation for servatism and taking the initiative his manner. The Association was nded in 1891, the publisher of E ETUDE, Mr. Theodore Presser, ig one of the original organizers. eral well-known Philadelphia mu- ans agreed to speak at this meet- including Mr. Richard Zeckwer, Gilbert Raynolds Combs, Mr. is G. Heinze, Mr. Perley Dunn rich, Mr. W. Warren Shaw, s Abbie Whinnery, Mr. Ralph der, Mrs. E. L. Ball and Mr. lo Maitland. Prior to the meet- James Francis Cooke, the presi- t of the Philadelphia Music chers' Association, had sent out r three hundred return postals to resentative teachers in all parts of country inviting their opinion n the resolution which the Asso- ion was about to consider. This estigation was done in behalf of E ETUDE, but many of the postals e read at the meeting and met with much applause. t the meeting the resolution given on this page was sed unanimously, and the Association resolved to chase placards of suitable size for hanging in the lios of the members. Placards measuring six inches nine inches like the one illustrated have been made, it is with these placards that the Association hopes inform the general public to such an extent that Missed Lesson abuse will cease to be a problem.



WALL PLACARD EMPLOYED IN COMBATING THE MISSED LESSON EVIL.

A WIDESPREAD MOVEMENT.

he necessity for action and definite aim in this matter been brought to our attention by the recent activity of hers in all parts of the United States who are awaking he fact that their incomes have been reduced very greatly means of missed lessons. The London *Musical News* of cent date makes the following excellent statement.

he question amounts to this:—Is it better to have a lar moderate-paying pupil or an irregular good-paying ? It is a subject upon which there are probably diverse ions. But there is one point to urge. Every pupil is er a living advertisement to his teacher or he is not. rich pupil who will not practice, and who, consequently, s not get on, may pay good fees, but the poor, attentive, d-working student is the one to bring in other pupils.

well known teacher in the East had the plan of permit- the pupil who wanted another hour to exchange with e other pupil. If the pupil could effect the exchange time no charge was made, if he could not the lesson charged.

THE RIGHT PUBLICITY NEEDED.

he publication of these facts in THE ETUDE will serve inform the musical public including teachers most of whom are only too ready to condemn the missed lesson abuse. What is needed is wider publicity,-publicity that will reach the parent and the student. The teacher who has a delinquent pupil may call his attention to this symposium. Better still endeavor to engage the interest of the local newspaper and induce the editor to print a short article stating the injustices of the practice. It is estimated that there are about two hundred thousand music teachers in the United States. Allowing that each one of these teachers may lose ten lessons a year it may easily be seen that a loss of $500,000 can be estimated. There is no more reason for the teacher footing this bill than there would be for the medical specialist paying for the time he assigned to a patient who through a whim failed to keep his appointment. By hanging placards conspicuously in the studio the general puplic is made acquainted with the custom of the profession and is frequently reminded of its obligations to the teacher. We most emphat'cal'y believe that this card plan will result in a great saving to teachers if it is widely adopted and staunchly supported by progressive teachers. The Philadelphia Music Teachers' Association invites the assistance of the press in this matter of real importance to all teachers of music.

OPINIONS OF WELL-KNOWN MUSICIANS.

The following indicate the very wide interest in this important movement. The statements are taken from letters received and from addresses made at the meeting mentioned.

MAUD POWELL.

There is in America a growing tendency upon the part of the younger generation to disregard all forms of discipline. Insisting upon attendance at lessons has as much moral influence as it has musical advantage.—*New York.*

EMIL LIEBLING.

I consider all effort to do away with the injustice of missed lessons as totally wasted, and no resolutions passed by associations will affect the matter in the least. This proposition comes under the same heading as "Should professionals volunteer their services?" and I would also include in the same category the efforts to ask State legislatures to make certificates obligatory for music teachers. It is a perfect waste of time to make any effort in these directions because a number of us people have tried to improve these very conditions for almost fifty years without any perceptible success.

The simple fact of the matter is that pupils feel at liberty to miss lessons at any time for any reason whatsoever, or for no reason, and when they miss lessons they won't pay for them, and the teacher cannot make them do so, and that ends the matter, and I will tell you right here, that there isn't a single musician in this country that gets pay for lessons that he does not give. This sums up the subject as far as I am concerned.

There is just one possible remedy, and I will state it to you, and that is to make the lessons so valuable, interesting and fascinating for the pupil that she won't want to miss them.—*Illinois.*

JOHN ORTH.

Students should pay for all lessons missed except in cases of protracted sickness. It is up to me to make them see the fairness of my position. If I can not do this that settles it. I want no "grudge" money—*Massachusetts.*

FRANCIS L. YORK.

Our rule is, missed lessons are to be paid for unless special arrangement is made. In case of illness of at least two weeks duration, the pupil and the teacher share the loss equally. —*Michigan.*

A. L. MANCHESTER.

I am in hearty sympathy with the statement given on the card sent me. Without some such check the teacher is in no position of certainty. And, on the other hand, the teacher who violates the rule does serious injury to the interests of other teachers.—*Texas.*

R. H. WOODMAN.

No cast-iron rule can be laid down regarding payment for lessons lost. There are many circumstances in each case to be considered, and each teacher must settle his own business policy. I can not see that any injury will necessarily result to the business interests of the profession.—*New York.*

DR. FRANK DAMROSCH.

It is easy enough to subscribe to the custom that all students must pay for lessons missed except in the case of absences caused by protracted sickness, and I believe that practically all self-respecting teachers have always adhered to this rule, but how can you expect its rigid enforcement so long as every Tom, Dick and Harry may set up as a music teacher and create competition for those who are real teachers? These fake teachers will give lessons at any price and under any conditions, and as a large proportion of the public is ignorant in the matter of the selection of music teachers, the pseudo-teacher often compels the regular

et his terms in order not to lose his live-

I do not think that the M. T. A. will accomplish much by passing resolutions. The root of the evil lies in the lack of control over the creation of teachers. At present anybody and everybody has a right to teach music whether he knows how or not. Until you find a method of compelling adherence to certain definite standards of ability and equipment, you will not be able to mitigate or eradicate the existing evils in the business interests of music teachers.—*New York.*

DR. WILLIAM C. CARL.

I have long since adopted the rule to charge for missed lessons except in cases of protracted illness. At the Guilmant Organ School this rule is enforced and understood by the students. If all teachers would have it clearly understood by their pupils there would be no trouble. Progress would be better for far fewer lessons would be omitted.—*New York.*

DANIEL G. MASON.

I am in sympathy with the proposed expression of opinion about missed lessons.—*New York.*

WALTER SPRY.

I am certainly in sympathy with the idea of the P. M. T. A. as expressed in your statement regarding missed lessons. My personal experience has been that it does not pay to make up lessons to pupils unless there is a very good reason given for their absence. in which case, I believe the teacher can show his good will by giving them an extra lesson. The teacher can be his own judge as to how much accommodation he should give the pupil.—*Illinois.*

F. S. LAW.

I certainly am in sympathy with the movement to pay for all lessons missed. It is a constant loss to the profession to do otherwise. The neglect of teachers to insist upon the custom tends to lower them as business men and women in the opinion of those who are most eager to have them disregard it.—*Pennsylvania.*

HERWEGH VON ENDE.

I thoroughly believe in charging for missed lessons, and so make up only those missed through protracted illness; and then within the period of the term of ten weeks in progress. I have followed this course for years.—*New York.*

AMY FAY.

It would seem that lessons missed by students except in case of illness should be paid for, or else made up within the limits of the quarter. This is especially the case when the student takes but one lesson a week. The plan of making up lessons is preferable when possible and is more easily enforced.—*New York.*

DANIEL BATCHELLOR.

I am entirely in accord with the movement to give an authoritative statement of the teacher's rights and responsibility in the matter of missed lessons.—*Pennsylvania.*

FREDERICK MAXSON.

I am heartily in sympathy with any concerted action that the Philadelphia Music Teachers' Association may take regarding missed lessons, providing it can be made to operate in such a way that all teachers will stand together in the matter. The movement can only be made effective by perfect unanimity.—*Pennsylvania.*

H. C. MACDOUGALL.

The weak spot in the printed statement you make on the other side is in the phrase, *Absences caused by protracted illness.* From the business and musical point of view, *any* absence from a music lesson definitely arranged for is bad: and for teacher and pupil.

Let the teacher contract with the pupil to give, say, 10 lessons in 10 weeks; if lessons are missed from any cause let them be made up, if due notice to teacher has been given during the 10 weeks. "Protracted illness," whatever that is—I defy you to define the phrase—may be trusted to take care of itself.—*Massachusetts.*

GILBERT RAYNOLDS COMBS.

The tendency has been to criticize commercialism in its relation to the profession, but let me tell you that success is largely dependent upon it. Commercialism in its broad, modern acceptation stands for the square deal. Men are beginning to know the value of the Golden Rule, to realize that the day of "Caveat emptor," let the buyer beware, is over; that success depends on service.

Music teaching is a commercial transaction, an exchange of time and instruction for cash. All that a teacher has to sell is time, and there are only so many hours in the day. A single lesson will not produce appreciable results. Even ten lessons are not enough to show what teachers and pupils can do. For this reason, several years ago, we began matriculating pupils for the entire school year of forty weeks or the unexpired portion. The dates for payments are so arranged that the school is protected. No lessons are credited except in case of protracted illness, and the presentation of a physician's certificate, and even then the first lesson missed is charged as this usually has been missed before the notice has arrived and the teacher must be paid. But we have practically no lessons missed except for illness.

The secret of avoiding missed lessons lies in making the lessons attractive. If you have a clear, concise, definite method and can show your pupils not only *how* but *why;* how to accomplish maximum results with minimum effort; how each step leads to another; how the art is founded on these bed-rock principles; if you can show definite progress, the pupils will be so interested and enthused that they will not miss lessons.—*Pennsylvania.*

PERLEE V. JERVIS.

When taking on a new pupil I have a definite understanding that all lessons missed are to be paid for, making no deductions for any cause whatever. Lessons missed through sickness, however, are made up. This has been my custom for years, and I have no difficulty in enforcing the rule. I know many teachers who lose a large percentage of their income through failure of pupils to pay for lessons lost.—*New York.*

GEORGIA KOBER.

I am most emphatically in favor of the proposed movement in regard to "Missed Lessons." It certainly is the "Jonah" of the musical profession. Anything I can do to further the cause will be most gladly done. —*Illinois.*

D. A. CLIPPINGER.

My rule is that lessons missed must be made up within the term. I am in hearty sympathy with your idea, and hope some permanent good may come from your discussion.—*Illinois.*

GUSTAV L. BECKER.

As past-president of the New York State Music Teachers' Association I would say that I find many a teacher bordering on despair over this question of missed lessons. There are many music pupils or their parents who act as they would on any commodity purchased at a department store. Whenever they do not feel like having a lesson they do not buy one. They usually are consistent enough to find some good excuse even if supplied subsequently to the lesson hour after the teacher has hurried to the studio to be on time for the lesson. There the teacher remains anxiously waiting in vain, while he might have been employing his time to better advantage. Reform is badly needed.—*New York.*

LE ROY B. CAMPBELL.

With this plan of charging for missed lessons in vogue one certainly notices a marked improvement on the class as a whole, *i. e.,* the general average of work is far better for the simple reason that those very pupils, who, under a lax system, came when they felt like it, under a strict system find a way to come and do not miss every third or fourth lesson.

As soon as I made the strict rule of "pay whether you come or not," the telephone became comparatively quiet, and (excuse the levity) the student community became markedly healthier. Anything that improves health conditions as that did should surely be promoted. Before the strict rule the 'phone ever poured out its tale of sickness. Evidently by simply adopting this rule one encourages better mental, physical and moral conditions in every community!—*Pennsylvania.*

PERLEY DUNN ALDRICH.

The problem of missed lessons is one of the most serious questions the private teacher has to face. It is comparatively simple for a school because the public is accustomed to the idea of paying for tuition in advance and expecting to lose the lessons missed. The school has a strong argument in the statement that their teachers are paid whether the pupil comes or not, and if the lessons are given over again the school would have to pay for them twice.

It is just as reasonable for the private teacher to expect to be paid for lessons not taken. The teacher reserves the time and cannot use it for any other purpose. He cannot give another pupil a lesson, when the time is gone he has lost that much mo

The only thing a teacher has to sell is *time,* information. One pupil will carry away a bucke and another a teaspoonful, but it takes just as l to fill the teaspoon as the bucket, so we have charge for the time and not for the amount of formation we impart. If a pupil engages the tim should be paid for in advance, and an absence sh be the student's loss.

One remedy for this difficulty is to charge a hig price for lessons taken singly than those taken the term.

The whole matter could easily be remedied if teachers would stand together, but teaching priva is so much of it a personal matter that this idea hardly to be expected.

I have often thought it might be a good plan some teachers' association to carry the matter thro the courts in a friendly suit to see if money could collected for missed lessons.—*Pennsylvania.*

MRS. HERMANN KOTZSCHMAR.

Most emphatically, I am deeply in sympathy w the proposed movement requiring students to m up missed lessons. This has been my uniform h for over forty years. I am anxious to accommod and will willingly change a lesson hour, but less must be made up within the quarter except in ca of protracted sickness.—*Maine.*

CONSTANTIN VON STERNBERG.

I am in thorough sympathy with the reform mo ment, and wish it all possible success.—*Pennsylva*

LESTER S. BUTLER.

I have invariably charged for missed lessons so stated my attitude in an article published in T ETUDE for April, 1912. I have lost much business cause other teachers would not conform to the r It is high time that private music teachers asked public for the consideration which is their due, pecially since public school teachers are being gran pensions, although their salary is as sure each mo as well as their tenure of service. The Musical For of Worcester, Mass., recently passed a resolution s ilar to that of the Philadelphia Music Teachers' As ciation. This has been signed by leading teach here.—*Massachusetts.*

(Opinions of other well-known teachers will be p sented during coming months.)

THE IMPORTANCE OF THE FIRST IMPRESSION.

BY DOROTHY M. LATCHEM.

THE child's opinion of a piece is often determined his first impression. Let him get started wrong the teacher may have some very uncomfortable mome placing him right again. Never hand a piece to a p at the end of a lesson with the injunction, "Here your new piece. Learn the first two pages for n week." If you have not time to tell *how* the p should be studied do not give it to the pupil. It great mistake for a teacher to expect a piano-stud to do well with a composition which he has perh never heard. The majority of our young people h but few opportunities to hear good music. Possibly best method is to play the composition, give a b sketch of the composer's life, and, if possible, meaning of the work at hand. Then have the p play the melody alone, leaving out embellishments every kind. There must be no hurry, no nervous slig ing of notes.

After the melody has thus been sought out played, the difficulties of the right hand should be plained. Perhaps some intricate rhythm in some p ticular measure can be made clear, or a few marks fingering can be added to help make a difficulty sim

Finally, the left hand part should be played, expr sion marks defined and suggestions given as to fut practice. Remember that if a pupil plays a chord c rectly the first time he will probably play it correctly the future. If the difficult passages are carefully plained at the lesson the pupil will find them easier home. If this plan for piece-work is followed teacher will be surprised at the results.

Work out this suggestion and your pupils will p their pieces with a higher degree of finish than thought possible.



How I Made My Summer Vacation Profitable

A Timely Symoposium from Busy Representative Teachers

J. H. ROGERS.

So many considerations enter into the question of the best way for a musician to spend the summer months that any advice or suggestion must necessarily be of a general character. It may be doubted if, in the absence of exact knowledge of individual needs it would be possible to give counsel that would be really useful even in a single instance. And yet, for all that, a few words may start a train of thought that will lead to some satisfactory answer to the question.

Any suggestion must be, of course, along the line of summer work, since no one needs to be told how best to enjoy himself. Sometimes it may be possible to combine work and play, but even then one or the other is bound to suffer.

For one thing, I would put it down as an axiom that no one should either teach or study twelve months in the year. It may be unavoidable in some cases, but it is none the less undesirable and absolutely destructive of the fresh point of view that should be brought to bear on every task, whether musical or any other.

But it is not essential to good work that three months or more spent in idleness, and teachers, in the larger cities at any rate, find few pupils who care to study from about the middle of June to the middle of September.

So here there is a rare opportunity for young teachers—and older ones, too—who feel the need of freshening up their ideas, of getting out of the rut, and of acquiring, perhaps, some knowledge of subjects that hitherto have been entirely neglected, to turn their more or less enforced leisure to good account. For one thing, there is the matter of theoretical work. This is a department of musical knowledge in which more professional musicians are deficient than would seem creditable to the layman. Many a pianist who can make creditable showing as a soloist has but the haziest ideas even of simple harmony. But nimble fingers, or even in born musical taste, do not make the musician. Technical, theoretical knowledge is also essential. The pianist who does not know the tonic triad from the dominant seventh chord is not a musician, even though he have Chopin, Liszt, and Beethoven at his fingers ends.

Here is a subject—I refer now to simple harmony—in which a great deal can be done in a comparatively short time. Indeed it can be pretty well mastered in two months, given the favorable conditions of diligent work, some nature bent for the "concourse of sweet sounds," and a competent, sensible teacher, who does not waste precious time in the discussion of matters that, however interesting in themselves, are not vital to the topic in hand. One must hew to the line, and make every day of the eight or nine weeks count, leaving such matters as acoustics, ancient history—that is the obsolete modes, primitive notation, etc.—the study of the so-called C clefs and other non-essentials, for later study or for home reading.

For those who are already conversant with harmony, a two months' course in counterpoint will be of value. Though neither in two months nor in two years can one exhaust the possibilities of counterpoint. Not very much beyond a fair start can be accomplished in two months, but even this amount of study will prove stimulating and furnish a foundation for work that can be carried on with profit in the winter months, even without a teacher. About the same conditions may be said to apply to musical form. Two months are a very short time for work in practical composition. Nevertheless, an impetus may be given thereby which will be, later on, of great benefit.

The acquiring of technique, either for piano, organ or violin, is another story. Not much can be done at it in a summer's work. But a good deal of light may be shed on pieces worked up during the preceding winter. Ideas of technique and interpretation may be received that will be of inestimable value, later on, both for playing and for teaching. New music may be taken up, largely, of course, for later study. Faulty methods may be corrected. One will be once more in the attitude of a learner, instead of a teacher; receiving, instead of giving instruction; leaning, for a time, on the counsel of another, instead of having the uneasy feeling that one is expected to be an unfailing fount of knowledge; accumulating a store of enthusiasm and renewed vigor for the work of the coming season.

So, then, for very many, at any rate, a course of summer study may be strongly recommended. But let there be at least a month of relaxation, of complete freedom from the problems that press during the rest of the year.

Only by lying fallow at times can the soil, either of earth or brain, yield its richest harvests.

EMIL LIEBLING.

The question of vacations for musicians presents many angles. Unfortunately the professional is not entirely a free agent in the matter and frequently takes them unwillingly. Thus when he arrives at his studio in the morning, expecting to be busy all day and has three or four excuses and absences, quite a vacation is forced upon him.

There has been a great shrinkage in the teaching season to the detriment of the musician's bank account. His bills come in twelve months in the year, but in large cities he is fortunate if he has seven or eight well filled months of business. It is still worse in the country districts, where children do not study at all during the school year and only take lessons through the summer months. Climate also has much to answer for. In Southern States the heat is unbearable and makes practice impossible. Crop conditions have to be considered. If the cotton crop is a failure, money is tight and music is neglected. A continued drought in Oklahoma reacts unfavorably on music teaching and extremely cold temperature is as bad as sunstroke weather. In fact every possible contingency seems to affect the teacher's income unfavorably. Even the family doctor is prone to blame every slight indisposition upon the occupancy of the pianostool or the exercise of other musical avenues. A trivial pain is incipient curvature of the spine—stop practicing. A slight headache is the direct result of strenuous warbling—stop singing. The piano practice of the majority of pupils hardly curves their fingers, much less their spinal column.

It would therefore seem that a business which is so precarious and exposed to so many irregularities should be carried on unremittingly and not intermittingly. But did I say business? As a business it is a farce, it is simply an occupation, for very slight is the hold which the teacher has on the pupil. He fights the same battle every year and woe to him who imagines that because he has done good work in 1913 with a numerous class it insures a prosperous season for 1914. If he simply depends upon that his race will soon be run.

It is a mystery to me why the annual rush of musicians to Europe continues and how they manage to pay the bills. Of course there are many smug foreigners, members of orchestras, etc., who make their money like Americans, but spend it like thrifty Germans or Bohemians. For them the long European vacation means a great saving. They sail the day after the last concert and return in the fall the day before the first rehearsal. But how the average American can afford the yearly expenditure passes my understanding.

The business man who deals with exacting, annoying and weighty subjects with each incoming mail does not worry about his vacation. A few week-end excursions are all he asks and gets. I fail to see why the picayune and trifling duties of the music teacher should entail the necessity for extended vacations and lengthy absences. I have noticed, however, that many who formerly indulged in long tours discontinued them when competition became strong and active. Another danger is that if one remains away too long, people realize that they can get along without you.

Of course if the teacher finds himself totally exhausted, with jaded nerves and on the verge of nervous prostration (poor thing!) he had better go away for a while, even if it takes the last cent of his friends, but that deplorable condition is very rarely due to overwork, there are usually other causes.

In many localities the fallacy that the summer is a "saison morte" has been disproved and a clientele of paying, interesting and interested students has been established by active, competent and enterprising teachers. Chicago is to-day a center for extensive summer study, and this is due to the efforts of a few strong men who simply would not go idle because the thermometer began its annual gyrations.

To utilize a vacation for self-improvement seems an absurdity, a contradiction. If you do not need it and keep busy there is no time for anything else, and if you imagine yourself obliged to quit work you certainly will lay off and do nothing. The man or woman who takes a rest is not going to enlarge their repertoire, study musical history or solve contrapuntal problems during vacation time. They will simply loaf.

The foregoing cogitations apply to the private teacher. He who hires his services to successful large conservatories is practically exempt from the onerous work

which the private teacher has to maintain in his own behalf. He does no bookkeeping, bill collecting and attends to no correspondence. Everything is done for him. When the Commencement concert has been given and the graduates have been sent out into the cold world with their medals and certificates galore, his work is ended. Nothing but enjoyment for him. When the fall season opens his studio is ready for him, the bust of Liszt has been cleaned and his lessons are all arranged for him, for the powerful machinery of the school never rests and works continuously in his behalf. It is a great privilege to enjoy that sort of business connection and works out to mutual and legitimate advantage.

The whole proposition boiled down is purely individual. But I should consider it an ominous sign if my affairs were in such shape that I could leave a card on my studio door on June first stating that I would return September first.

GUSTAV L. BECKER.

In what is here to follow I will for the most part put myself mentally in the place of the average music teacher regarding this proposition.

Just *how long* is the season of rest and re-creation supposed to be?

This varies with localities and pocketbooks! New York City seems to have the longest summers in this respect.

This means that an appreciable part of the regular season's music pupils do not begin their lessons until after Thanksgiving day; that many of them desert their teachers by about middle of May, and that nearly *all* of them have stopped by about the middle of June.

Many teachers give short summer normal courses. Such a course of study can be made to be most stimulating and exhilarating. Then the "rusty" tutor can store up more mental energy and clear-sighted purpose of action, in preparation for the next season's work, than would be compensated for by any merely physical replenishment. As the most plausible reason for doing *special* work during the summer I would remind that the average music teacher during the busy season has little time to do anything else than to *give out* from his mental and vital store much more than he is taking in. He cannot get down to planning out any elaborate improvements in his system of teaching, yet each day he may feel his shortcomings, encounter difficulties and fear perplexing problems. After a long day's work, even with the most agreeable of lessons, the teacher is apt to feel *tired*, for conscientious music teaching, especially so with the less experienced teacher, requires a large expenditure of nervous force.

Music, being "The Language of the Emotions," readily explains the teacher's end-of-the-day fatigue, without considering that other things in the teacher's life besides the *music* itself are apt to cause emotional and mental stress.

Usually, in proportion to the paucity of the tuition fee is the greatness of strain and exertion given by the teacher.

The mentally well equipped and experienced teacher can, with enjoying interest and in calmness of spirit, give his pupils more real benefit in a half hour's lesson than the pupil could possibly receive in twice that time from an insufficiently trained and inexperienced teacher.

But where can such a teacher, who is so hardworking and conscientious, find a chance for real *self* improvement, except during the time when his pupils take for themselves and give this teacher a vacation?

The summer is the time when the level-headed teacher will seek either more thoroughly to fit himself for his *profession* or will try to re-establish his lost mental equilibrium. He may have gained much knowledge regarding his teaching, but was obliged to neglect his own technic, becoming woefully out of practice. Thus he should seek the encouragement and help of some one more richly equipped than himself, so as again to work up his former proficiency.

It does help the pupils to give them an actual *musical* illustration of that which has already been explained.

All this mental enrichment—storing up of new interest, new and better ways of doing or explaining things, renewed enthusiasm and greater self-confidence—need not hinder the sensible exploiter of vacation time from making further good use of his spare time towards building up or renewing his physical energies and general well-being. This very mental task will be made lighter with better results, if he will only allow himself several respites every day between the hours of musical study and practice.

If it is deemed necessary, a short, absolute mental relaxation of about ten days or two weeks might follow the earlier longer period of *part work and part play.*

Now one should entirely become a *child of Nature,* be outdoors most of the time and enjoy the good air, the sunshine (if not too hot), indulge in all kinds of outdoor sports, alternating with care-free relaxation. This ought to then put on the finishing touches for putting one in fine condition for going into the new season, a new man or a new woman. I, for my part, have experimented in all kinds of vacations, including several trips to Europe, but I have always found my summers spent to best advantage when I utilized them equally much for the regeneration of my physical and mental energies and thus prepared myself thoroughly for my next season's duties and opportunities. A hopeful, cheerful and self-confident attitude of mind indoors or out is a good adjunct to all the enthusiasm, definiteness of purpose, perseverance, concentration of mind, and other qualities which one should keep near at hand in order to attain success.

PERLEY DUNN ALDRICH.

The question of the best use for the summer vacation is one of importance to the musician. There are nearly four months in each year when the musician's time would hang heavily on his hands if he could not put it to some use, either in advancing his musical knowledge or increasing his income. Musicians who teach in schools on regular salaries do not face the question of heavy "overhead" charges of rent, etc., during the summer months, but they have to be faced by the private teacher. He must therefore have some income at least part of the summer. I believe, however, at least four weeks should be spent entirely away from music in any form. For younger musicians, especially those living away from a musical center, I believe a portion of the summer at least can most profitably be spent in study with some member who will give him new inspiration for the coming year. The musician in the large centers has the constant inspiration of hearing the great artists and seeing the work of his fellow teachers. Without this inspiration a teacher will easily get into a rut.

A large share of my own musical education was obtained in the summer and the invaluable weeks I spent with my dear old master, Sbriglia, in the country near Beauvais, will never be forgotten. A most ideal way of spending the summer is to combine an outdoor life of tennis, golf, fishing, swimming, walking, etc., with a course of study under some master. This has been my personal solution of this question. I take so much real pleasure in my work that I would not be satisfied to "loaf" an entire summer, so I go to some place where I can arrange for a few pupils whom I can teach in the mornings. On Saturdays and Sundays and in the afternoons I put my dignity into the darkest closet and frolic with the youngest. Then with two or three weeks of complete relaxation, when I avoid music in every form, I come back to my winter's work refreshed in mind and body.

HERBERT WILBER GREENE.

A quotation which attracted my attention recently was as follows: "The man's time that is not expended to the best possible advantage is wasted."

The author of that quotation probably had the dyspepsia and four wayward sons. The combination affected his philosophy. Had he said, "The man who is rational in his work and in his play, giving such of his strength to each as they at the moment require, is best fulfilling his destiny," we would endorse his sermon and try our best to live up to its precepts.

It seems to me that is all that need be said about our summer vacations. Every need differs from all others. Hence, the man who makes perfect the law governing his own life, stands highest among lawmakers.

Themistocles said that a man's discourse was like to a rich Persian carpet, the beautiful figures and patterns of which can be shown only by spreading and extending it out; when it is contracted and folded up they are obscured and lost. When music is played in a cold, constricted way, as if the performer were afraid of playing wrong notes, it is very much like the folded carpet. Open out, and be bold! Music is the voice of emotion.

TOLSTOY'S GREAT LOVE FOR MUSIC.

Tolstoy liked his music and could play it by hear At the same time he was attracted by gipsy song which were often heard in Moscow, for the feelin expressed in them were sincerer than those of any oth songs, and this was the reason why listeners we always carried away by them.

From 1851 to 1856 Tolstoy was an officer in th army, and naturally his duties left him no time t continue his musical studies. He was present at th siege of Sevastopol, where he had every opportunit of hearing songs from the Cossacks and soldiers, an in these he took great interest. He himself composed military song as an event of the war, and sang it wit his fellow-officers. It is observable that at this perio of his life questions on the effect and influence o music had already begun to occupy his attention, as h spoke on music in the novels he wrote at this time Many of the opinions he advanced on this subject di not alter much with the course of time.

TOLSTOY'S WALTZ.

Tolstoy returned to his home after the siege o Sevastopol as a famous writer. From 1856 to 1862 h wandered about in Moscow and St. Petersburg, trav eled abroad, and thus had every opportunity of hea ing good music. He composed a kind of "Lanner Walzer" with the help of his friend Zibin. Tolsto liked to play it, and our Moscow composer Serge Tan eiew and the pianist Goldenweiser picked it up an wrote it down.

Tolstoy did not care for operas; he found that th mingling of different arts in them was not satisfactory In his opinion music, drama, decorations, and scener all together were inclined to distract one's thoughts an feelings. Nevertheless, he made exception in favor o Weber's *Freischütz* and Mozart's *Don Juan.*

In the year 1862 Tolstoy finally settled down on hi estate Jasnaïa-Poliana, and gave himself up to organ izing schools in his district, and into them h introduced choral singing.

THE KREUTZER SONATA.

The visit of a relation of his, Nagorni, a remarkabl violinist, was a great event at Jasnaïa-Poliana. H came straight from Italy, where he had been studyin music. The "Kreutzer Sonata" was often performe with him during his stay, and perhaps it was whil listening to it that Tolstoy first got his idea for hi novel of the same name. One of his heroes, Troubat shewski, possesses many of the characteristic traits o the above-mentioned violinist.

In the year 1876 Tolstoy had an opportunity of mak ing Tschaikowsky's acquaintance; this latter organize a performance of his own compositions in honor of th great writer. Tschaikowsky had the great satisfactio of witnessing the profound impression made by hi music on Tolstoy. The composer himself was greatl moved, and never forgot this evening. Tolstoy acknowl edged the attention paid him by sending a collection o folk-songs as a mark of his great esteem. Tolstoy ha collected these songs himself straight from the peasants own lips. Tschaikowsky expressed great gratitude t the donor, but at the same time found that the song had been noted down by a hand lacking experience although they offered interesting material for sympho nies.

In the year 1881 Tolstoy removed to Moscow. Th great evolution and psychological change which was t take place in his thoughts and sentiments now began t make itself felt. His views on music became mor serious than before as he began to see a religious sig nificance in it. Music, he considered, should be mor than a pastime. Its aim should be to inspire the soul At this period of his life he seldom went to concerts as he could not stand the general atmosphere of such places. He disliked to see people coming to listen t music simply because it was the fashion so to do.

Even in summer, when Tolstoy was at Jasnaïa Poliana, he was not deprived of the pleasure of listen ing to music. His daughters were well-trained singers He was also fond of amateur music, especially that fo balalaikas and guitars played by those without any spe cial musical training, granted they were talented. Ac cording to Tolstoy, such performers played well, a they played from their souls, and music seemed a necessity to their existence and as spontaneous as sing ing is to the peasants.—*London Musical Herald.*



Secrets of Artistic Phrasing

By Dr. HUGO RIEMANN

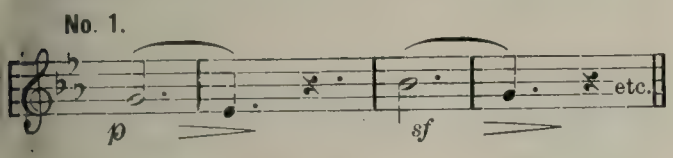
Professor of Music at the Leipzig University

III

[**Dr. Riemann is one of the world's most famous authorities upon the subject of musical phrasing. In the foregoing article he gives a short *resume* of his long investigation of the subject, and follows this with a special treatment of articulation and phrasing showing how the conventional marks employed in phrasing are often entirely inadequate to express the prasing the composer intended.—EDITOR'S NOTE.**]

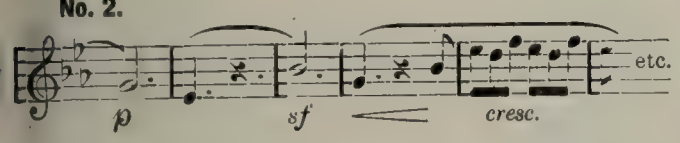
FOLLOWING the principles of musical æsthetics as laid down at the end of the last article, let us compare the two methods of phrasing in Beethoven's Pianoforte Sonata, Op. 7, in E flat major. By laying the stress on the second and fourth tones, we get a falling effect:

No. 1.



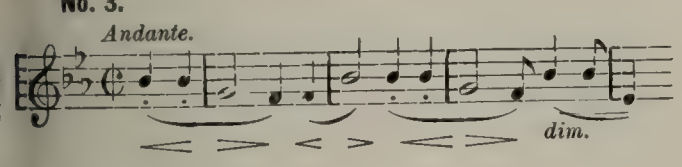
By making the accent fall on the first and third tones, the effect is quite different:

No. 2.



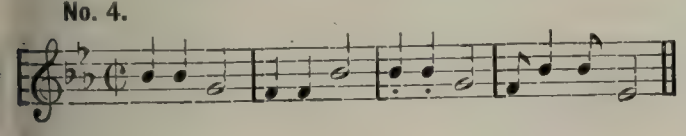
In the first case there would be increased depth of expression such as painful sighing; while in the latter, the widely separated notes of the upbeat and the long leap are full of bold energy. It is at once clear that only the latter form of interpretation corresponds to the character of the whole movement. Like possibilities of false reading could be found in hundreds of examples selected from the works of this same composer. For instance, the fervently tender, and almost mischievous, opening measures of Beethoven's E-Flat Major Pianoforte Sonata, Opus 27, No. 1:

No. 3.



because of a wrong placing of the barlines, is subject to the following distorted interpretation:

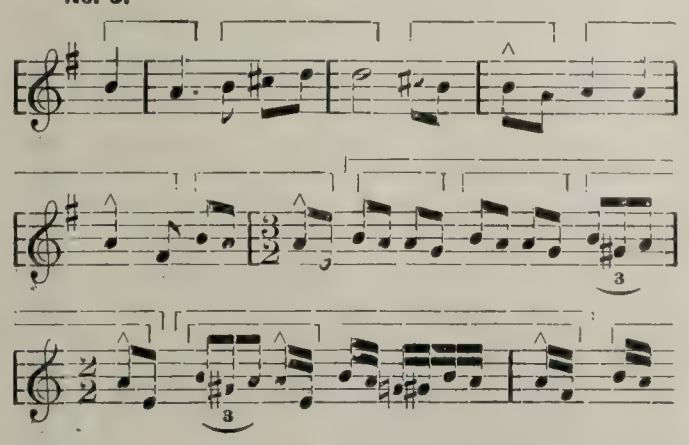
No. 4.



A silly banality that nowise should be attributed to Beethoven!
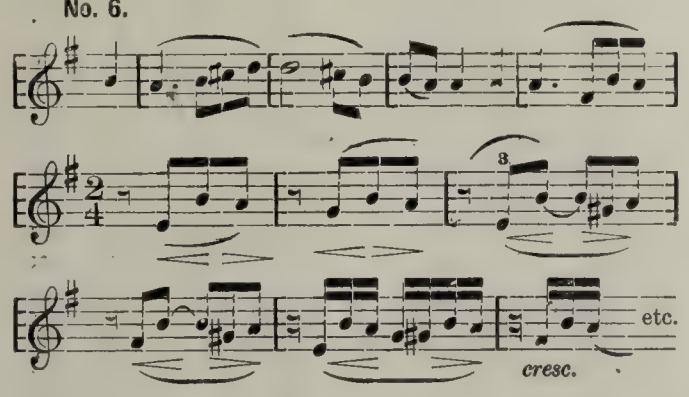
One of the most common causes of false ways of reading is the mistaken idea that rests, or notes of long value should always be regarded as motive ending. Very often this is a correct principle to follow and then again it is subject to many exceptions. Some most intense and forceful effects rest upon the writing of rests within a motive (*Innenpausen*-rests within a motive), and also upon an emphasized lengthening of an upbeat through the placing of a rest even at the beginning of a motive. That Beethoven—and not he alone—makes frequent use of this most complicated means of expression may be discovered almost anywhere in his many sets of variations. The following passage from Beethoven's *Bagatelle*, Op. 126, No. 1, would convince even the most doubting Thomas of the need of deepening his faculty of comprehension by the serious study of the theory of phrasing. Instead of:

No. 5.



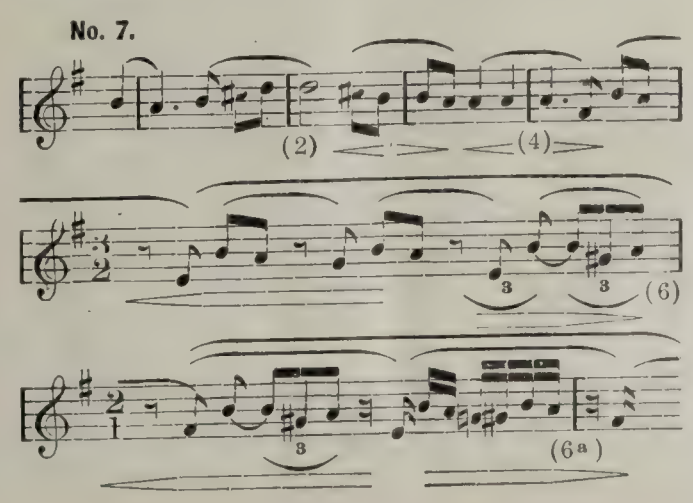
Beethoven writes the passage with rests scattered throughout:

No. 6.
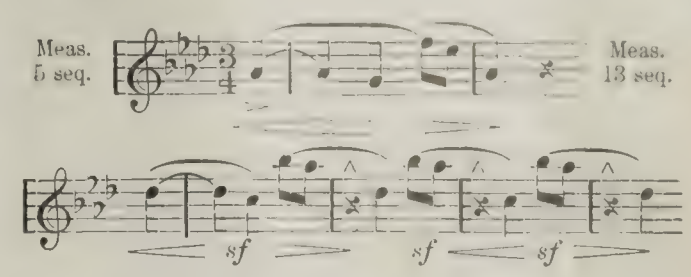


and these rests easily cause a mistaken way of reading. He who accepts the long *a* (♩.) in the fourth measure, as also the rests in the fifth measure, and those following, as motive endings, as boundaries of motives, will hardly take much pleasure in this truly wonderful composition; but rather he will wonder at the crinkled stuff the great master has written. If he cannot set himself straight respecting the simple form, whose principle is shown above, it would be well for him to make use of a phrased edition or take counsel from some book on phrasing in order that he may know how to deal with such an obstacle (*"Verhaue"* it was called in the time of Beethoven!). On the other hand, he who pays attention to the proper phrasing finds the passage to be exquisite and very finely wrought and very far from being confused and meaningless:

No. 7.
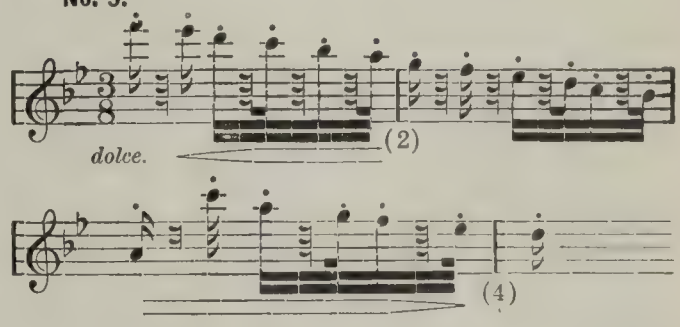


The feminine ending, *a-f♯*, in the fourth measure should be clearly understood, a matter made difficult by the length of the *a;* but when the meaning of this feminine ending is grasped, then the still more complicated feminine endings caused by the rest and appended notes are somewhat simplified. That Beethoven frequently write feminine endings over rests (as in measure five and those immediately following) may again be demonstrated by his *Bagatelle*, Op. 33, No. 7, in which a quite similar formation plays a chief part, but also one in which the rests cause less difficulty:

No. 8.



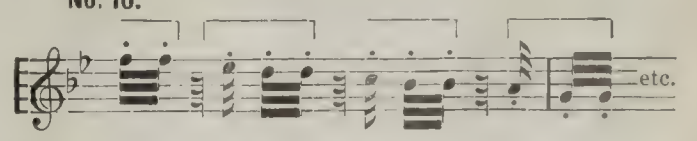
When once a correct conception of just such formations has been achieved, then almost revolutionizing changes have to be made in one's technic, since it occasions movements of the hand in performance other than those ordinarily taught. In passing from *bb ab* (second motive) across the rest to the concluding *db*, a player must carry his hand over in a gentle curve; also the same is true of the next following motives and the passages corresponding to these in Op. 126, No. 1. This practical side of phrasing, namely, the hand movements, has, hitherto, received but scant recognition in books and treatises on technic. Suitable movements of the hand, when once the nature of the motive has been fully mastered, make these knotty problems of phrasing perfectly clear. A very fine illustration of this may be found in the B-flat Major section of Beethoven's *Andante favori.* Here is an instance where even with the aid of the marks of articulation, the persistently developed marcato hinders a clear understanding of the purpose of the composer. The simple and unmistakable form:

No. 9.



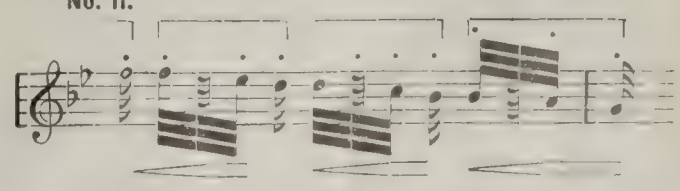
is directly followed in measures 5-6 by a subdividing of the three-eighth note values into thirty-second notes with a rest inserted after the second thirty-second note in each group; but measures 7-8 bring a still different division, namely, a thirty-second rest at the beginning and in the middle of each group. Naturally, these rests cannot be regarded as motive endings, but rather they indicate further progression. The chief motive is not:

No. 10.
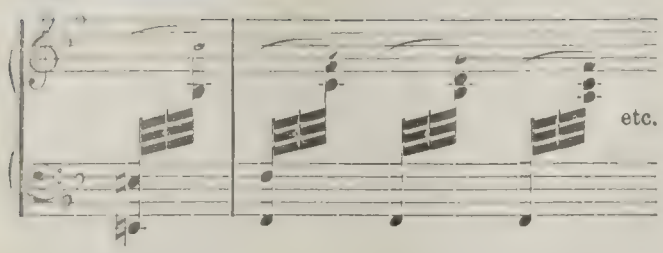


but:

No. 11.



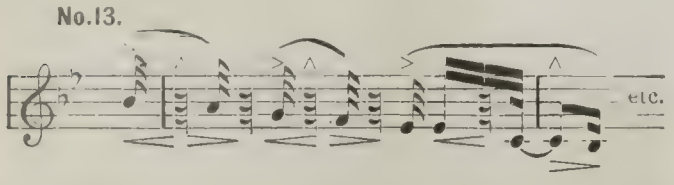
He who has never tried this passage in this correct manner of reading the motive will be astonished by the peculiar difficulties that thereby arise in the performance; also he will discover that the beauty of the work largely rests in the elimination of the commonplace, dilly-dallying, dancing ricochets. But the passage becomes even more remarkable when in place of the manner of writing the same, measure 7-8 are played with the right hand striking after the left:

No. 12.



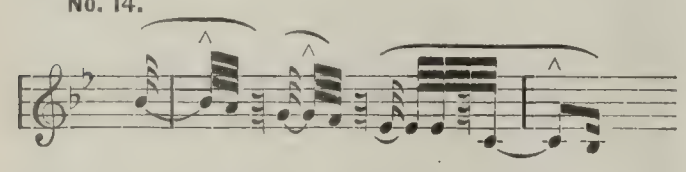
The rests are equivalent to a syncopation and form an ideal means of binding the parts of the motive to one another. The resolution of the dissonances over the rests require a broad agogic shading, or expansion. The passage would then be played as follows:

No. 13.



the effect of which is the following:

No. 14.

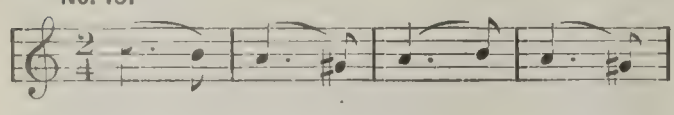


The final cadence with its feminine ending is sufficient proof that this is the interpretation intended by Beethoven. The slight alterations I indicated in the manner of execution only serve the purpose of showing the player the proper understanding of the formation of the motive, to aid him in penetrating the details of the passage and to comprehend the nucleus of its musical structure while retaining its obvious articulation. Such phrasing adds very considerably to the technical difficulties but the player finds his reward for increased effort in an extraordinary increase of musical understanding and enjoyment.

Considering how very important it is that one define the motive bounds with exactness, it surely would be most desirable to have a few concise rules as an introduction to correct phrasing. Unfortunately, that is impossible because in every particular case there are a number of contributary factors that require attention, and not the least of these is the solving of the harmonic difficulties. The fundamental rule of a clarified rhythmical theory, as was first tersely stated by J. J. de Momigny (1806), is as follows:

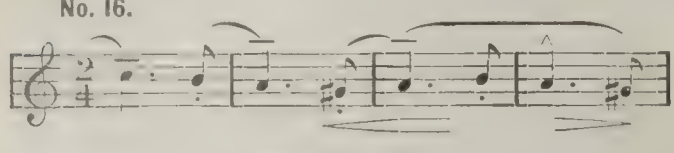
All unaccented beats stand in the relation of upbeats to the next succeeding accented beats. This principle has been much contested, it has even been ridiculed as being absurdly narrow. Seeing that in versification the trochee, the iambus, the dactyl, the anapæst and the amphibrachys have been coördinated and regarded as equal, it does seem somewhat strange at first thought that the order *accented—unaccented* should not be looked upon as quite the equal of the order *unaccented—accented* in this matter of forming motives; hence, a trochaic reading:

No. 15.



It is to be regretted that as a matter of fact even so eminent a musician as Hans von Bülow stands committed to this theory of primary trochaic motive formation. As will be seen further on in my exposition of this subject instead of a weak trochaic way of reading this passage in reality there is possible an iambic reading with a feminine ending in the fourth measure:

No. 16.



"THERE was once, in a remote part of the East," said the ancient Brahmin philosopher, Pilpay, "a man who was altogether void of knowledge and experience, yet presumed to call himself a physician." And here in the West to-day are many who are void of knowledge or experience who presume to call themselves music teachers—and they don't all live in the remote parts either!

ARE GREAT PIANISTS ALWAYS NERVOUS?

BY J. CUTHBERT HADDEN.

MARK HAMBOURG, the famous pianist, was once asked: "Were you nervous as a boy player?" "Not at all," he replied. "I was too young. Nervousness comes later; and, indeed, an artist cannot be too nervous. I do not mean that he should be afraid, but his nervous system cannot be too sensitive, too highly strung, too ready to receive impressions." Mr. Hambourg's use of the term "nervousness" seems here to carry a double meaning, but it is sufficient for my present purpose to take in the ordinary sense his statement that "nervousness comes later"—that nervousness is inevitable.

Probably the average concertgoer, listening to the greatest artists, never for a moment dreams of their being nervous. Why should *they* be nervous? They have faced audiences of all kinds, all round the world; their technique, vocal powers, whatever it may be, are admittedly supreme. Why, then, should they suffer in the slightest degree from what the Germans call "lampfever?"

That most of them do suffer is a well-known fact. Arditi tells in his *Reminiscences* of one occasion when Titiens and Ginglini were singing at the Opera. They were both "horribly nervous," he says, and when Titiens heard that Queen Victoria was coming she clasped her hands convulsively and whispered: "Heaven grant that nothing will occur to spoil our success!" Arditi had a good deal to do with Christine Nilsson, and found that she, too, suffered from "nerves." When she went to his house to go over her operatic *rôle,* she would, while singing, tear the trimmings and laces off her skirts by continually fingering them. Her lady companion, Mme. Richardson, was in despair about her dresses, and used to say how she wished it were fashionable for ladies to wear perfectly plain skirts devoid of any kind of trimming, so that Nilsson could not have the chance of spoiling all her *passementeries.*

Musical biography is full of such examples. Before a performance Patti used to take black coffee to steady her nerves. Walter, the once famous lyric tenor of the Imperial Opera, Vienna, was obliged to have a raw steak minced to allay his "stage fright;" and Mülle, of the same house, passed the day of the performance in driving to and fro between his home and his teacher's. Melba is said to be a prey to excessive anxiety before singing to a strange audience. D'Albert softly whistles to cover his nervousness before a recital. Even Paderewski, I have read, "shakes like an ague" before going on to the platform, though once at the keyboard, entire forgetfulness of surroundings comes to him.

THE NERVOUSNESS OF WAGNER.

Nearly all the great ones of music have been more or less afflicted in this way. Gounod was the most nervous of men: he positively dreaded the ordeal of directing a performance of one of his own works. Even Wagner, on the occasion of the famous Albert Hall concert in London, was so utterly unnerved when conducting the rehearsal as to be unable to convey his ideas to the orchestra, and if Richter had not been available there would probably have been no concert at all. Spohr, a virtuoso violinist of his time, said that he always lost about twenty per cent. in finish through nervousness. Ferdinand David, another violinist of front rank, was frequently known to be so ill as to take to his bed some time before a public appearance, while Wieniawski, under the same circumstances, would have days on which he could eat practically nothing.

Pianists have suffered as well as violinists. In one of his letters von Bülow refers pathetically to "the abominable fright which prevented me from playing as well as I *can* play." The story is still told in Leipzig of a pianist who broke down through sheer nervousness at a Gewandhaus concert, and who attended subsequent concerts in the same hall attired in mourning. As he generally sat in the front row, he became a distressingly depressing object to the soloist of the evening.

A nervous pianist, playing the bass in a four-hand piece, has been known to put his foot on the *primo's* foot and tread it vigorously, under the belief that he was manipulating the pedal! Rubinstein was always more or less nervous; and it is well known that Henselt abandoned concert playing because he could not get over the same "shaky" feeling. Even Chopin detested playing in public because, as he put it, the very breath of the audience stifled and intimidated him.

"MEMORY PLAYING" A CAUSE OF STAGE FRIGHT.

The modern practice of playing from memory has no doubt accentuated the nervousness of performers. The pitiful spectacle of a soloist completely overcome by a lapse of memory while playing with an orchestra is happily rare. But it has happened more than once. It happened not so long ago to an eminent Russian pianist (a lady) at Stuttgart. She was down to play a certain concerto with the orchestra. The conductor advised her to keep the music before her, but she scouted the idea. Alas! when the performance was in progress her memory completely failed her. She plunged about hopelessly and painfully; then came silence. The all but unprecedented alternative of beginning over again followed. This time she scurried through, but omitted the cadenza; and, with rare command, the conductor brought his band "home" in safety. Unaccompanied pianists can retrieve such results of nervousness in various ways. Planté once had the misfortune to forget part of a Beethoven sonata at a concert in Berlin. He took it very calmly—rose from the piano, made a neat little speech, and then sat down and performed the work superbly, without a slip.

There is a deep-rooted idea among singers that players have the advantage of them in this matter of nervousness. They fancy that the muscles of the fingers are less susceptible to nervous influences than the vocal cords. As a matter of fact, however, the demands on the mental and physical capabilities of the player are far more exacting and continuous than with the singer. The sudden chill in the hands and stiffening of the fingers, or the unexpected outbreak of perspiration, causing a swelling of the hands, are sources of nervousness of which the vocalist has no practical experience. And then, of course, if a singer is on the stage, the progress of the action lifts the artist more readily out of self-consciousness than is possible with the player.

Can any counsel of real practical service be offered to nervous performers? I am afraid not. A certain measure of nervousness seems to be inseparable from the artistic temperament. If you are "not in the least nervous," as the saying is, you are likely to be a cold, stolid, self-satisfied, cocksure person, who will leave your audience as cold and stolid as yourself. In order to play or sing so as to get at the heart and soul of your listeners, a certain anxiety and excitement seem needful. Those whose conscious superiority is such as to maintain a perfect equilibrium under all conditions never been been, and never will be, numbered among the greatest factors of the concert room.

SOME REMEDIES FOR NERVOUSNESS.

But a few obvious hints may be added. In regard especially to the pianist, the most reliable protective is solid technical skill and a cultivated memory. Imperfect memory will often, as I have shown, serve the player the most unexpected pranks. Do not imagine, therefore, that you know a piece when you can play it with apparent perfection by yourself. To play it in public you have to know it ten times better, and yet a hundred times better. It is like Schumann's directions when he wanted a tremendous *forte.* "As loud as possible," he first wrote, and followed that by "still louder!"

Then, remember further, that the greater, the finer, the more thorough the mechanical ability, the less risk there is of becoming nervous from fear of certain difficulties which might be in the way of an absolutely safe and sure rendering. In this connection ingenuity of fingering ought to be aimed at; for there is scarcely a passage, no matter what its difficulty, that cannot be made easy, or, at least, sufficiently easy, by a well-devised fingering. As to physical remedies, I can only suggest that the nerves be kept in good order and the general health well attended to. Temperate habits have also much to do with steadiness of nerves, as everybody knows.

But, after all is said and done, the real artist will still be nervous. The public, it is true, may reasonably expect not to be annoyed by performances marred by nervousness. But, on the other hand, the fine work of an artist cannot always be judged by public performance. Chopin never played so well on the platform as in the privacy of his own room with a few sympathetic souls around him. This is human and understandable. Let us be lenient with each other.

ACCORDING to Aristotle, it was a saying of Diogenes Laertes that education was an ornament in prosperity and a refuge in adversity. Cannot this be said with even greater truth regarding music?

Making the Pupils' Recital Attractive

A New Idea for Progressive Music Workers

By HARRIETTE M. BROWER

the rooms of the Educational Department of the York State Capitol at Albany, New York, one see case after case of colored slides suitable for in connection with stereopticon object lectures upon rent school subjects. Some of these pictures are emely attractive and are available for the use of schools of the State. However, the stereopticon, use of its great expense and the additional cost of slides, is a mode of object teaching outside of the tical work of the everyday private teacher. The nary stereopticon slide costs from forty cents to a r. A half-tone process reproduction of the same ect would cost only a few pennies. In the various nal institutes the teaching of studies by means of res is becoming more and more the custom, for ght is quickened through the education of the eye. visible manifestation is of the utmost aid in mak- clear and tangible a subject that might be or less abstruse, and sometimes it is the way to place an idea before the young ght. Primitive man obtained his first of the awe and mystery of life from lding the beauties of earth, sky or sea. he slow course of centuries he has gradu- learned to appreciate and understand and more the aspects of Nature; to feel her, write of her and sing of her. Lastly, he youngest of the arts, instrumental c, we are finding nature pictures of great ty in compositions of masters of the art. cently it occurred to one music lover at that the effect of some of these musical e pictures might be heightened and made vivid if joined with and assisted by the l likeness. For instance, if the piano nt to express the gaiety and brightness of ing morning, the idea might be enhanced ooking at the picture of a spring land- while listening to the music. Again, if dea of the sea was depicted, a picture of ea would give added force to the tonal sentation.

THE FIRST STEPS.

the idea gradually took shape, it was that a program of good music must elected before anything else was done. compositions were chosen which would themselves to pictorial illustrations. Just here it t be remarked that the aim was to find worthy ositions to work with. Plenty of frivolous little s with nature titles abound everywhere, but in this am the musical content and meaning was con- ed quite as much as the title.

was soon discovered that MacDowell's music was ially susceptible of pictorial illustration. He, per- more than any one else had expressed ideas in that were at once poetical and pictorial; he had edded tones with ideas, with poems, with titles they seemed inseparable; his meaning, too, was s clear. Next to him Schumann was found de- ive and adaptable, then Grieg also. A number of s of these composers were chosen, and then a few s were added. After considerable thought the am was arranged as follows:

MacDowell:	*From a German Forest.*	Op. 61
	Midsummer	Op. 62
	In Autumn	Op. 51
	To the Sea	Op. 55
	Told at Sunset	Op. 51
Schumann:	*First Loss*	Op. 68
	Happy Farmer	Op. 68
	Harvest Song	Op. 68
	Am Kamin	Op. 15
Raff:	*At Evening*	Op. 55
Grieg:	*To the Spring*	Op. 43
Neupert:	Etude, *The Sea.*	
Schaikowsky:	*Troika Fahrt.*	
Chopin:	*Berceuse*	Op. 57
Liszt:	*La Regatta Veneziana.*	



AN ILLUSTRATED PUPILS' RECITAL.

WORKING OUT THE IDEA.

After deciding upon the program the next step was to secure means for illustrating the pieces.

For this purpose a projecting machine which reflected on a screen enlarged views of ordinary pictures was employed. Some years ago these machines were known as polyopticons, but they have been put upon the market in recent years as radiopticons and as mirrorscopes. In former years they were ineffectual owing to the fact that the only mode of illumination was by means of kerosene lamps. However, in these days of electricity and gas, the machines come so that from 75 to 150 candle power may be used for reflecting purposes and the result is that with a good lense the pictures may be projected with almost the same clearness as with the stereopticon in which glass slides are used. The price of these machines runs from one to ten dollars. The very cheap kind are disappointing. A good one may be secured for from two dollars and fifty cents to five dollars.

A good radiopticon was obtained, and with it two electric bulbs of 50 candle power each. Postal cards were to be used for pictures.

Now came the search for suitable cards. At first it was thought there would be no difficulty in finding them from among the millions published, but this was soon proved to be a mistaken idea. Cards illustrating nature scenes artistically are not so easy to discover. The shops were ransacked and even private collections were drawn upon. Not only postal cards, but colored pictures of all kinds were acceptable, if of the right size. Even illustrated time-tables and booklets of American and foreign travel, which are often finely illustrated, were used. Sketches in black and white were colored, and thus made suitable for the purpose.

HOW THE PROGRAM WAS ILLUSTRATED.

A large sheet was stretched across one end of the room. (A screen of grey drilling is more effective than white.) The piano stood at one side, out of the range of the light of the radiopticon. The room was darkened, as all the pieces were played from memory. (If this should prove impracticable, a carefully shaded light can be arranged at the piano, for the use of the player.) There were several cards to illustrate each selection on the program, and they were deftly changed by the operator, one picture merging into another as the music was played.

The first number of the MacDowell selections had three scenes. First the forest itself, with "fir trees straight and tall," and the atmosphere of calm seclusion pervading it. Next came a wooded scene, a little lighter in tone; a narrow path wound through the forest, sunlight filtered through the trees and lighted the distance beyond; a bird on a treetop was trilling the clear tones the composer must have heard when he wrote those fascinating little groups of grace notes scattered through the piece. It is said he was very fond of this piece, as it recalled his rambles in the woods near Frankfort am Main, in student days. The third scene gave another view of the wood; a group of students were seen passing by; they were surely singing that part song which is found on the third page of the piece; one can hear their voices ring through the music.

Midsummer was also illustrated by three pictures. Number one gave a summer landscape under the midday sun; one could almost feel the sultry heat of it as heard in the tones of the music. A second picture represented a field of yellow grain; lads and lasses in bright clothing, large shade hats on their heads, were passing in and out. A third pictured a brook babbling in the foreground, a great tree hung its luxuriant green branches over the water; the hour was late afternoon. the sun cast long rays of gold over the grass, and "lazy cloudlets" drifted above over the soft blue.

For *Autumn* there were several pictures, representing the clear atmosphere and richly tinted foliage of the season; in one of them a red-coated hunting party was seen in hot pursuit of game; in another a tender haze overspread the land, expressive of the more contemplative middle portion of the piece.

There was an abundance of sea pictures secured, and from them a various-sided idea was obtained of the spirit of the ocean—its fury and calm, its "strange sinister beauty"—which are imprisoned in MacDowell's sea poem.

Pictures of the water lily, either single or *en masse,* seemed rather difficult to find, but finally two were obtained which fitted admirably. For the *Sunset* a number of beautiful views were available.

SCHUMANN ILLUSTRATIONS.

The Little Schumann pieces were delightfully illustrated. For the *First Loss* there was a little girl holding a broken doll, her baby face full of mournful solicitude; tears were very near the top, but did not quite overflow. In contrast to this came the *Happy Farmer,* returning from the fields, surrounded by laughing, romping children. The *Harvest Song* had several appropriate illustrations. *Am Kamin* showed a fireplace with wide alcoved hearth. Before it, in a big arm chair, sat grandmother, while about her were gathered the young people. The firelight touched her silver hair and placid features and illumined the eager young faces of the group. Another picture could be substituted, representing a pair of lovers seated in two easy chairs before the glowing embers of the fire; they are clad in the fashion of the period in which Schumann lived.

Several views of the picturesque bridges of Paris seen at sunset, twilight and starlight, were used to illustrate the Raff *Au Soir.* These cards are easily obtainable, and picture the mood of the piece acceptably.

A lovely spring picture opened the set used for Grieg's *To the Spring.* Trees were in youngest green, fresh grass had sprung up over all the meadows; a great apple tree in the foreground was in radiant gloom; a lark soared up to the blue, singing as he soared. Several other views accentuated the spell of this beautiful song of spring, one of the best things Grieg ever conceived.

Neupert's Etude, *The Sea,* came in for its share of attention, and for it were used some of the sea pictures remaining from the MacDowell number. This piece is a good study for left hand arpeggios; the illustrations helped to make the idea more vivid to the listeners.

In contrast to the calm sea of Neupert's imagining came the *Troïka Ride,* of Tchaikowsky, from his set of pieces called *The Seasons.* A troïka is a picturesque Russian sleigh drawn by three horses. A good picture of this vehicle was secured. The sleigh held a merry party well wrapped in furs, their bright hoods and caps making patches of color in the picture. The horses sped gaily over the frozen ground and silver bells rang

out joyously. Several other winter pictures were added to this one, while the stirring strains of the music were heard.

AN EFFECTIVE FINALE.

Like a benediction then arose the soft tones of the Chopin Berceuse. Its filmy arabesques seemed to weave a magic spell in the darkened room. On the screen was pictured a young mother, holding her baby close, while she rocked softly before the fire. She gazed fondly down upon the child, her face illumined by the light of love. In the second picture she had placed the infant in its cradle and sat near it, her foot on the rocker. In the third she stood leaning over the child, one hand raised as if in blessing.

We came out into the sunshine again as Liszt's *Regatta Veneziana* was played. Here all was life and gaiety. A boat race on the Grand Canal was in progress. Venetian ladies and their cavaliers sailed about in gondolas, decorated for the occasion with streamers and flowers. Here at this side, a lover comfortably ensconced in a luxurious gondola, sang to his inamorita, sitting opposite. The blue waters sparkled in the sunlight, all was mirth and pleasure. Several effective pictures were found to illustrate this piece of Liszt, which, by the way, is not at all difficult for the average amateur to play.

The lights were now turned on and MacDowell's dramatic Polonaise brought the program to a fitting close. The audience warmly expressed its approval of the idea and of the way it was carried out, affirming that the pictures made the music seem more real and vital. The teacher should not feel restricted to these pieces, but should make programs of her own from the music her pupils are studying.

The idea lends itself finely to the illustration of history lesson recitals or club work. The splendid postal pictures which may be procured for a very small sum may be employed together with all manner of musical pictures found in books or magazines. It enables the teacher with small means to give stereopticon lectures on a small scale at home and places at her disposal hundreds of pictures at a mere fraction of the cost of the stereopticon and the lantern slide. In securing a projecting machine the teacher should carefully consider the matter of lighting, unless gas, electricity or some similarly powerful lighting means are at hand the apparatus is likely to be disappointing. In gas machines the Welsbach method of incandescent lighting gives a more powerful illumination than the electric, but at the same time, the additional heat is a disadvantage.

A NEW IDEA IN TEACHING THE TOUCH.

BY CHAS. JOHNSTONE.

The teaching of touch is at all times a somewhat intricate problem. At best, words convey an unsatisfactory impression. Even the demonstration on the keyboard is more easily seen than copied. For some years past I have illustrated my lessons on touch not only by keyboard demonstration, but also by "direct impression." If pupils can only feel the touch themselves it is so much easier for them to imitate it. Now the hand, that is the palm of the hand, is the most sensitive part of the body, and so, after illustrating the touch on the keyboard, I make the pupil hold out his hand rigidly, palm upwards. I then play an example on his hand, telling him afterwards to transfer the same to the keyboard. Of course some hands are more sensitive than others, and I generally find that the quickness of the brain is in direct ratio or proportion to the sensitiveness of the hand and in that same proportion of ease does the pupil grasp the idea. I gladly recommend the adoption of this method to the readers of The Etude.

The Story of the Orchestral Instruments

Told for the General Music Lover

By A. S. GARBETT

INSTRUMENTS OF THE ORCHESTRA.

II. The Viola, Violoncello and Double-Bass.

THE VIOLA.

The viola is the tenor of the instruments of the string group. Its history is practically that of the violin, as described in The Etude for last month, and its shape is identical. It is not so perfect an instrument as the violin, however, owing to the disproportion between the size and pitch of its strings on the one hand, and the comparatively small size of its body on the other. It is about a seventh larger than the violin, but is more stoutly built. Its strings are thicker and are tuned a fifth lower (C, G, D, A). The disproportion in size is due, of course, to the fact that it is played like the violin, and must therefore be conveniently built for a man to use.



THE FAMOUS JOACHIM QUARTET ILLUSTRATING FIRST AND SECOND VIOLINS, VIOLA AND VIOLONCELLO.

Curiously enough, its drawback is also one of its chief attractions. The disproportion in its size results in its having a peculiar, penetrating quality in its upper strings which makes it quite distinct from either the violin or the violoncello. Composers have frequently availed themselves of this rather mournful effect. Méhul admired it so much that he composed an entire opera in which no violins were employed, their place being taken by violas. The work proved tiresome, however, as the tone gets depressing after a while. Nevertheless, Wagner has frequently employed it for entire scenes. The chief function of the viola is to "fill in" the harmonies, giving body to the tonal mass, and supplying the accompaniment when the violins, both first and second, and even violoncellos, are engaged in playing the melody. Where delicate effects are needed, the viola sometimes supplies the bass, as in the *Miniature Overture* to Tchaikovski's *Casse Noisette Suite*. It is also occasionally used as a solo instrument, as in the *Canto Popolare* found in Elgar's overture, *In the South*.

THE VIOLONCELLO.

The violoncello is the baritone of the string instruments. It is that large, overgrown violin, that the player holds between his knees. The strings are tuned exactly one octave lower than those of the viola, and are much thicker and heavier. The instrument is very versatile, and is capable of producing many effects. Owing to the fact that it is more carefully proportioned than the viola, it is much more sonorous, especially on its lowest (C) string. The highest (A) s has a special lyric quality of its own, and is frequ employed to give out the melody or theme of a particularly where a rich cantilena is wanted, a instance in Goldmark's *Sakuntala Overture*. The loncello (often abbreviated to 'cello, the "c" being nounced like "ch") frequently sings out above violas and second violins in unison or octaves wit firsts. In the second theme of Tchaikovski's *Pa Symphony*, for instance, the first violins and ' play the melody in octaves against a backgrou horns, clarinets and bassoons with ravishing Normally, however, the 'cello is engaged in supp the bass, and is only used otherwise for special poses. As a solo instrument, however, it is also popular, being second only to the violin in this re

THE DOUBLE-BASS.

The double-bass (contra-bass) is sometimes k as a "bull-fiddle" because of its size. It is the l of all the string instruments, and has to be p standing up. Its strings are—nowadays at least— in number, but they are tuned usually in fourths, low E, up (E, A, D, G), and not in fifths, lik other string instruments. Its music is written o bass clef as if for 'cello, but the actual notes as p sound an octave lower. The fingering is very apart, and the bow short, and sequently it is a somewhat bersome instrument to play considering its limitations very agile. It forms the dation of the entire orch though in loud passages it casionally helped out by the ble bassoon, the bass tuba, th trombone, and even on oc by the drums and tympan the earlier days composers somewhat careful in their this instrument, but in Beeth mocking scherzo to the *Symphony* the double-basse given independent parts of importance. Latterly it ha come usual to employ the many special effects. The ing of the *Pathetic Sym* gains its sombre color fro use of these instruments in bination with the bassoon Dvorak in his *New World phony* divides them up so obtain a complete four-part from them.

THE STRING ORCHESTR

The string section as a w violins, violas, 'cellos and d basses—form the most important group of the orchestra. This group is complete in itself. Fro lowest note of the double-bass to the highest n the violins—the whole limit of the orchestra— uniform in quality, and practically tireless. It i able of being split up into a dozen or more part can growl or sigh or become vibrant with passi the will of the composer. It can act as suppo all the rest of the orchestra, or it can make itself independent of the rest of the orchestra as oc may require. There is no emotion capable of m interpretation that cannot be portrayed on the orchestra.

BALFE'S MUSICIANSHIP.

BY G. A. MACFARREN.

Balfe possessed in a high degree the qualific that make a natural musician—of quickness of ear, iness of memory, executive facility, almost unli and ceaseless fluency of invention, with a feli power of producing striking melodies. His gre perience added to these has given him the co command of orchestral resources, and a rema rapidity of production. Against these great adva is balanced the want of conscientiousness, which him contented with the first idea that presents regardless of dramatic truth, and consideration o mentary effect rather that artistic excellence; an it is that, with all his well-merited success wit million, will forever prevent his works from ra among the classics of the art.



How to Secure a Beautiful Tone at the Keyboard

By EDWIN HUGHES

Mr. Hughes Is an American Pianist and Teacher Now Resident in Europe. For Some Years He Was an Assistant Teacher to Theo. Leschetizsky

IT is truly remarkable that while many vocal teachers spend months on the subject of tone-production before its application to a musical composition is taught, and while tone-production is the very first consideration in the study of the violin, the 'cello, the oboe, the flute, the clarinet, the horn and every other instrument, the majority of piano teachers show a neglect of this *sine quo non* of all music, a neglect that is as astonishing as it is prevalent.

"C'est le ton qui fait la musique" runs the French proverb; but to the young pianist it is usually anything but the tone. In the important moments of the beginning instead of a concentration of effort on the production of a tone as full, as round, as beautiful as it possible on an instrument with such limited capabilities for single tone beauty as the piano, his chief attention is usually being almost entirely occupied with the purely mechanical side of piano playing, is hand position, his finger stroke, the transferring of he musical symbols from the printed page of his Czerny étude to the keyboard of the instrument.

In piano playing every sort of tone which can be roduced on the instrument can be made use of, yes, ven the hard tone. When brilliance is in question, uch brilliance as the close of the Schumann *Symphonic Etudes* or the Tchaikovski B flat minor Concerto demand; nothing else, in fact, will answer. On the other and, to whisper the accompaniment of a Mendelssohn *Song Without Words,* such as the lyric one in G major, No. 25, merely a harmonic murmur is required during he greater part of the piece, on which to support the lowing melody of the right hand.

DYNAMIC EXTREMES.

But the extremes of the vast dynamic range which s at the command of the well-trained piano hand do ot come into consideration until something of primary mportance is first accomplished, something which is ecognized as such by every good singing master, by very teacher of string or wind instruments, and which hould also be recognized as such by every teacher who ttempts to impart the art of piano playing. It is the levelopment in the pupil of the sense for the big, full, ound tone for "cantilena" playing; the awakening of he ideal for such a tone, the perfection of the mechansm for producing it and the development of the necesary acuteness of ear to judge whether the results proluced equal the ideal conceived. All of this is only too nuch neglected by the majority of piano teachers.

Many piano teachers complain that it is difficult to et pupils to listen to what they are playing. Yes, it eally is difficult when from the start their attention is ll fastened on the black and white row of keys, instead of on the quality of sound that is coming from within the instrument. The trouble lies in the fact that he making of a tone at the piano is entirely too easy matter. Violin teachers do not have the same difficulty to such an extent, because on the violin the pupil must really create every tone; ear, finger and bow-arm working together in the closest sort of coöperation.

The mere production of a tone on the violin, without any great regard for its beauty, is an operation which, from the very nature of the case, requires ten times as much mental effort as the production of the same tone on the piano, where the mere pressure of a finger gives the desired note, without any more effort than that required in finding its position in the long line of black and white keys. After the position of middle C on the piano keyboard is indicated to an unmusical child of six, he has no more trouble in producing the tone of middle C than Paderewski would have. Such a condition of affairs does not exist on any other than a keyboard instrument.

This, then, is the cause of the general neglect of the study of tone-production at the piano. The whole matter is simply too easy to warrant more than the most superficial sort of treatment, possibly the admonition, "You must get a beautiful, singing tone for your melody," on the part of the teacher, with not even a hint as to the very important *how.* The pupil, unless he is one of the elect, naturally remains quite in the dark upon the whole subject of tone-production, and comes to think that making music at the piano consists in striking the notes which are indicated on the printed page, with the addition of a modicum of "expression" as marked by the composer (for no composer can possibly indicate the interpretation of a composition in accurate detail, even though he cover his page with the customary insufficient musical signs at his disposal.)

THE TONE OF PADEREWSKI AND YSAYE.

To carry my above comparison still further, it would be quite impossible if one were in an adjoining room to say whether Paderewski or a much less gifted person had struck middle C. But no ear trained to musical sound could mistake the middle C of Ysaye on the violin for that of a talented amateur. One of the greatest of all living pianists, one whom I place in fact among the five or six really big artists of our day, has made this fact a basis to support his theory that the study of tone-production at the piano, that is, the attempt to produce single tones of beautiful quality, is time thrown away.

If every aspirant to pianistic achievement had the mature conception of the possibility of dynamic effects on the piano which this poet of the keyboard possesses, together with his mechanical equipment of well-developed hand, arm and finger, enabling him to produce every sort of a tone at the instrument (I do not take into consideration musicianship or any other quality); if the pupil possessed just these two things, I should agree quite perfectly with this way of looking at the matter. It is, however, just because all piano pupils are more or less deficient (usually rather more than less) in one of these two things, tonal conception and manual dexterity (if they were not, they would be masters instead of pupils), that I maintain that a thorough course in tone-production is the very first consideration in pianoforte teaching, just as it is recognized to be the primary consideration with the voice and with musical instruments in which the tone has to be created by the performer and is not placed, nine-tenths ready-made, at his disposal as in the case of the piano. Tone-production is exactly what is before all needful for the piano student, for the development of his musical perception, for the sharpening of his ear and for the growth in sensitiveness and strength of his hand and arm.

PIANO TONE CONTROL LIMITED.

It is quite true that the production of a single tone on the piano, may it conform to whatever ideals of beauty, has in itself little or no meaning. This is largely on account of the fact that except at the moment of production the piano tone is quite out of the control of the player. With string and wind instruments, as with the voice, the control over the tone lasts, and must last as long as the duration of the tone; the quality and quantity of the tone can be altered at will at any time during its duration. On the piano there can be no alteration in the tone after it has been played, except the gradual "diminuendo" which occurs with longer or shorter duration in precisely the same manner for every tone on the keyboard, and can therefore contribute little in the way of variety. A small exception to this may be noted when a tone is played without the pedal and then the damper pedal pressed suddenly, giving a slight change in quality and increase in quantity of the tone in certain parts of the scale as a result of the sudden opening up of all the strings to the effect of sympathetic vibration. But this is a trick mainly of interest to a few sharp ears gathered closely around the instrument. For the concert room it is of no practical use. Many pianists have the habit of making a few wrist movements when holding a longer tone on the instrument, and this is often taken by uninitiated persons for an attempt to alter the tone after it has been played, somewhat similar to the tremolo wrist employed by violinists.

No pianist who has thought a moment on the subject deceives himself into believing for an instant that the piano tone can be altered after it has once been played. On the violin motions of the left wrist really do affect the character of the tone, but any such after motions on the piano are employed only to relax the muscles of the forearm and to regain the feeling of suppleness which is often lost for an instant when a tone or chord is taken with an extra amount of pressure or force.

In my own teaching experience I have found that the great majority of pupils who come to me for lessons lack the one most important essential of beautiful piano playing of which I have spoken earlier in the article (among other deficiencies which I consider of much less musical importance), namely, the ability to produce a tone of sufficient depth, fullness, soundness and capability of modulation to be of use in beautiful and interesting melody playing at the instrument. Of the various kinds of touch which a mastery of the full possibilities of the piano demands, I consider this far and away the most necessary first-step in the study of artistic piano playing. No real musical progress can be made on the instrument until this important milestone is reached, any more than in the case of the singer who has not yet mastered his legato.

THE "MIND'S EAR" OF THE PUPIL.

The first problem of the teacher is the development of the ideal for a big, round, luscious tone in the "mind's ear" of the pupil. This, of course, can be done only by the living example. No method has as yet been devised for the successful teaching of tone-production by means of the printed word. To create an ideal for tone by means of words would be equivalent to attempting to describe blue, red and yellow to a blind person.

Once the ideal is firmly fixed in the pupil's ear, comes the perfecting of the physical mechanism for tone-production at the instrument. The wrist is the leading factor in determining the quality of the tone, and therefore the first exercises must concern themselves with the suppleness of this joint. It is not the complete looseness of the wrist that must be aimed for; this is as fatal to perfect tone control as the stiff wrist. It is rather a certain springiness that must be acquired, a suppleness in strength. The wrist must possess the characteristics of a thick electric cable, which, though allowing a mighty current to pass through its many

l so pliable that it may be easily bent in the hand. So the wrist must be capable of passing along the power of the upper arm to the firm finger tips, retaining at the same time its pliability. Not only tone quality, but also tone quantity is largely under the control of the wrist. A slight stiffening allows more power from the arm to reach the finger tips; a relaxation effects an immediate decrease in the amount of the tone, as well as a softening of its quality.

FIRM FINGER TIPS.

After the pliability of the wrist has been established comes the cultivation of the firm finger tip, which now takes quite as important place in tone-production as the supple wrist. The sensation as the fingers press down the keys must be that the fingers are supporting the weight of the entire arm from the shoulder down, not that the arm is supporting the hand. If the keyboard were suddenly pushed away from under the hand the whole arm would drop down from sheer dead weight. This is the feeling that must be cultivated, not that the hand would remain where it is, supported by the muscular power of the arm if the keys were suddenly withdrawn from under it. When these two important points, firm fingers and supple wrists, have once been attained, the weight of the whole arm, from the shoulder down, can be put into each individual tone. The increase in depth and fullness over the mere finger tone is at once apparent to the intelligent pupil, and tonal possibilities of the piano of which he never dreamed before begin to open up to him. He is now in command of a tone, which, taken near the keys without the high finger action, eliminates almost entirely the objectionable hammer-stroke that goes with each *struck* piano tone, substituting for the stroke the steady, even *weight pressure* from the arm.

The tone begins without the "whack" of the hammer on the strings attendant to the struck tone and comes full, round and pure from the instrument. This is the ideal melody tone in piano playing, the rich, singing "cantilena," and after its acquirement and its employment in etudes and pieces selected for teaching, the very important subject of melody playing on the piano, the various other qualities of tone and touch may be gradually added.

The ability to produce the full-throated melody tone once attained, there follows as the next step the production of the perfect, flowing legato through the combination of such tones. At this point—never later—in the very first study and piece that are taken up, the pupil must be introduced to the subject of "nuance" in piano playing. And from this point on, shading, dynamics, "nuance" must form the principal theme in the study of etudes and pieces. I have mentioned etudes particularly here, for the teacher who allows the unmusical playing of Czerny, Cramer and Clementi will find the creation of a sharp musical perception in pieces all the more difficult. The principles of melody playing must be inculcated and insisted upon in everything that is played. What is worth playing at all is worth playing well.

COLOR VARIETY.

It is on the variety of color of the different tones which follow one another that the pianist must rely for his "expression," since the individual tones of the instrument are incapable of alteration. To swell on a tone as is possible in the voice and on nearly every other instrument is here entirely out of the question, so we must make use of the next best expedient, a continual changing in the tone color of the notes which succeed each other, constant shading, "nuance, nuance, nuance." He who has developed this sensitiveness for "nuance" in his finger tips, that fine feeling for the quality and quantity of each tone before the key is pressed or struck, is already a goodly distance along the road to successful piano playing.

Even with more advanced pupils whose tone-production is so faulty as to require a course of special study at first, it is advisable, after the purely mechanical preliminary exercises, to begin with a study which offers little technical difficulty, such as the easier etudes in the Czerny School of Velocity, so that the entire attention may be directed to the mastery of a perfect control over the color and volume of the individual tones as well as over the absolute legato. Following this, one of the more lyric *Songs Without Words* of Mendelssohn may be added or a similar composition in which the student has to deal with a flowing melody over a light accompaniment.

AVOID DIFFICULT PIECES AT THE START.

The advantage of insisting on the study of technically easier pieces during the first stages when the pupil is mastering the subject of tone-production, even in the case of more advanced pupils, cannot be too much dwelt upon. The pupil who comes to the first lesson wanting to study the *Appasionata Sonata* or the Chopin F minor *Fantasie* right away should be invited to compare himself with the young, unfinished actor who imagines himself ripe for *Hamlet* before many years of both stage-experience and life-experience have passed over his head. The pupil must be kept constantly face to face with the fact that the musical conception of what he is studying is the all-important point; that the *how* is always far more important than the *what* from the reproducing artist's point of view. He must be made to cultivate the utmost concentration during his practice periods and to work as much with his *ears* as with his *fingers*. To place technical difficulties that are not easily mastered in his way at first will make his listening less concentrated, focus his attention on a merely technical matter, and, of course, will render his real musical progress only so much more difficult.

TEMPERAMENTAL PLAYING.

BY E. R. KROEGER.

GENIUS has been defined as "an infinite capacity for taking pains." This definition entirely omits the creative faculty, which is the particular feature which differentiates genius from talent. Many a dull plodder has an extraordinary "capacity for taking pains," but such a person may be far removed from being considered a genius. On the other hand, there are certain well-known examples of genius in piano playing where the evidences of a lack of "taking pains" are very noticeable. Rubinstein, one of the giant pianists of all time, often played in a reckless, slovenly way, making all sorts of errors with wild abandon. It is said that after one of his recitals, wherein the faults were unusually plentiful, a friend complimented him in a perfunctory manner upon his performance. The old Russian bear replied that he deserved no such compliment; that it would be an easy matter to construct a new piece or two with the notes which he had omitted. Even one of the great pianists of the present day is said to be careless at times, playing in public in such a faulty style as to bring upon him severe criticism. But there are none who deny him genius. In fact, many claim that he is the greatest genius among the contemporary pianists.

AVOID ECCENTRICITIES.

Still one must not jump to the other extreme and take it for granted that a pianist who plays with ungovernable freedom is necessarily a genius. The real genius can afford to indulge in eccentricities which are intolerable in the ordinary person. "A superabundance of temperament" is given as his excuse. Although Rubinstein's work occasionally bristled with errors, it was this identical point which caused keen authorities to give him second place to Liszt. Liszt was a Hungarian, and naturally had plenty of temperament, but he was always master of himself. His pride prevented him from making an exhibition of himself in public, so his technic was not muddy nor careless. Possibly he lacked the absolute precision of his remarkable pupil, Carl Tausig, but he was a composer as well as a pianist, and devoted much time to writing. However, Liszt did desire to make a good impression upon his audience, and he did "take pains." A first-rate technic can only be secured by the most persistent practice and by a minute and critical examination of detail. Every phrase has to be gone over with scrupulous exactness until it becomes the property of the fingers. To play the notes must be a kind of "second nature." The system becomes "saturated" with the composition, and interpretation is a species of re-creation. This is great playing. It takes years to acquire this sort of authority, and that is why many of the leading pianists place on their programs the same selections year after year. It is a rare thing when an artist plays before the public a piece on which he has labored less than three years. Most of the numbers played represent from ten to fifteen years of careful and comprehensive study.

Competition is too keen to-day, even among artists of international fame, to do otherwise. The public also has become well educated as to the finer points of virtuosity, and is easily qualified to discern the essentials, and to discriminate between artistic and inartistic work. It is true that an extraordinary technic arouses enthusiasm. To conquer enormous difficulties in any endeavor has always excited admiration. But, on the whole, the average audience prefers the poet to the mechanic. The playing of a Dohnanyi or Gabrilowitsch leaves the most lasting impression. An it is this school of pianists which is now meeting wit the most favor. The artist must have head and hea well balanced, with a complete mastery over hand Mannerisms must be eliminated. A complete ob jectivity on the part of the pianist united to sufficie individuality to cause the performance to be tinge with subjectivity is the end sought for. Beethove must be played á la Becthoven, and Chopin á la Chopi but there must also be enough of the artist's own pe sonality infused into the performance to differentia it from that of anyone else. Therefore, any interpr tation lacking "temperament" is apt to verge upon th domain of the pianola, but the "temperament" must b chastened and controlled. It must never escape to suc a degree as to cause the work to be characterized a "crass" or "vulgar." Thus, piano playing in its be sense is coming into its own. Possibly the towerin dominating figures of the nineteenth century will neve again be duplicated. True it is that the world dearl loves a hero, but the spirit of the times in interpreti art to-day is inimical to the production of a hero. T attain exalted excellence without being extraordinari conspicuous is characteristic of performers of to-da

THE HERO PIANIST.

In violin playing we see Ysaye as probably the la of the "hero" violinists. Kreisler, Elman, Zimbali illustrate the new school. In piano playing Paderews and Rosenthal are the virtuosi of the hero typ Bauer, Godowsky, Hofmann, Gabrilowitsch are thos of a somewhat different order. It is possible that th next generation may desire something still different.

DEVELOPING AN INSTINCTIVE SENSE O TONE.

BY EDITH R. McCOMAS.

IF you want good tone you must learn the art relaxation. Feel your hands relaxing on to the key In relaxing on to a black key have the feeling th your finger is really fastened to the key. The wa you relax on to a key is the whole business of makin the tone. Feel your finger take hold of each key—l the key go down *with* your finger—not *under* you finger, as it were. Never *hear* your finger strike th key if you want something fine in the way of ton It has been said that the Leschetizky Method is imagine that the tip of each finger has a "brain of i own." As it strikes it propels itself with its ow thought and feeling, nothing back of it or connecte with it. However this may be, as you play, imagin the tip of each finger thinking for itself, and strik with the very tip. So you get individuality of ton Listen to yourself. If you don't no one else will ev listen to you. If you hear something wrong with th tone you may be quite sure you will find the cause i the position of your hand, and the way you hav relaxed it. Feel the tone with the finger tips, an think out the different kinds of touch you want must use. This "feeling" the different qualities sound and putting it in the notes is what constitute the intellectual study of music. One's emotional natu does the rest.

In finishing up a piece for an audience hold th fingers on the keys as long as you want them to liste Always be careful to have the last note of a tend phrase soft. If you want a soft touch, "feel" you arm hanging heavy and limp, the whole weight fro the wrist. Play with your fingers. You have th whole arm-force immediately at command if you wa it, but remember that you don't need it. When yo want to strike a note *very softly—pp*—place your fing way in, straighten, and draw it slowly off the fu length of the key. For chords, never bang, but *gra* them, as though to drag them off the keys. Thumpin is not forcefulness. Forcefulness, after all, is a proc uct of the deepest relaxation. Taut nerves mean rui and it is nerves, not muscle, which count in pian playing.

STRANGELY enough, there still exists a certain amou of prejudice against music. There are still people the world who think of it as something frivolous, an unworthy. "The Puritans," said Macaulay, "hate bear-baiting, not because it gave pain to the bear, b because it gave pleasure to the spectators." Is not similar unreasoning attitude peculiar to those wh despise music?



Four Ages of Robert Schumann

The Wisdom of Robert Schumann

A series of carefully selected paragraphs from Schumann's Collected Works, giving an insight to the philosophy of the Master

A young composer who thinks of writing for the ge for the first time, generally places two objects ore him—to display all the resources of his art l talent, and to please and produce effect. The mer is often the rock on which the latter becomes ecked.

German composers usually fail on account of their ire of pleasing the public. But let any one only e us something original, simple, deeply, spontaneily and inwardly felt, and he will soon find he can omplish more in such a manner. The public is to turn a cold shoulder to the man who is perually opening his arms to it. Beethoven walked ut with bent head and folded arms; the crowd ank away timidly, but gradually became familiar h, and fond of, his extraordinary speech.

When the German talks of symphonies, he means ethoven; the two names for him are one and indible. As Italy has its Naples, France its revolun, England its navigation, so Germany has its Beeven symphonies; the German forgets in his Beeven that he has no school of painting; with ethoven he imagines that he has again won the tles that he lost under Napoleon; he even dares place him on a level with Shakespeare.

First let me hear whether you have written beautiful sic, and then I shall be very happy to read your gram.

Music is the outflow of a noble soul, careless ether it rises in the presence of hundreds, or for elf in solitude; but always the expression of an vated mind. This is why Mendelssohn's compositions are so irresistible when he plays them himself; then seems as if his fingers were an almost unnecary means of interpretation; the ear hears, to be e, but the heart alone is judge. I often think that zart must have played in the same manner.

Many young artists resemble the spring, which, ere becomes a rich, broad stream, rushes onward in rests haste over pebble and rock, forming many a waterl; and this picturesque beginning is sometimes more arming than the comfortable bed in which masterp often outspreads itself.

We love the aspirations of youth, and Beethoven, o struggled even with his last breath, is to us a ble example of human grandeur; but in the fruitrdens of Mozart and Haydn stand heavily-laden trees it we cannot easily overlook, unless we deny ourves, to our own injury, as elevated an enjoyment may be vainly sought elsewhere in the world, and which, after useless searchings and wanderings, my return—but alas! too late, with frozen hearts it can enjoy no longer, and with trembling hands it have lost the power of construction.

Only that work which contains mind and poetry within it takes a long flight forward into the future; and if the strings it strikes are deep and strong, its progress will be slow in proportion to their depth and strength.

Above all things it is necessary to place compositions in the hands of our young students that they may preserve them from the bad influence of certain showy things belonging to a low stage of virtuosity. The more general the sense for art becomes, the better. There should be works for every stage of cultivation. Beethoven surely never intended that people should mean him when they speak of music. He would have blamed such a conclusion. Let us all have true things in the right places. But art should have no mirror before ugliness and hypocrisy, veiled in charming disguises. Yet would that the struggle were not so unworthy! But the scribblers (alas, there are famous names among them!) the number of whose works increase according to their payments—the pretenders who imagine they stand outside the pale of the law—the poor or impoverished hypocrites, who cover their necessities with parti-colored rags—must be opposed with all our powers. Were these once crushed, the public would seek for better ideals of itself.

Musical, like political, revolutions penetrate under the lowest roof into the smallest matter. In music we observe the new influence in precisely that branch where art is sensuously allied to common life—in the dance. As contrapuntal predominance disappeared, miniature sarabands and gavottes, hoops and patches, went out of fashion and pigtails became much shorter. Then the Minuets of Mozart and Haydn rustled by in their long trains, while people stood facing each other decorously and silently, bowing often, and finally walking away; a grave peruke was still to be seen here and there, but the hitherto stiffly laced figures already began to move more gracefully and elastically. Then young Beethoven broke in, breathless, yet embarrassed and disturbed, with long, disordered hair, neck and brow free as Hamlet's, and people were greatly astonished at the eccentric fellow; but the ballroom was too narrow and tiresome for him, so he rushed out into the darkness, through thick and thin, elbowing fashion and ceremony, but moving aside lest he should step on the flowers; and those who are pleased with such a nature call it caprice, or anything you like. And then a new generation grew up; the children became youths and maidens, so shy, so dreamy, that they scarcely ventured to look at each other. Here sits one of them baptized Field (John), at the pianoforte, on which the moonbeams broadly shine and kiss the tones; another sleeps upon stones, and dreams of his re-arisen fatherland (Chopin); no one thinks any more of sociability, of sympathy, for each one thinks and acts for himself; yet wit, irony and egotism are not wanting. A clear and merry string still resounds from Strauss; but the deeper ones, seized by the spirit of the day, are overpowered but for the moment; how will it all end, and whither are we tending?

Chopin will soon be unable to write anything more without making people cry out, at the seventh or eighth bars already, "That is indeed by him!" People have called this mannerism, declaring that he makes no progress. They should be less ungrateful. Is not this the same original force that dazzled you so surprisingly in his first works, that in the first moment perplexed and then enraptured you? And now that he has given you a succession of rare creations, and that you understand him more easily, do you ask something different from him? That would be like cutting down a tree because it produces the same sort of fruit every year. But his productions are not alike; the trunk is indeed the same, but its fruits vary wonderfully in growth and flavor.

He who loves anything fancies that he understands it best; and whenever a concert-hall resounds with Beethoven's tones, dozens of youths are to be met with, blest at heart, and each thinking within himself, "No one understands him as I do."

So delicately organized is the musician's imagination, that, let him once lose the trace of a fancy, let but a short period of time cover it, and only the happiest accident of the rarest moment can again recover it.

That which would repel us in common life attracts us in art.

Chopin no longer writes anything that we could have equally good from others; he is true to himself, and has good reason for remaining so. It is a great pity that pianoforte players, even cultivated ones, are generally unable to judge, or to see beyond the limits of their own finger powers. Instead of first reading over a difficult piece they bore and hack away at it, measure after measure; and then, before they have acquired even a rough idea of its normal connections, they lay it aside and pronounce it odd, intricate, etc. Chopin (something like Jean Paul) has his apostrophes and periods, over which it is not well to linger on a first reading for fear of losing the principal thread.

Philistines are formed by clipping the wings of the young.

Most of Bach's fugues are character pieces of the highest description, some of them truly poetic pictures, each of which demands its own especial expression, and peculiar lights and shades.

Tell me where you live and I will tell you how you compose.

Men of undoubted talent exist, who, if they do not possess the power of governing genius, are yet not subject to the mannerisms of passing fashion, and who live and labor according to their own laws; they do this in common with men of genius, and all strong and noble natures; but they despise the chains of fashion—and the determination with which they reject everything that looks like pandering to popular favor, may be the cause that prevents their names from reaching the public to the detriment of both parties, though, of course, the public is the greater loser.

One is wild at times, not angry with this or that only, but one would like to strike left and right at things in general, one's own self out of the world perhaps, if it were not necessary to bear it all a little longer.

Works like these of Thalberg are not for those who see nothing more in the pianoforte than a machine, a musical box of ascending and descending tones. Many will rejoice in the variety possible to an instrument which is so poor in its single tones, but which becomes indescribably rich in a combination of them.

Two things in the world are very difficult: First, to establish a reputation for one's self; and then to preserve it.

However desirable it may seem, we cannot all be Bachs at every moment.

In order to understand a composition thoroughly, we must first deprive it of its decorations. Then only can we judge whether its forms are truly fine, how much nature has bestowed, how much art has added. If fine melody remains, with healthy, noble harmony, the composer wins and deserves our applause. This appears such a simple demand, but how rarely is it satisfied!

So that genius exists, it matters little how it appears, whether in the depths, as with Bach; on the heights, as with Mozart; or in the depths and on the heights at once as with Beethoven.

The opinion—thought or spoken—of the world, becomes more and more indifferent to me. I know people say of me that I play a great deal and live up to my favorite caprices and occupations; while in reality weeks pass by without my finding leisure to open the pianoforte. They think I practice, read, or do anything rather than write these lines while others sleep or spend the precious moments in company. However, when a human being has higher aspirations, it is possible to think, watch and progress under any circumstances, and even while performing a lower order of labors. Few people understand this sort of progress; they fancy it is only to be found in study; but that cannot always be the case, for many studious heads produce nothing but sticks and straws.

TEN WORKING RULES.

BY DOROTHY M. LATCHEM.

I. Practice with brain and ears bound to the fingers. "When industry slinks out of the window, inspiration bolts out of the door."

II. Practice with indomitable perseverance. Did not Handel wear down each key of his harpsichord until it was like the bowl of a spoon by incessant practice?

III. Practice simple things well, that greater things may follow.

IV. Practice with correct hand position, loose wrist, slowly and systematically. They bungle who play fast.

V. Practice when the body and mind are fresh and ready to receive and remember every detail of the work before you. Success was never attained at the expense of health.

VI. Practice to achieve the best results in a limited time.

VII. Practice with refinement of touch and good judgment, seeking always for a perfect understanding of the task at hand.

VIII. Practice in the belief that all things are possible to him who has faith in himself, the capacity to receive discipline and the will to work.

IX. Practice, if possible, upon a piano which possesses a rich and mellow tone, delicately adjusted action and responsive pedals in order to develop true musical feeling.

X. Practice the composition upon which you are now working until it becomes part of yourself, and remember (with apologies to Coleridge) that

"He playeth best who loveth best,
All things both great and small."

OLD-TIME ADVANCES IN PIANO PLAYING.

Over a hundred and fifty years ago, in the year 1747, John Sebastian Bach went to Potsdam to visit Frederick the Great, and while there he was asked to try over some of the new fortepianos that had recently been made for the King by Silbermann. He did so, and disliked the noise extremely. His ears, too long accustomed to the gentle tinkle of his beloved clavichord, could not accept this harsh, modern instrument, and he returned home thankful that Providence had not brought him up on such an abominable invention.

But his son, Carl Philip Emanuel, in the service of the King, and having therefore the opportunity to study the fortepiano at his leisure, became so much interested in it that he wrote a book on the art of playing it—the first book that exists on piano technique. His father's instructions for the clavichord advised the players to keep the hands as quiet as possible, "to wipe a note off the keys with the end-joint of the finger only, as if taking up a coin from the table"—"not to be too lavish in the employment of the thumb." Carl Philip Emanuel transferred what he could of this to his own book, putting in a plea for certain necessary innovations—he thought they might look on the thumb with a little more favor: on rare occasions a note might be struck; it was inadvisable now to pass the fingers over each other backwards if they could do without. They must, above all things, maintain an elegant tranquility, a quiet deportment, being careful to sit precisely before the middle of the keyboard, using their fingers softly.

In Bach's time, and long afterwards, people never played vigorously. They could not. If they had attempted to do so the piano would have collapsed at once. They were very delicate instruments unfitted for any but the most tender treatment—which, indeed, is all they ever had.

Playing must have been anxious work in those days. There was no pedal to swell the sound, or cover up defective technique. The note died away immediately after it was struck, making—what distressed Mozart so much—"cantabile" playing an impossibility. The touch of the keyboard was something like that of a harpsichord, the keys jumping up and down with a little jerk; and when the instrument went out of tune, it was a serious matter.

WHAT CLEMENTI INTRODUCED.

By the beginning of the nineteenth century, all this had changed. The mechanism was so much improved that it had developed into a responsive medium worth the trouble of studying. Clementi was the first who composed specially for the piano; for Mozart and Haydn, concerning themselves little with its mechanical resources (what they wrote served equally well for the clavichord or harpsichord), treated it merely as the vehicle for the expression of their ideas, well suited to the inspiration of the moment. Clementi—whose inspirations were few and far between—regarded it from an entirely different standpoint. He was interested in the instrument itself; he experimented with it, tried what effects could be got out of it, and composed to introduce those effects rather than for any other reason. He considered the pianist more than the musician, and, in so doing, became the founder of a school of playing that regarded mechanical skill as a study in itself.

By degrees the piano and its players, developing side by side, diverged into two distinct styles—the English and the Viennese. The English school grew up, so to speak, of the masculine sex, the Viennese of the feminine—their respective instruments being in a large measure responsible for the heavy, vigorous qualities of the one, and the delicacy and lightness of the other. As long as Mozart lived, the Viennese held to their old-time gentleness and quaint dignity, but after his death they became more and more brilliant; so that in his "Music in Germany," Dr. Burney could write of them as the "most remarkable people for fire and invention" (by which he probably meant improvisation), that he had ever heard. In spite of this reputation, the manner of performance in those days, tried by present standards, would have seemed very dry indeed. Correct, accurate, redolent of propriety and good manners, the goal of perfection exemplified by such men as Herz, Hunten, and Steibelt, cannot have been very interesting. Clementi himself, though no doubt angular and stiff, did try to some extent to shake off prim custom. At any rate, his was a wider mind, genuinely interested in striving to infuse so warmth and color into his art. His ideas were f ther worked out by his pupils, Field and Cram who, having a faint inkling of the mysteries of "to effects," tried to "make the piano sing"—as Fiel compositions show.

Wiping out their stiffness, poking fun at their p priety, it was Beethoven who broke through th foolish little rules and gave them something dee and more vital to think of. Full of dramatic pow of orchestral effects, of changing moods, his mu outstretched their limits entirely. It created a n element and offered them a new problem: The stu of tone. He demanded of the piano what had ne been demanded if it before; both the instrument a its players were forced to change. Henceforwa the art of pianism stood on an entirely differe level. A new school was growing up.—From *Th dor Leschetizky*, by Annette Hullah.

FOR THE SUPPRESSION OF NOISE.

BY PHILIP G. HUBERT, JR.

The advance of the savage toward civilization marked by the abatement of noise. The more primit the savage the more noise he requires. One of great clock manufacturers of this country makes certain cheap clock with a peculiarly loud and aggr sive tick for export to the South Sea Islands. T natives will have no other kind—the louder the ti the better the clock. We are beyond that—some us—but in our American cities we do tolerate amount of noise that Paris and London would shar suppress. Only from time to time do we hear a fa protest. I have always admired Webster for his re to a gabbling barber who asked him how he wo liked to be shaved. "In silence," said the great m But as a nation we tolerate an amount of sensele aggravating din that we should have outgrown a c tury ago. Our notion of a popular rejoicing is s the savage one—lots of noise. Our Fourth of J is made hideous by Chinese crackers and other explo ing devices, a custom now fortunately on the wa but our fashion of ushering in the New Year is ringing all the bells of the town for half an ho letting the whistles screech till steam runs low in boilers, and firing off guns and pistols, is still wor of the Congo or Timbuctoo.

So-called music is responsible for much of our mo ern din. Is there anything more doleful, mourni heart-rending than much of this street music? If e I am driven to suicide by noise, it will be after an ho of "Alexander's Rag-Time Band" upon an organ one end of the block, together with "Cavalleria Rus cana" upon an organ at the other end. In London a Paris the householder has the right to order the str musician to move away from before his premises. Brazil, a street musician must receive the consent the man before whose door he wants to play. Buen Ayres has also very strict regulations pertaining noise.

There may be noises more irritating than hand gans, but if so, I have had the good fortune to esca them. Schopenhauer, in his essay "Ueber Lerm u Gerausch" ("On Noise and Din"), says that the sha cracking of whips was the most painful noise he kn He never heard the American rag-time song bang out on a wiry automatic piano, with every other n out of tune. He never heard the young hoodlums our American cities shout their "extras" in the de of the night. A story is told that in olden time eve one in the world agreed to shout at the same mom so that it might be known how great a noise mig be made. The eventful moment arrived and w marked by a silence such as the world had never kno before. Every one had listened to hear the rest of world shout. Nowadays it is all the other way—eve one shouts; no one listens.

To come back to my point of departure, cannot c musicians and our music teachers, the class most lik to suffer from noise, do something to abate this n sance? Teachers may be able to instil a hatred of as well as a love of music into their pupils, so th when some of these latter become voters and alderm they will have the will and power to enforce a r sonable degree of peace. I have no expert knowled of the practical value, or lack of it, of the many devi for noiseless piano practicing, dummy keyboards, s pedal stops, etc., but if they will save our ears I willing to take upon my artistic conscience the risk recommending them all. Let us have peace!

Some Personal Recollections of Rossini

By CAMILLE SAINT-SÄENS

The following memoir is a translation of an article that ›eared in *Musica*, the well-known French musical journal. is extracted from a volume of personal recollections which great French composer is writing. Anything that the nposer of *Samson et Delila*, the *Danse Macabre*, etc., may ›e to say of the composer of *William Tell* cannot fail to erest our readers.—EDITOR OF THE ETUDE.]

THE POSITION OF ROSSINI.

T is difficult in our day and generation to form an imate of the position occupied for nearly a half ıtury by Rossini in our good city of Paris. Long ired from active work, he nevertheless maintained his splendid idleness a stronger hold on the popular agination than all the others in full activity. All ris courted the honor of admission to the magicent apartment with the high windows looking out on the corner of the Boulevarde and the corner of *chaussée d'Antin*. Since the demi-god never went o' nights, his familiars were always sure of finding him at home; and at one time or another the most erse circles of society rubbed elbows at his magicent gatherings, where the most brilliant singers d the most illustrious virtuosos were to be heard. The lowest kind of sycophantry surrounded the mas without besmirching him, for he knew its exact ue, and dominated his ordinary environment with the hauteur of a superior intelligence which does care to reveal itself to the first comer.

ROSSINI'S PARISIAN PUBLIC.

Whence did he get so much glory? His works, ırt from the *Barber, William Tell,* and occasional ›resentations of *Moïse,* appear to have lost their d. One still goes to see *Othello* at the Théâtre lien, but that is in order to hear the "high C" of mberlick! . . . . Rossini entertained so little ısion that he attempted to oppose the effort to install *miramis* in the repertoire of the Opéra. Nevertheless, the Parisian public made a veritable cult of him! The public—I am speaking of the would-be musical blic—was at that time divided into two warring facns: the lovers of *melody*, who formed the great jority, and included the critics; and the subscribers the Conservatory and the quartet concerts of ıurin, Alard, Armingaud, devoted to music consid d "learned"—*"poseurs"*—as the others called them, o pretended to admire works which they could not the least understand.

The popular cult saw no melody in Beethoven: a few en refused it to Mozart, and the doors of the Opera mique were closed to me for daring to undertake defense of *The Marriage of Figaro* before its ector. No such objection was raised against the lian School, of which Rossini was the leader, nor the school of Hérold and Auber, which it had enıdered. To the melodists, Rossini was a palladium, symbol around which they gathered themselves toher in serried ranks, making a rallying-ground of rks of his which they should have allowed to fall o oblivion.

ROSSINI AND BEETHOVEN.

From a few words allowed to fall in moments of imacy, I have gathered that this was a source of ıuble to him. It was a curious turn of Fate that ›uld have made Rossini, in spite of himself without ubt, serve as an engine of war against Beethoven Vienna, where the success of *Tancredi* ended for›r the theatrical aspirations of the composer of *delio*, and then in Paris should have used *William ll* to avert the encroachment of the Symphony and amber music.

I was twenty years old when M. and Mme. Viardot presented me to Rossini. He invited me to his little evening receptions, where he welcomed me with the bland amiability of which he was past-master. About a month later, when he found I did not want him to give me a private hearing either as a composer or as a pianist, he changed his attitude towards me.

"Come and see me in the morning," he said, "and we'll have a little chat."

I hastened to accept this flattering invitation, and found a Rossini totally different from that of the evening before, interesting to the highest degree, open-minded, with ideas which, if not advanced, were at least large and lofty in spirit. He gave evidence of this in his defense of the famous *Mass* of Liszt in face of almost unanimous hostility, when it was performed for the first time at the church of Saint Eustache.

ROSSINI AND THE SYCOPHANTS.

"You have written," he said one day, "a *Duo* for flute and clarinet for Messieurs Dorus and Leroy. Won't you ask these musicians if they will consent to play it at one of my soirées?"

The two great artists hardly needed to be asked, and an unforgetable incident followed. As Rossini never had printed programs for these occasions, he arranged to have it understood that the work was composed by himself. One can imagine how successful it was under those circumstances. The piece over and done with, Rossini took me into the dining-room and made me sit near him, holding me by the hand in a way that made it impossible for me to escape. Then came the procession of admirers and flatterers. "Ah, *maître!* what a masterpiece! what a marvel! . ."

And as soon as the victim had unwoven his garland of praise, Rossini would reply, tranquilly: "I entirely agree with your opinion; but the *Duo* is not mine, it is by this gentleman. . . . ." Such acts of kindness, mingled with pleasantry, speak more for this great man than a wealth of commentary. For Rossini was a great man. The young gentlemen of our age are badly situated to judge his works, written, as he himself said, for singers and a public which no longer exist. "People have reproached me," he said to me one day, "for the big *crescendo* in my overtures. But if they didn't have the *crescendo* they would never have the operas performed."

ROSSINI'S ORIGINALITY.

In our day the public is enslaved. Have I not seen on the programs of a certain concert-hall, "all signs of disapproval will be severely repressed?" Formerly, especially in Italy, the public was the master and its approval was law. It came before the candles were lighted, and insisted on the big overture with the big crescendo; it demanded cavatinas, duos, ensembles; it came to hear the singers and not to assist at a lyric-drama. Rossini, in several of his works, and above all in *Othello*, made great strides in dramatic truthfulness in his operas. In *Moses* and in *The Siege of Corinth* (without mentioning *William Tell*), he opened up new avenues which even yet have not been fully explored, in spite of the meagreness of the means at his disposal. But—as Victor Hugo has gloriously demonstrated—poverty of means is no obstacle to genius any more than a wealth of means is an advantage to mediocrity.

With Stanzieri, a charming young man of whom Rossini was very fond, but who was somewhat lacking in "polish," and Diémer, still young but a great virtuoso, I became "pianist in ordinary" to the household. We frequently had the pleasure of hearing the little piano pieces which the master amused himself by scribbling in his idle moments. I willingly accompanied the singers when Rossini did not wish to do so himself, though he accompanied admirably, for he played the piano to perfection. But, unfortunately, I did not participate in the soirée at which Patti was heard at Rossini's house for the first time. After the performance of the aria from his *Barber*, every one will recall how Rossini, with the most complimentary air imaginable, said to her:

"Who was the composer of the aria you have just sung to us?"

I saw him the next day, and he was not yet calmed down.

"I know well enough," he said, "that my arias ought to be embroidered somewhat; they were designed for that. But in the recitatives, to leave not a note as I wrote it—that is too much! . . . ."

And in his irritation he inveighed against sopranos who insist on singing arias written for contraltos, leaving unsung the arias written for sopranos.

The *diva* herself was highly indignant. But she reflected that it would be a serious matter to have Rossini for an enemy. . . . . A few days after, she came, repentant, to ask his advice. She did well in so doing, for at that time her brilliant, fascinating talent was not fully developed.

THINGS TO THINK ABOUT WHEN YOU SELECT A TEACHER.

BY CELÉNE LOVELAND.

INTEREST. The teacher to select is one who takes an interest in your individual case, taking you as a pupil whose needs he feels he can supply and not merely to fill up the hours of a certain time schedule.

INDIVIDUALITY. Each teacher excels in imparting some particular phase of his art. His individuality should supplement your characteristics, expanding your capabilities.

REPUTATION. A great concert artist is not always a great teacher. He must have the gift of being able to impart his ideas to others, or you will not profit by his instruction, no matter how great the name.

CONTRAST. You will broaden your artistry and improve your interpretation by studying with a teacher possessing the opposite qualities to those you have in greatest measure, viz; if you are technically proficient study with one whose interpretations are poetic and soulful and vice versa.

SINCERITY. The teacher who frankly states your faults (although it may prejudice you against him) is far better than the flatterer or one who holds out gilded promises for future attainments.

AUTHORITY. A teacher who has had experience, is possessed of sound judgment, and an understanding capable of supplying your needs, is one whose authority you need never question.

GENUINENESS. A true artist and teacher will insist upon a sincere attitude towards art, upon much hard study and painstaking effort, and will not tolerate superficiality or the quest for vainglory.

PERSONALITY. Do not seek solely in a teacher one having a pleasing personality and attractive appearance. These qualities may not be possessed by the one who can best develop your talents. However, the teacher whose personality appeals to you is often more likely to insure progress.

CHARACTER. Frequently a gruff exterior accompanies a sterling character. A buoyant spirit, kindness of heart, honesty, nobleness of mind and sincerity of purpose have their effect in moulding the future of a student and are most desirable in a teacher.

SOME PRACTICAL ADVICE ON THE USE OF THE PEDAL.

BY JOHN BARNES.

THE adagio, first movement of Beethoven's C sharp minor sonata, the so-called Moonlight, is marked in the original edition, *"Sempre pp e senza sordino."* The *senza sordino* or without dampers is the equivalent of *con pedale* or with the pedal, *con sordino* the equivalent of *senza-pedale* or without pedal, and in the last movement the Presto of the same sonata in the original edition, which, by the way, is the first one in which Beethoven employs any pedal markings, he uses the abbreviations c. s. p. *con sordino* or without pedal, and s. s. *senza sordino* or with pedal. The pedal here used is, of course, the right foot pedal which lifts the dampers from the strings, permitting their uninterrupted vibration. We see here how misleading it is ever to speak of this as the loud or forte pedal; for the entire first movement should be played according to Beethoven's markings sempre pp—that is the accompaniment. The Germans correctly speak of this pedal as the dämpfer-pedal, which is in line with the Italian designation, and for us to damper or sustaining pedal is the term one should use.

The only definite marking for the soft pedal is "una-corda," or one string, which is possible in the grand piano, it producing a tone quality by the change of the hammer attack upon one string instead of three, which is quite in contrast with an equal degree of softness on the three strings. This required contrast we find in Beethoven's E Major Sonata, op. 109, in the Prestissimo 6/8 time. The movement runs in eighth-note values—piano with crescendos up to unmarked—therefore slight fortes, but the whole very soft and light; now when the sustained passage of twenty-two bars is reached Beethoven marks that passage only "una-corda," followed by "tutte le corde" well the strings and pp! Thus proving that he employs the una-corda in soft pedal for tonal contrast—quality not quantity instead of the mere softness of tone. Here we see the player was expected to have a technical equipment which made possible a pianissimo with the sustaining pedal used and that lightness and ease of attack did not prevent clearness and strength of tone.

Many players are prevented from the necessary quick easy use of the pedal by an incorrect seat at the instrument. It is not safe to take up the use of the pedals until the player is able to sit at the piano with the feet resting firmly on the floor; this permits the weight of the leg falling on the heel when the foot is raised to the pedal, and this pressure on the heel should be a continuous and decided one; as only in this way can the needed elasticity be given to the foot for the quick sharp movement of the pedals. Not the toes or end of the foot, but the ball of the foot should cover the pedal and always maintain its contact with the same, otherwise each attack of the pedal makes the contact with the metal audible and, as in the case of one of the most popular concert pianists, takes away from the charm of the performance and is most irritating for the listener.

THE BEGINNER IN PEDAL STUDY.

The student with a quick, sensitive ear is, of course, spared much labor and avoids many errors which others not so fortunate naturally fall into. For students first taking up the use of the pedal or for those correcting a faulty use of the same, a very simple drill should not be neglected, one with the pedal alone, which will, if persisted in, in an incredibly short time do away with that most common fault of keeping the pedal down once it is pressed, thus creating a veritable din, which not only hides all faults, but blurs the entire context of the composition as well. Count aloud and always rhythmically, that is, with accent in the one, in both two and three-four time; for the first press the pedal on one, release it at two, for the second time press the pedal on one, sustain it through two and release it in the third count. It is very rare that the pedal is retained through the whole of a three-four measure, and by lifting the pedal at three that lightness is given to the third beat which so greatly enhances the rhythmic charm of all dance movements in that time. In order to apply this drill the study of some dances to the above times should of course go on with it and here the left hand should be taken alone where the advantage thus gained will be quite evident.

The above use of the pedal is that of immediate pressure with the striking of the keys; there is also that which is employed in all sustained tones and chords when the pedal instead of coinciding with the key attack immediately follows the same and has this advantage. When the pedal falls with the attack of the keys all the strings being free the tone will not be as clear, besides lifting the dampers immediately after the attack adds to the tone giving it increased volume. For this, too, a special study should be used by taking single tones or chords counting slowly and have the pedal fall just as the first count closes—this gives the pedal a delay the equivalent, according to the speed, of a sixteenth or thirty-second rest. For the beginner this is not always easy but may, after the first or immediate attack has been mastered, with a little patience be soon acquired and then should take the place of the first in accompaniments, where the tempo of the composition, or left hand distances between the first and second beats permit of so doing.

A RARE USE OF THE PEDAL.

There is another most important but more difficult use of the damper or sustaining pedal; the so-called half-pedal which, instead of releasing the pedal entirely, lifts it half way only. When fully pressed all the strings related to the tone or tones struck with above and below the same sound in sympathy with them; now in lifting the pedal half way the upper tones are cut off and one may take up a new tone without breaking the legato as abruptly as is done when the pedal is entirely released. As an example, take the well-known "Rain-drop" prelude, that in D flat major, the fifteenth of Chopin's opus 28, bars three and four, six, seven and eight in the Middle C sharp minor movement and all the like phrases. Press the pedal in the first beat, then in the second, third and fourth use only the half pedal, here immediate use of the pedal is necessary, and one attains a full singing legato of the melody where it progresses diametrically; whereas if one uses the entire pedal change a break occurs in the legato as well as in the volume of tone. This use of the half pedal once mastered gives to the player a quite final control of the pedal, as its notation is so intricate that it has practically not been attempted in the editing of the masterpieces, but its employment is one of the secrets of this artistic rendering.

There is also the use of the damper pedal for rhythmic marking, especially in rapid movement with light tone one may mark the accented beats by a quick, sharp pressure of the pedal with immediate release of the same; thus releasing the hand and arm and permitting them to keep up the speed and clearness of attack. Then, too, for all *sforzandos,* which usually fall on an otherwise unaccented beat. Also in syncopations an excellent marking is obtained by giving the added force necessary for the syncopation attack and then pressing the pedal in the beat syncopated.

As regards the second matter to which I alluded—the feeling of confidence in a pupil's ability and sincere effort—there is not so much for me to say, but it is equally important. A lack of such confidence will inevitably show itself in the teacher's manner, no matter how courteous and guarded he may be in his words, and will react most unfavorably on the pupil. If the teacher knows that in all human probability there is no chance whatever of some certain pupil ever making satisfactory progress in the study of music, it is a moral duty, as well as good business policy, to refuse to continue in the relation of teacher. However, as long as that relation does continue, he owes it to the pupil to exhibit not merely skilful instruction, but such an attitude of mind as shall strengthen and uplift the pupil's will power.

AUDIENCES certainly should receive credit for intelligent listening, though it is hard to know just when or how to give it. The quality of sympathy is elusive and difficult to appreciate. To most audiences it seems unimportant whether it is given or withheld; the only matter of consequence is the applause. Genuine appreciation is often hard to identify or recognize. It is quite impossible to know whether a smooth, impassive, self-restrained Anglo-Saxon face hides the warmest appreciation or the densest ignorance or indifference. Such emotions often resemble one another. Nor can one ever tell whether the heightened color and brightened eyes are caused by the long hair and hands of the performer or by the beautiful music. A particularly good luncheon or dinner preceding the concert may have the same outward effect. So the successful listener is a mystery, but a pleasing and very necessary one.—*Horatio W. Parker.*

TRAINING TEACHERS TO GET RESULT

BY FREDERICK A. WILLIAMS.

EVERY experienced teacher, having pupils who ex to become music teachers themselves, should insist their taking a teachers' course of training in pe gogics. At the present time thousands of students turned loose upon the world each year who expec earn a living by teaching. They have never b taught how to teach, and will be forced to learn l by experimenting on those who go to them for sons. One may have studied for years and be a l liant performer and yet know little about teaching

For instance, one of the essential things in pi teaching is to know how to grade the pupil's work as to give each pupil the right thing at the right ti This is where many young and inexperienced teacl are apt to make their greatest mistakes. This f is often the outcome of an effort to get pupils al too fast by giving them music which is several gra too difficult.

Another fault of inexperience in teaching is a f ure to analyze the peculiar needs of each sepa case. For example, a pupil may be a good reader, have very little technique. In this case special atten must be given to the training of the muscles of fingers and wrists, and to the production of a g tone by use of a proper touch. In another case pupil may have a fairly good technique but be a p reader. This latter should have, of course, spe work in sight reading. Yet there are not a few yo teachers who would give each of these pupils the sa "course" they had followed in their own studies.

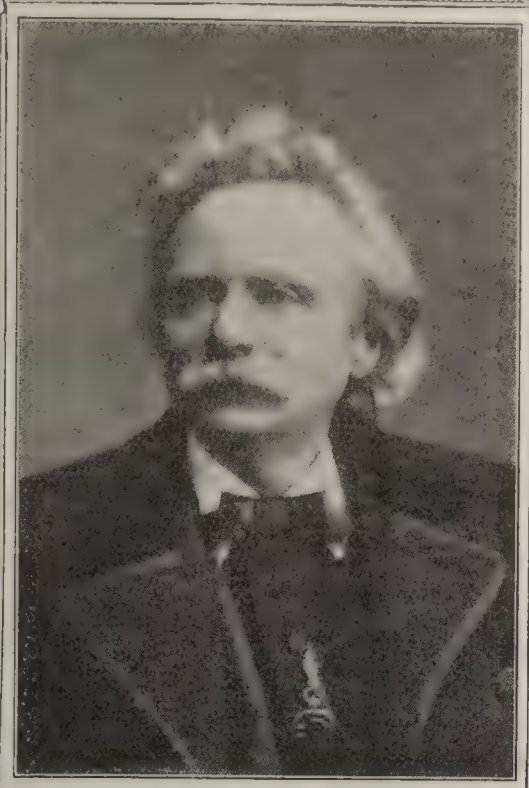
A proper training in pedagogics would recon young teachers to the idea of artistic growth—the o possible method of acquiring results. A few sugg tions on how to teach beginners and what materia use for pupils in the different grades would be means of saving young teachers many years spent acquiring the knowledge through experience. It wo also spare many of those weaklings of the mus world whose failure after years of study is due inadequate teaching in the beginning from some experienced though conscientious teacher. A nor course in music teaching will never take the place experience of course, but it will help young teach to economize their time in acquiring experience.

TEST QUESTIONS IN MUSICAL HISTOR

BY WILBUR FOLLETT UNGER.

1. Who was Palestrina?
2. What did Rameau do?
3. Name two great composers of oratorio, b born in the same country in the same year; both organists, both became blind, and yet never met o other.
4. State comparative age of piano and organ give, in each case, *brief* history of its evolution.
5. About how old is our modern system of h mony?
6. Describe briefly the nature and origin of *contrapuntal, classical, romantic* and *modern* scho giving several representative composers of each sch with approximate date of birth.
7. Name several *operatic* composers of diffe nationalities.
8. Give names of (in your opinion) the grea composers (one or more) of all times in each of t countries: Germany, Russia, Italy, England, Fra America.
9. Name ten living renowned pianists of the wo
10. Name ten of the best-known piano teachers today.
11. Which famous pianist is known as a great Ch interpreter?
12. Which great pianist is the best authority Bach?
13. Name several great women pianists of this any age.
14. Who was known as the "Father of the chestra"?
15. Which great composer passed through three tinct periods of his life, as shown by his music?
16. Which country would you say has produced best singers? Which the greatest pianists, and w the most famous composers?

The Etude Master Study Page



1843—The Real Grieg—1907

"I am not an exponent of 'Scandinavian Music' but only of Norwegian. The national characteristics of the three peoples—the Norwegians, the Swedes and the Danes—are wholly different, and their music differs as much."—EDVARD GRIEG.

GRIEG'S EPOCH.

Grieg's strong national tendencies, despite his onventional German training, places him at once a a class with Dvořák, Rimsky-Korsakov and thers who have attempted to preserve the beauti- ul spirit embedded in the folk music of the lands f their birth. "The Land of the Midnight Sun" pre- ents many of the most strongly pronounced national haracteristics to be found in any part of Europe. The ocation and topography of the country has much to do ith this. In the same latitude as Greenland and spared he same icy fate by the Gulf Stream, Norway reaches rom a temperate climate right up into the frozen north. ts west coast is a huge series of natural parapets roken by fjords sometimes a hundred miles in length nd thousands of feet in depth. It is not surprising hat a land so situated should hold its people together n wonderfully strong natural bonds. Although Grieg as born when Norway was a part of Sweden he lways made a strong distinction between the two ountries.

Norway became part of Sweden in 1814, and it was ot until the bloodless revolution of 1905 that Nor- ay regained her national integrity. Grieg himself as one of the leaders in the great intellectual and ducational awakening of the country. Bjornssen, bsen, Svendsen, Ole Olsen, Halvorson and others all elt the spirit of re-birth which was stimulating their ative land, and these men were majestic enough to ealize that the true sovereignty of the Norway of ie future must depend upon the perpetuation of the onderful spirit of the Norwegians of the past. Thus bsen in his plays aimed to preserve the Norwegian pirit but not without criticising the Norwegian of ie present day, when it is was evident that he was orsaking the ideals of the homeland. This Ibsen did i a marvelous manner in his romantic play *Peer Gynt*, o which Grieg has set such beautiful music. It was ot surprising that Grieg was influenced by the great ntellectual activity about him. Fortunately he real- ed at a very early age that his greatness depended pon his loyalty to the spirit of his native land. Other- ise he might have been a repetition of Gade, musical, ble, and academically proficient, but writing in a ngue other than his own.

GRIEG'S ANCESTRY.

In 1745-1746, the Pretender, Charles Edward Stuart, tempted to re-establish himself in Scotland. Over- helmed by numbers and superior arms the Highland- s succumbed to the English soldiers at the battle of ulloden. Those who were taken pris- ners were either hung or transported. lexander Greig, a merchant of Aber- een, was one of those driven out. He ound a haven in Bergen, Norway, where e determined to settle. In order to acilitate pronunciation he changed his ame from Greig to Grieg. His grand- on Alexander Grieg married Gesine udith Hagerup, and their son was none ther than Edvard Grieg, the greatest aster of music Norway has produced. lis father, a highly cultured and sym- athetic man, was not especially musical. lis mother, however, was a musician of ecided ability not only as a pianoforte oloist but as a composer of attractive olk songs, some of which are said to tain their popularity still in Norway.

GRIEG'S BIRTHPLACE.

Grieg was born at Bergen, June 15, 843. The city of his birth apart from s inspiring natural location is one of ie great intellectual centres of Europe. has been said that a finer spirit of ilture and pure democracy exists in ergen than in any other old world city.

GRIEG'S EARLY TRAINING.

Naturally Grieg's first instruction came from his mother. His lessons started at the age of six. Possibly more important even than the regular lessons was the fact that he had the advantage of hearing his mother play continuously. There were weekly musicals in the home, and everything possible was done to encourage the talent of the child which even at that time was manifest. The mother was by no means a lenient teacher. Energetic and clear-headed she insisted upon having her boy practice things that were unpleasant to him as well as those which were pleasant.

At the age of twelve or thirteen he commenced to compose, much to the disgust of his teachers who regarded such youthful "indiscretions" as rubbish. Grieg had a distaste for everything that savored of the didactic or academic. Accordingly his school days were made very miserable to him by his materialistic teachers. His first ambition, however, was to be a preacher, and he loved to declaim imaginary sermons to members of his family. At the age of fifteen Grieg met that remarkable Norwegian musician and patriot, Ole Bull, who immediately took a great interest in the boy. It was through his influence that Grieg's parents were induced to send their talented son to the Leipsig Conservatory.



GRIEG AND MME. GRIEG AT THE PIANO.

THE INFLUENCE OF LEIPZIG.

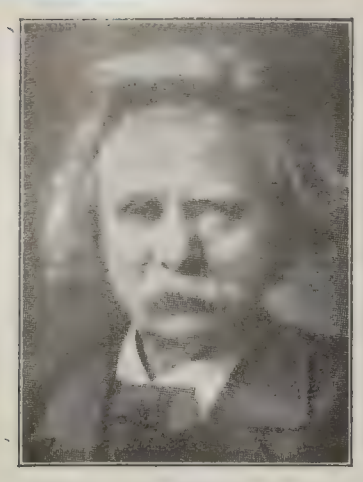
The change from the gloriously romantic surroundings of Bergen to the prosaic environment of Germany's great commercial center, Leipzig, must have had a peculiar effect upon a youth as sensitive as Grieg. Although the city still retained some of its mediæval aspects at that time (1858), it was vastly different from the Bergen of the same period. Moscheles, Richter, Hauptmann, Wenzel, Reinecke and Plaidy were Grieg's teachers at Leipzig. Grieg worked very industriously. Indeed he suffered a breakdown in 1860, due to working night and day for months at a time. The policy of the conservatory at that time was repression rather than progress. Plaidy, Richter and even Moscheles were men who sought to put their pupils ahead by holding them back through interminable technical contrivances. Grieg entered heartily into all the work that he did, but in after years he berated some of the Leipzig teachers very severely for not appreciating his natural talent and developing it along more rational lines. A little later Grieg met Gade whom he admired greatly. Gade had forsaken his national idols with the view of procuring an international audience. In other words, he preferred to be more universal in his appeal. Fortunately, through the friendship of staunch Norwegians, Grieg was shown the path which later led him to such vast renown. By this, however, the reader should not infer that Grieg could not write in a manner which appeals to the so-called "universal audience." Indeed there are numerous compositions of Grieg which show but very slight trace of the Norwegian.

NORTHERN LIGHTS.

It was to Ole Bull and Rikard Nordraak that Grieg owed his reclamation from the conventional to the highly flavored folk music of Norway. With Ole Bull he traveled over mountain after mountain becoming better and better acquainted with the music of his homeland. Nordraak, although he died before he became twenty-four, and although the greater part of his fame rests upon his association with Grieg, was a remarkable force as a patriot and as a musician. Side by side they worked to foster Norwegian music, and it was to such spirits as Nordraak that Grieg repaired when he received communications from Gade advising him (Grieg) to make his next work less Norwegian.

GRIEG'S ROAD TO SUCCESS.

In 1867, Grieg married Nina Hagerup, a most felicitous union. Mme. Greig, although a cousin to her husband, was a Dane. She possessed such splendid talent as a singer that her husband was immensely helped by her loving assistance. Their only child, a daughter, died at the age of thirteen months. The Griegs lived in Christiana for eight years where Edvard was the conductor of the thriving Philharmonic Society, and where they met another remarkable Norwegian couple, the Björnsons. By this time Grieg had produced some of his most significant works, including the



PORTRAIT OF GRIEG IN HIS LAST YEARS.

remarkable Violin Sonata, Opus 8, and the Piano Sonata, Opus 7. Liszt took a great interest in the Opus 8, and wrote the twenty-five-year-old composer a letter so eulogistic that the Norwegian government granted Grieg a sufficient sum of money to enable him to visit Rome again.

When Grieg reached Rome he naturally sought out Liszt at once. The old master greeted the young composer with his usual warmth and cordiality. Grieg had some manuscript compositions with him and played them, much to the delight of the great pianist. It is interesting to note that the piano upon which this historical performance was given was of American make. For a time they played the Norwegian composer's violin Sonata, Liszt playing the solo part upon the upper octaves of the piano with what Grieg described as "an expression so beautiful, so marvelously true and singing that it made me smile inwardly." Then Liszt played for Grieg part of his symphonic poem, *Tasso: Lamento e Trionfo.* After this Liszt played a violin sonata of Grieg from manuscript at sight, playing both the violin and piano parts as though it were one composition, and even broadening out the work here and there according to his own ideas.

A FAMOUS COMPOSITION.

Ibsen, the greatest dramatic genius since Shakespeare, invited Grieg to write music for his wonderful idealistic portrait of an imaginary Norwegian character, *Peer Gynt.* The drama was first produced in February, 1876, and was a pronounced success. The only American performances of note were those given by the late Richard Mansfield, to whom great credit must be given for accomplishing a most intricate and praiseworthy artistic undertaking. The Grieg music, however, has become among the most popular of the world's musical classics.

GRIEG'S LATER YEARS.

In 1877 Grieg returned to his native land and built a small study-house on one of the gorgeously beautiful fjords near the Hardanger Fjord. There, in a little one-room study, Grieg wrote many of his most beautiful things. This little house soon became the Mecca for so many visitors that in 1855 he abandoned the plan and built the villa Troldhaugen (hill of the sprites), which remained his home until his death. This was located a few miles from Bergen. Grieg made frequent visits to the continent for the purpose of introducing his compositions. Everywhere he was received with great favor. In 1888, he played his pianoforte concerto in London with the Philharmonic Orchestra, and thereafter made additional trips to England where both he and his wife became very popular. In 1894, Cambridge University gave him the honorary degree of Doctor of Music. Grieg was often invited to come to America by managers who had not been slow to observe the enormous success of his European appearances. Shortly before death, one American manager sent him a pressing invitation to make a tour of this country. Grieg replied that owing to his very frail health he had always avoided the trip, but suggested that if he could be guaranteed thirty concerts at two thousand five hundred a concert he would make the attempt. Of course this amount was prohibitive. From this it would appear that Grieg was a good business man. In a sense, he was, but he estimated that the total earnings of all his compositions received by him during his entire lifetime was not equal to the royalties upon the *Merry Widow* during the performance of that opera in the city of Christiana alone.

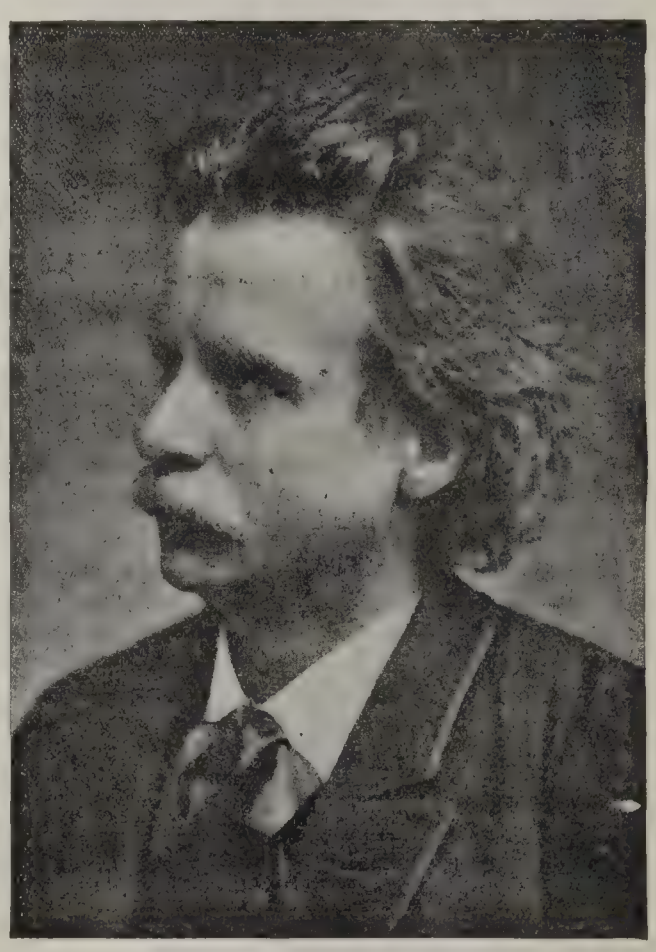
In his later years Grieg was a continual sufferer from asthma. In August, 1907, the effects of the disease became more and more noticeable. He was obliged to go to a hospital. He realized that the end was near and died during the night of September 3d. An autopsy revealed that his sufferings for years had been excruciating. He was so deeply loved by the Norwegian people that his death fairly staggered the nation. The funeral was conducted by the Norwegian government, and took place in part in the leading art museum of Bergen. Fifty thousand people were in the vast throng which sought to attend the funeral. Floral tributes came from all over Europe, including a wreath sent by the German Kaiser. Grieg's remains were cremated and buried in the side of a precipice near Troldhaugen.

GRIEG'S PERSONALITY AND APPEARANCE.

Grieg's appearance was very striking despite the fact that he was not tall. He wore his hair long. It was straight and very nearly white at an early age. His eyes were blue and very intelligent. The fact that he had asthma gave him a tendency to stoop. Grieg had a charming personality, genial, keenly intelligent, simple and enthusiastic. He naturally had many friends. He was extremely modest. Tchaikovski described his glance as that of one recalling a charming and candid child.

GRIEG AS A PERFORMER.

Frank Van der Stucken gave Mr. Henry T. Finck the following account of Grieg's art as a performer. "As a performer, Grieg is the most original I ever heard. Though his technic suffered somewhat from the fact that a heavy wagon crushed one of his hands, and that he lost the use of one of his lungs in his younger days, he has a way of performing his compositions that is simply unique. While it lacks the breadth that a professional virtuoso infuses in his work, he offsets this by the most poetic conception of lyric parts and a wonderfully crisp and buoyant execution of the rhythmical passages."



GRIEG IN HIS PRIME.

GRIEG'S PUBLIC WORK.

Grieg's naturally delicate constitution and nervous temperament prevented him from doing as much concert work as he would have done had he been a robust man. Dr. Edward Hanslick, the noted Vienese critic, said of his performances, "His piano playing is enchantingly tender and elegant, and at the same time entirely individual. He plays like a great composer who is thoroughly at home at the piano, neither being its tyrant nor its slave—not like a traveling virtuoso who also devotes some attention to composing. His technic is at the same time flawless, well groomed and smooth. Grieg need not fear to enter the lists against many a virtuoso; but he contents himself with the finished execution of lyrical pieces and dispenses with capering battle horses."

Those who heard Grieg play such pieces as his *Butterflies* and *To Spring* have said that he seemed to create an atmosphere about them that was like the humming of bees or the gentle wafting of zephyrs. Once the piece was started, it seemed to rise in the atmosphere like a bird, and soar gently but surely, never alighting until the end. When he played in London crowds gathered around the doors as early as eleven o'clock in the morning and waited until their opening in the evening. There was only one Grieg and they were not going to miss hearing him.

WHAT TCHAIKOVSKY THOUGHT OF GRIEG.

The great Russian master was one of the most e thusiastic admirers of Grieg. He delighted to read h music and felt that each piece contained some new ar characteristic message. He said, "Hearing the piec of Grieg we instinctively recognize that it was writt by a man impelled by an irresistible impulse to gi vent by means of sounds to a poetical emotion, whi obeys no theory or principle, is stamped with no in press but that of vigorous and sincere artistic feelin Perfection of form, strict and irreproachable logic the development of his themes are not persevering sought after by the Norwegian master. But what grac what inimitable and rich musical imagery. Wh warmth and passion in his melodic passages, what teen ing vitality in his harmony, what originality and beau in the turn of his piquant and inglorious modulatio and rhythms, and in all the rest what interest, novel and independence! If we add to all this that rarest qualities, a perfect simplicity far removed from a affectation and pretence to obscurity and far-fetch novelty, etc., etc.

"I trust that it will not appear like self-glorificatio that my dithyramb in praise of Grieg precedes t statement that our natures are closely allied. Speakin of Grieg's high qualities, I do not at all wish to conv the idea that I am endowed with an equal share them. I leave it to others to decide how far I am lac ing in all that Grieg possesses in such abundance, b I cannot help stating the fact that he exercises, and h exercised, some measure of that attractive force whi always drew me toward the gifted Norwegian."

BOOKS ABOUT GRIEG.

The books about Grieg are comparatively fe although there are numerous magazine articles a contributions to collective biographical works. Dan Gregory Mason's *From Grieg to Brahms,* and E. Mar ham Lee's *Grieg* were the best works upon the co poser until the appearance of the incomparable bi graphy of Mr. H. T. Finck, the well-known Americ critic who knew Grieg well, and who correspond with him frequently during the preparation of *Gri and His Music.* This is one of the most interesti and instructive works of its kind, and has been us as the basis for much of the present monograph.

A GRIEG PROGRAM.

1. PIANO DUET, *Peer Gynt*.....5 to
2. SONG, *I Love Thee*.....
3. PIANO SOLO, *Papillon, Opus 43, No. 1*.....
4. VIOLIN SOLO, *To Spring*.....
5. PIANO SOLO, *Wedding Day*.....
6. FEMALE CHORUS, *Im Kahne*.....
7. PIANO DUET, *Norwegian Dance*.....
8. SONG, *Solveig's Song* .....
9. PIANO SOLO, *Minuet, From Sonata, Op. 7*.....
10. VIOLIN SOLO, *Ase's Death*.....
11. PIANO SOLO, *March of Dwarfs*.....
12. MALE CHORUS, *Landsighting*.....

GRIEG'S COMPOSITIONS.

Grieg had the delightful faculty of expressing h thoughts with harmonies refreshingly new and oft exceedingly original. Many of his themes have be traced indisputably to Norwegian folk music source but it remained for Grieg to supply the harmonic bac ground through which these compositions might presented to the world in all their delicious verity Norse flavor. He expanded the resources of harmon usage far more than those of his own time realize Twenty-six of Grieg's opus numbers are for pia solo. Many of these opus numbers include collections numerous short piano pieces. His best known orchestr works are the *Peer Gynt* Suites. Among his chor works *Before the Cloister Gate, Landsighting* and *Ol Trygvason* are perhaps the most popular. Of Grieg's one hundred and twenty-five songs only a very few have become popularly known. Of these *Ich Liebe Dich, The Swan Song* and *Solveig's Lied* are the most liked. It may be noticed that here is a composer who has written no symphonies nor any operas yet one who ranks with the foremost masters. Illness prevented him from becoming a dramatic composer.



GRIEG AND SVENDSEN.



The Teachers' Round Table

Conducted by N. J. COREY

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belongs to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

TABLE EXERCISES.

"1. Is it necessary to give a great number of table exercises? Some of my pupils object to them, saying that 'they are learning to play for their own amusement,' and 'that they are paying to learn to play.' Why cannot hand and finger positions be learned at the keyboard as well as at the table?"

"2. How long does the ordinary pupil require in order to finish each grade of Mathews?" A. S.

1. In all cases the number of exercises for any purse should be regulated by the needs of the pupil. If small number are not sufficient to accomplish a deed result, more should be used.

Meanwhile you should realize that learning to play e piano is, in a sense, a hand gymnasium. You have any muscles, totally untrained to such purposes, nich must be, each and all, developed for individual tion. The most ignorant pugilist easily understands at he must train his arms for individual action. Supsedly intelligent candidates for piano playing, hower, often have trouble in understanding that the finitely more complicated mechanism of the hand and m as used expertly at the keyboard, requires conntrated attention on its development, in order to ace it under complete control. The best method of ing this is to fix the mind directly upon it in what ay be called gymnastic exercises. At the keyboard e mind is distracted by too many conflicting factors, th the eyes fixed on notes, their values, etc., and the ident takes two months to accomplish what might st as well be done in two weeks. Sometimes he acires faulty habits which he never fully eradicates. doing preliminary table work the pupil learns to e his muscles individually, and when he first goes to e keyboard, is prepared to make correct motions in actical application much more quickly than by beginng there in the first place. One should have the wer of feeling the nature of the motions that the gers are making without fixing the eyes upon them. his ability having been acquired in a measure, the ident can begin reading the notes, and not need to ok so constantly at his fingers. Experience must ach you the amount of table work that needs to be ne, and how to determine the needs of each individl pupil.

As to pupils who are too ignorant to desire to learn do properly what they learn, you will have to decide r yourself whether you will discharge them or modify ur methods to fit the difficult conditions. I treated is phase of the question more at length in a recent mber of the Round Table, which you doubtless saw.

2. The different grades of the *Standard Course* reire differing treatment. An intelligent student with o lessons a week, and two hours a day for practice, ay finish the first two books during a single year. As e advances to the higher grades, they become pracally compendiums, or standards of progress, and so any supplementary etudes and pieces must be used at no special time can be fixed for the possible comction of any one of the books.

PRESTISSIMO PROGRESS.

"1. Is it possible for pupils of fourteen years to learn such pieces as the Chopin Etudes in one week? It is the custom of a local teacher, and it seems absurd to me."

"2. Is it a good plan to mark the letter names under the notes? Recently a pupil came to me who had had letters so marked during forty lessons, and yet could read nothing. What can be done for her?" E. A.

1. The great virtuoso pianists spend years in learning e same compositions. Perhaps not in exactly the me sense that students learn, or, rather, study, an ude, for oftentimes such study is not intended for pertoire purposes. Nevertheless, it is not likely that a student can learn a Chopin *Etude*, even in what might be termed a satisfactory manner for the "first time over" in a week. The Chopin *Etudes* are usually studied two and three times before their correct tempos are approximated, with intervals of weeks or months between each study. Meanwhile one would need to know how the study is done that you mention in order to express an opinion, and also the condition of the technic of pupils attempting them. Assuming that a comparatively perfect condition of the playing mechanism has been developed, many teachers allow their pupils to go over the Chopin *Etudes* the first time very slowly, learning the notes with a free and flexible playing of them. The amount gone over each week depends entirely upon the amount of time the pupil spends in practice, a student spending four hours a day being naturally able to do more than one who practices two. After this thorough survey of the field they are taken up again a little later, and learned as near the indicated tempos as possible. For polishing purposes they are often gone over a third time.

2. It is a good plan in a child's preliminary study to write the letters under the notes, merely in order to learn their names. Then the child may write letters over notes, and notes over letters that are given by the teacher. This, however, should apply only to the very first lessons. Then it should cease absolutely, and the child taught to name the notes without written helps. Learning to read them readily will come gradually as the pupil progresses. In the case you mention you will simply have to proceed to teach the child her notes. She must practice reading them aloud every day. This, however, will not suffice. She must learn to apply them to their right places on the keys, which must be done by taking the first exercises and pieces, preferably others, however, than the ones she has already gone over. She should be given to understand that this is for reading purposes, and will pass over it very quickly. Meanwhile take this time also to correct any faults in finger conditions.

NERVOUSNESS.

"Until recently my daughter has had but little difficulty in playing in public from memory. But during the past year she has failed on two occasions, being obliged to stop abruptly and leave the piano. She is of a highly sensitive nature, and this recent development is disheartening to her. She is nineteen, and expects to give her graduating recital soon. Can this be overcome and how?" A. G. W.

We hear a good deal of late years about brain fag. Can it be that your daughter has overworked, and therefore depleted her stock of nervous energy? Oftentimes this is the explanation of a condition such as you describe. The fact that she is just completing her course of study and preparing her public recital would indicate that she has been taxing herself more, perhaps, than she ought. Then, too, the new development which she never experienced before would tend to excite a nervous condition that would be exceedingly wearing on the nervous system. Looking forward with apprehension lest she undergo the same mortification would also increase it.

Complete rest seems to be the only logical treatment. If possible I should let her live for the entire summer as much in the open as possible, with pleasant diversions, and avoidance of all nervous anxieties. She should keep up her playing, if possible, but this only as a diversion devoted to keeping up her repertoire and sight-reading of simple things. If she is among young friends, they will probably provide her with plenty of sight-reading with the popular things they like. "But," you will say, "this is trash." Well, what of it, so long as it is confined to the hours of "fun." Don't you enjoy reading the joke column in the magazines? It is true that the young people devote their time too exsively to this sort of thing, but it is not well for one to remove one's self too far from it, or one will lose human sympathy. Entering into the spirit of popular fun, whether it be music or other things, will do no harm if not carried to excess, and will put one in touch with others, and enable one to induce them to listen to the better things for a part of the time. Meanwhile your daughter will be becoming healthy and happy, and nerves strong once more. In the autumn she can return to work, and perhaps systematize it in such a way as not to become overworked. Meanwhile do not let her try to memorize too many things for public performance, or even semi-private. The repertoires of most of the virtuoso pianists are comparatively small. The things players interpret best are those they have had in practice for years.

REED ORGAN.

"In playing triplets on a reed organ I am as yet unable to control a stiff wrist. How can this be corrected?" F. M.

You have not yet acquired a free and easy finger action. Since you are unable to have the advice of a teacher, you would better try and make a special study of finger action. Work at first on a table, arranging your hand in correct playing position, fingers well rounded and easy. Take each finger separately and work with them until an up and down motion can be acquired that is comfortable and free of all stiffness in the hand and wrist. Study the action of the second finger, which naturally works most independently. Try and secure a similar action for the others, although the fourth will give you trouble. Therefore it will be better if you let the fifth move up and down with the fourth, in order to avoid stiffness.

When you can make single motions easily, take up the various five finger exercises you find in your instruction books or Plaidy's *Technic*, and practice them on the table, always slowly enough at first to make every motion with supple action. Then practice these on the piano, seeking to secure the same ease of action. Apply them in every little piece you attempt in the same manner. Try the triplets on the table in the same way; then at the piano, studying and analyzing carefully until you are sure that every motion can be made without influencing the muscles farther back in the wrist. In all this practice frequently shake the wrist up and down in order to be sure that it is perfectly loose in feeling, and try and keep it so during practice.

REFRACTORY PUPILS.

"I have several pupils who will not practice at all. No matter how thoroughly I teach a passage, they will not improve upon it from lesson to lesson. I have coaxed, and tried to get their parents to make them practice, but all to no purpose. Is there anything that can be done?" S. V.

If one could only follow the example of the old woman who lived in a shoe, it might at least make one feel that the last resort had been tried. But, as the tendency of the age is to discourage spanking, especially to applying it to some other person's children, you will have to think up some other means of persuasion. Educators now advise that persuasion be substituted for coercion, although some argue that thereby children are not properly prepared for the coercion they must necessarily face in the work of life. If children will not practice, and parents will not make them, I do not see but you have reached the limit of your responsibility. You will have to decide for yourself whether it will be better to advise them to discontinue, or do your best to accomplish all that is possible under such conditions. Possibly some reader of the Round Table may have some advice to contribute on a subject that has been the despair of every teacher ever since Tubal-cain.

TOO SHORT TO PEDAL.

"What shall I do with a little girl pupil, aged ten, who is too small to reach the pedal while playing? She is doing third grade work nicely, but am afraid we are postponing the use of the pedal too long." M. E.

I have seen a device advertised which can be superimposed on the pedal and enable children to reach it without difficulty. As I remember it was not expensive. It would be an excellent appliance for all teachers to own. They could then loan it among their tiny pupils as they might have need, and enable them to learn the use of the pedal at the proper time in their music. Write directly to the publisher and he can doubtless inform you in regard to the appliance. Otherwise I am afraid you will have to wait until the child grows taller before you can do anything in regard to pedaling.

Study Notes on Etude Music

By PRESTON WARE OREM

MARCH OF THE DWARFS—E. GRIEG.

The lyric pieces of Grieg have become a permanent addition to pianoforte literature. They number in all ten books, the *opus* numbers being 12, 38, 43, 47, 54, 57, 62, 65, 68 and 72. Many of them are so fascinating that one wishes the composer might have lived longer in order to write still more. The *March of the Dwarfs*, Op. 54, No. 3, is a very characteristic number, wild and fantastic, somewhat akin to certain passages in the *Peer Gynt* music. It depicts an uncanny procession of Kobolds, or goblins, coming from the distance, gradually growing nearer and nearer, passing by, and retreating. This affords excellent study in the *crescendo* and *decrescendo*. This piece demands a spirited but careful interpretation, rugged rather than refined, but always precise.

BALLET MIGNON—P. WACHS.

This piece is one of Paul Wach's earlier successes, but it still remains one of his best. It is genuine *ballet* music, picturesque and glittering. There are several contrasting themes, each of which requires special treatment. The pace of the first theme is that of a slow and stately *gavotte*, and the player must be very careful to bring out clearly the sprightly and characteristic passages in thirty-second notes. The following *animato* should be taken at a brisk pace, *staccato* and strongly, even roughly accented, as implied by the *sforzando* marks. The next theme, in F major, is all delicacy and refinement, requiring extreme accuracy. As a whole, this is one of the best intermediate grade teaching pieces that we have seen. Better still, it is always a favorite with listeners.

MAZURKA IMPROMPTU—J. F. FRYSINGER.

This is one of Mr. Frysinger's best pieces. The three themes are all pretty, original and well contrasted and the harmonic treatment is essentially modern. This piece will require an interpretation at once brilliant and elegant. The genuine *mazurka* rhythm, with the accent thrown on the second beat of the measure, and the chivalric character of the dance are both well exemplified.

STAR GLEAMS—H. LIEURANCE.

This is an idealized waltz movement of rather original character. The themes are distinctive and attractive, and it is just the sort of a piece for an idle moment or to dash off for a friendly gathering. The *staccato* quality predominates in the first theme and the second theme introduces the device of combined double-notes and chromatics reminding us a little of a similar passage in the famous *Polish Dance* of Scharwenka. The third theme is lyric and sustained. Mr. Lieurance is a popular American writer, who has recently become interested in Indian music, but who still finds time for occasional original production.

HABAÑERA—BIZET—LANGE.

Bizet's operatic masterpiece *Carmen*, first produced in 1875, seems to gain rather than to decrease in popular esteem. Many of the favorite melodies have been transcribed in various ways and are frequently heard. The *Habañera* is one of these. This number is one of the many striking examples of Bizet's characteristic love of local color. There is an unmistakable atmosphere about the entire opera of *Carmen*, redolent of sunny Spain, with its romance and passions. The *Habañera* introduces the rhythmical problem of three against two, so often found in Spanish and in South American dances. A little patience will conquer the difficulty. The *tempo* throughout should not be too rigid: the pace of the D minor portion should be lazy and rather languorous, while the D major part should be bold and fiery.

BEFORE THE WEDDING—H. NECKE.

The late Herman Necke was one of the most popular German writers of educational piano pieces of bright and tuneful character. This charming *gavotte* is one of the last compositions. It is in the *rococo* or old-fashioned style, with stately and rather deliberate rhythm. In this number the *staccato* touch will be used chiefly and a precise and dainty manner of execution should be cultivated.

MEADOW DANCE—F. A. WILLIAMS.

Mr. F. A. Williams is an accomplished American writer and teacher, who makes a specialty of educational pianoforte pieces. *Meadow Dance* is a well-constructed number, lively and melodious, which will require nimble fingers and a clear enunciation. This will make a model third-grade recital piece.

LA ZINGARA—R. THOMA.

Rudolf Thoma (1829-1908), a successful German writer, should not be confounded with the popular French composer, F. Thomé. Thoma wrote chiefly in the larger forms—operas, oratorios and cantatas—but his few pianoforte pieces are of admirable workmanship and melodic interest. *La Zingara* means *The Gipsy*. In this case the music tells us that a Spanish gipsy is the one referred to. The rhythm is that of a Spanish waltz. This piece embodies a number of interesting technical features, and it is available either for teaching or recital purposes.

SWEETHEARTS EVER—H. ENGELMANN.

Sweethearts Ever is of the type made popular by Mr. Engelmann's famous *Melody of Love*. It is a song-like composition with a quiet, expressive principal theme and more agitated middle section. This is Mr. Engelmann's most recent composition. It will be welcomed by his many admirers.

LEGENDE—G. TISCHENDORF.

In this characteristic number one seems to hear an old fireside tale of ghosts and mystery and uncanny doings generally. B minor, by the way, seems to be a favorite key for pieces of this type.

HIDE AND SEEK—A. STRELEZKI.

Mr. Strelezki's name is usually identified with works of larger calibre, but this lively *rondino* shows him to have been at home in pieces of easier grade adapted for teaching purposes. Young students will enjoy this well-constructed little piece and at the same time derive benefit from its practice.

PEARL WALTZ—E. MACKAY.

Very easy teaching pieces are always in demand. Here is a capital little waltz, about as easy as it can be, yet having the proper swing.

THE FOUR-HAND PIECES.

Pierre Renard's *Iris* is one of the most popular pieces by the composer. Originally a piano solo, it has been arranged for violin and piano, for piano (six hands), and finally for four hands, all in response to numerous demands. The duet arrangement is very effective. It should be played in a capricious manner in the style of a slow waltz.

Geza Horvath's *Hungarian Dance* is a rhapsody in miniature, a genuine *czardas*. This is an original four-hand piece, not an arrangement, hence the independent character of the parts.

ROMANCE SANS PAROLES (VIOLIN AND PIANO)—H. TOLHURST.

The melody of this piece is like that of a fine song—full of warmth and color, and just suited to the instrument. In such numbers as this the violinist finds the best opportunity for the cultivation and display of beautiful tone production.

MENUET (PIPE ORGAN)—L. VAN BEETHOVEN.

Once in a while some prominent player seizes hold of a nearly forgotten classic gem and revives it. The *Menuet* by Beethoven has been taken up thus of recent years by a number of violinists, with much success. Organists also have found that it makes an effective recital number for their instrument, hence this new arrangement. It will require tasteful registration and careful phrasing.

THE VOCAL NUMBERS.

Two good and seasonable American songs will be found in this issue. *'Twas the Fragrant Summertime*, by Hazelton, has a broad diatonic melody which affords fine opportunity for the singer. This is a first-class teaching or home song.

A. L. Powell's *Little Village Maid* is a bright *encore* song which would just suit a light soprano. This is also a good teaching number.

KEEPING ONE'S REPERTOIRE IN READINESS.

BY LEONORA SILL ASHTON.

THERE are always mountains to climb and oceans cross in music study, but perhaps the most overwhelming fact that faces us in this battle of life is the multiplying of fairly-well learned pieces, until the number becomes so great that it is next to an impossibility to keep them all under one's fingers.

To the bright and interested student and to the music-lover, who, after regular lessons have ceased, endeavors to add to her knowledge by self-study, a review of the works once technically conquered, and were almost out of reach is a discouraging one.

The first step in overcoming this discouragement and regaining some of that which is lost requires first of all a good housecleaning.

It is easy to remember which works were learned and practiced for a particular reason—this composition helped to overcome some technical difficulty—that one opened a new school of music to your intelligence; yet now that the lesson is learned and the work has accomplished its task, it is really of no value or service as far as your own pleasure or enlightenment is concerned. Enough of it, then. Place that work with others like it in a pile by themselves to refer to as the days go on—perhaps for practice or for reading exercise—but do not leave it weighing down your musical conscience. Remove it at once.

BE BROAD IN YOUR TASTES.

Reduce the pile still further by searching out the compositions which appeal the least to your musical sensibility. Here you must guard against narrow-mindedness. In thorough music study many works must be wrestled with and won, that do not in any way interpret our individual musical feelings, and that solely for the purpose of widening our artistic intelligence. It is well for the musician to have at his finger's end representations of every school of music, but to these which in no way appeal to him he can never give their true significance, and it is well to place these with those that are to be discarded instead of wasting precious time and thought upon them.

This housecleaning process still leaves a long, long list of works which have been studied and mastered and hoped to keep, which now lie before us half forgotten!

The writer recently met a woman over seventy years old, of marked refinement and culture, who plays difficult music with extraordinary skill. Upon being asked how she had retained her music all these years, she replied:

"Every morning of my life I practice for an hour. *Nothing* prevents me. Then I play in the evening, and every two weeks I get through all my pieces. By doing this year in and year out I cannot fail to remember them."

Try to be systematic in your playing. It is a well-known habit with all of us to have "spells" of certain works—to play a nocturne of Chopin or a sonata of Beethoven for days and then lay it aside for twice as long a time.

Take a month, if you wish, of carefully trained practice on the works you wish to keep, and then see what the following month with its repetition will do.

Of course you can be reading music and learning new works all the time. There is no end to music study, but form a hedge of steady practice around your hard won prizes, and you will soon find they cannot get away from you.

WHISTLING would seem to be an innocent amusement, yet there are many people in the world who object to it. The Arabs greatly disapprove of it. Some maintain that the whistler's mouth is not to be purified for forty days; while others think that Satan touching a man's person causes him to make the disagreeable sound. The natives of the Tonga Islands, Polynesia, consider it wrong to whistle as being disrespectful to their gods. In some European countries people are to be found who object to whistling on certain days of the week, or at certain hours of the day. The villagers of some North German districts say that if one whistles in the evening it makes the angels weep. There is also a popular belief in Iceland that if one whistles or makes a whistling sound with a cane or stick, he scares the Holy Ghost from him; other Icelanders who consider themselves free from superstition cautiously advise their friends, "Do it not; for who knoweth what is in the air?"

STAR GLEAMS

VALSE CAPRICE

THURLOW LIEURANCE

Allegretto M.M. ♩= 63

mf con grazia

ff

Fine

Lento con amore

mf dolce.

f a tempo

D.C.

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SWEETHEARTS EVER

MEDITATION

H. ENGELMANN

Moderato M. M. ♩ = 63

p dolce

pp

pp

f

decrescendo

accel.

rit.

Dolce amoroso

poco a poco string.

fz

mf

a tempo (dolce quieto)

p

Con anima

Fine

pp

mf

crescendo

ritard

D. S.

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To Miss Kathrine Kimball

MAZURKA IMPROMPTU

J. FRANK FRYSINGER

Op. 28

Maestoso

ff

rall.

Tempo di Mazurka M. M. ♩ = 126

pp

cresc.

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mf f dim. e rit.

molto rall. e dim. pp Fine Bruscamente f rit.

fa tempo senza rall. sfz Tempo I pp

cresc. mf f

dim. e rit. molto rall. e dim. pp Suavemente pp rit. pp a tempo

rit. a tempo cresc. f dim.

rit. pp a tempo rit. a tempo

rit. a tempo cresc. f dim. e rall. D. S.

MEADOW DANCE

FREDERICK A. WILLIAMS, Op. 1

Allegretto scherzando M. M. ♩. = 69

mf

rit.

a tempo

f

p

p

f

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HIDE AND SEEK

No. 2 FAIRY FINGERS

Con spirito M. M. ♩ = 108

ANTON STRELEZKI

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IRIS

INTERMEZZO

Secondo

PIERRE RENARD

Allegro con fuoco

f

Adagio

p

Valse lente M.M. ♩.= 54

cresc.

f

p rit.

p

poco rit.

nf a tempo

poco rit.

a tempo

Fine

p Lento espress

Poco animato

rit.

string.

rit.

p quieto

rit.

D.S.

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IRIS

INTERMEZZO

Allegro con fuoco

Primo

Adagio

PIERRE RENARD

f *p* *cresc.*

Valse lente M.M. ♩.= 54

f *p* *rit.* *p* *poco rit.*

mf *a tempo*

poco rit. *a tempo*

Fine *p Lento espress*

Poco animato

rit. *mf*

string.

tr *rit.* *p quieto* *rit.* *D.S.*

HUNGARIAN DANCE

UNGARISCH

Moderato M. M. ♩ = 48

Secondo

GÉZA HORVÁTH

Allegro con brio M. M. ♩ = 120

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HUNGARIAN DANCE

UNGARISCH

Primo

GÉZA HORVÁTH

Moderato M. M. ♩ = 48

Allegro con brio M. M. ♩ = 120

BEFORE THE WEDDING

DAS LETZTE RENDEZ-VOUS

ROCOCO-GAVOTTE

H. NECKE

Moderato M.M. ♩=108

mf p mf p mf rit. a tempo p leggiero

mf rit.

a tempo p

mf f Fine

mf

cresc. f

con espressione

mf

p mf p rit. a tempo

sf p mf rit. p

f mf p

sf mf

sf bassa marcato

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fff energico

1

2

D.C.

PEARL WALTZ

Moderato M M ♩.=54

E. MACKAY

Fine

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BALLET MIGNON

PAUL WACHS

Allegretto M. M. ♩=80

pleggieramente *stacc.* *sf* *sf*

ten.

Animato M. M. ♩= 112

mf *ten.*

f *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff* *sf* *p*

Tempo I.

psubito

ten. *molto rit.* *Fine*

mf senza rall.

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a) tr

mf p

tr

f animato

mf

f

mf

f

poco rall.

mf

mf p subito

tr

p

p leggiero

pp D. C.

a)

LA ZINGARA

Un poco vivo M. M. ♩.=72

R. THOMA, Op. 5

mf

f

mf

f

dolciss.

pp

Fine

p

marcato

mf

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pp

f

D.C.

LEGENDE

GABRIEL TISCHENDORF

Allegretto M.M. ♩ = 108

p

mp

mf

f

molto rit.

ps

atempo

p

mf

f

mp

rit.

ten.

a tempo

pp

fz

HABAÑERA

from "CARMEN"

G. BIZET

Transcription for Piano
GUSTAV LANGE

Intro.

Allegretto M.M. ♩ = 104

p decisc

cresc.

rit.

poco

mf

a tempo

piu f

f

poco

rit.

Allegretto M.M. ♩ = 104

p a tempo

piu f

f

mf

piu f

f

poco

rit.

p

f

p

f

last time to Coda ⊕ a tempo

cresc. rit. poco

Allegro con fuoco M.M. ♩ = 138

ODA

f a tempo

accelerando poco - a - poco

ff

piu f

D.S.

MARCH OF THE DWARFS

TROLDTOG

E. GRIEG, Op. 54, No.

Allegro moderato M.M. ♩ = 112

pp *staccato*

sempre pp *staccato*

una corda *staccato* *cresc. poco a poco*

tre corde

molto cresc. *ff*

dim. poco a poco

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p

dim.

una corda

1st time only

Last time only

pp

ff

Fine

p cantabile

p

p

p

D.C.

ROMANCE SANS PAROLES

HENRY TOLHURST

Andante con molto espressione M. M. ♩ = 66

VIOLIN

Piano

sul G

p

mf

cresc.

dim.

p tempo

f

rall.

p cantabile

slent.

p affret.

rit.

sul A

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To Edwin Arthur Kraft

MENUET

L. van BEETHOVEN
1770 - 1827

arr. by Edmund S. Ender

Allegretto M. M. ♩ = 80

Manual

Sw. Soft Reed 8ft.

Ch. Soft 8ft.

Pedal

Bourdon 16ft. to Ch.

add to Sw.

esp.

Fine

TRIO

Flute

Gt.

Flute

Ch.

Gt.

Gt. to ped.

off Gt. to ped.

Menuetto D. C. senza rep.

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'TWAS THE FRAGRANT SUMMER-TIME

Words and Music by
WILLIAM BEACH HAZELTON

Moderato

p *mf* *ff*

legato

p

'Twas the fra - grant sum - mer time, First sl

rit. *e dim.* *a tempo* *p* *mf*

laid her hand in mine, Ro - guish boy and ro - sy lass, Romp - ing in the mead - ow

dim. *e* *rit.*

mf *dim. e rit.*

grass, Hap - py hap - py were the hours, Spent a - mong the mead - ow flow'rs, Life to

f *dim.* *e* *rit.*

f *dim. e rit.*

me seem'd all sun - shine, with her hand clasp'd close in mine; 'Twas the fra - grant

dim. *più animato*

f *f* *dim.* *p*

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mf

sum - mer time, First she laid her hand in mine, That was ah, so long a-go,

mf *mf*

mf *f*

When she said she lov'd me so, Could I live a-gain those hours, pluck once more those

mf *f*

mf cresc. *dim.* *e* *rit.* *tempo primo*

mead - ow flow'rs, Ah! it would be bliss di - vine, hold-ing fast her hand in mine, Could I

mf *dim.* *e* *rit.*

mf *f*

live a - gain those hours, pluck once more those mead - ow flow'rs, Ah! it would be bliss di-

f

vine, with her hand close clasp'd in mine.

accel. *ten.* *8ten.*

ff *fz* *fffz*

marcato il basso

A LITTLE VILLAGE MAID

A. L. POWE

Giocoso

1. There was a lit - tle vil - lag
2. And so the maid grew ver - y

maid, tra la! A vil - lage maid tra la! A vil - lage lad at - ten - tion
sad, tra la! Grew ver - y sad tra la! But now, oh, dear she's ver - y

paid, tra la, A vil - lage lad tra la. Un - til one day she vex'd him
glad, tra la, She's ver - y glad tra la. She sings all day just like a

sore, And then he vow'd he'd come no more, He vow'd he'd come no
bird, 'Cause there's an - oth - er so I've heard, There's an - oth - er, So I've

more, tra - - - - - la, la, la! la!
heard, tra - - - - - la, la, la! la!

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Editor for June
MR. FREDERICK WOODMAN ROOT

[Mr. Frederick Woodman Root is a son of George Frederick Root, the composer of many popular songs of a past generation. The editor of the present Voice Department was born in Boston, June 13, 1846, and studied with his father, with B. C. Blodgett and with Dr. William Mason. He subsequently studied singing in Europe, 1869-70, and his exceptional musical training, together with his excellent voice training, have made his services as a teacher in great demand. He has published many important works on the study of singing.—EDITOR OF THE ETUDE.]

OBSERVATIONS ON VOICE STUDY IN EUROPE.

BY FREDERIC WOODMAN ROOT.

In this article the writer is to relate some personal experiences, and could get on with less circumlocution if it were permitted to use, frankly, the pronoun, first person, singular number—*I* came, *I* saw, *I* ——; we will not finish the quotation; for the *I* is already too egotistic for literary convention without suggesting Cæsar's boast. The direct and natural form of expression is sometimes regarded as an indecorous use of the spotlight. Let us, therefore, "do as the Romans do"—not Cæsar's countrymen, but the authors who gather under the aegis of THE ETUDE, and assume the transparent disguise of the editorial *we* alternating with the pretense of a third person singular; "we sang" (not a duet), "the writer," the "relator," "the scribe" (various aliases), and so express *ourself* with undoubted propriety.

Recently in looking through a twenty years accumulation of papers and documents of more or less interest, we found an old note book in which were memoranda made during the years 1893-4 while sojourning in Europe for the purpose of making observations of musical education in general, and voice matters in particular.

It was thought that some of these memoranda would be interesting to the readers of this department, partly because of the suggestions therein contained, and partly as giving some data by which to estimate the progress of voice teaching in the last twenty years; some ideas that were not generally received then have become the commonplaces of to-day.

WITH A GERMAN VOICE SPECIALIST.

Let us begin with Herr H., the most successful and popular teacher that we found in one of the large German cities. His rule was to give pupils three hour lessons a week, and to spend most of the time upon a very narrow but important range of technical work. This was nasal resonance, which he taught by having pupils hold a rather stiff upper lip and a sense of compression of the nostrils while producing tone (*die Spannung*). In this connection the syllables *ne* and *nay* were used principally, but also *nah, no* and *noo*.

Herr H. held that pupils should be taught with E and A (English) first, and said that when they begin to use other vowels they do it badly at first; "they are like ducks; they waddle with *ah* but they swim with *E*."

This teacher considered deep full tone as a fault, saying that the thinner sound has better carrying quality. Yet he made large use of *ü* (umlaut), saying that it would deepen tones on high notes. He advocated showing the teeth while producing tone even with *oo*, at least as a temporary expedient. After about twenty minutes of vowel work at lessons with thin semi-nasal tone he would exercise the pupil for a while on Concone vocalises and then perhaps go over the same ground again, sometimes adding some work with a song, and several times stopping for five minutes or so of relaxation. He paid no attention to method of breathing except to warn against raising the shoulders or making a noise. The course with male or female voices was about the same so far as we had opportunity to observe.

While singing words the instructions were to "push one vowel after another on the same level." This teacher's own voice was quite resonant; but all vowel elements had an obscure sound, and many of them were distinctly nasal. His pupils generally sang well and most of them had excellent high tones. He remarked that the German taste is for covered tone and the Italian for the open quality, adding, however, that the Italian leadership in singing is acknowledged in Germany.

There is much in the foregoing that suggests comment; but "that is another story."

VOCAL IDEAS FROM AN ITALIAN SOURCE.

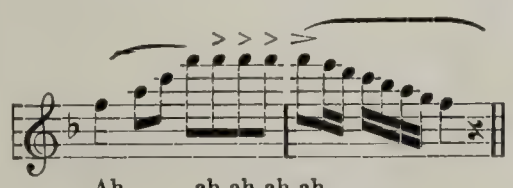
Signor G. in one of the musical centers of Italy occupied a high official position and was the teacher of some artists of eminence. He exercised pupils with runs almost entirely, no sustained notes, and made exclusive use of "ah" for this practice. He said that one should not show the teeth in vocalizing but should keep them covered. Neither did he sanction sensation of tone high in the head, saying that it makes the voice too sombre. He would have the pupil "fill the mouth full of vibrations" and feel the voice not behind the bridge of the nose but in and about the ears. In explaining this he pointed to the cheek bones. Breathing was to be with the diaphragm, though in showing how, Signor G. raised his shoulders. He advocated covered tone in the upper voice and used the term "mixed voice" in connection with tones of the male voice at about G (fourth space, bass clef). He advocated putting force into the voice in practicing and quoted Signor Marchese to that effect. Nearly all the pupils had a marked tremolo; and our impression was of voices being driven into place rather than being "built." This teacher did not approve of the modern Italian songs by composers like Tosti and Denza; he used the old classics of the Pergolese and Scarlatti period in addition to work with modern opera.

Signor I., pupils, eight of whom we heard, did not use the far forward tone that we associate with Italian singing; indeed some of them showed quite sombre tones in the lower voice. But they sang well and with even voices.

His exercises were scales and runs, but we heard no hint of how the voice or the breath was to be used in doing them. These pupils of Signor L. had loose breathy low notes; but their high notes were brilliant and good.

Signora F., a conservatory teacher, told us that she did very little explaining—that pupils would not understand; but there were no pauses in her work with each pupil at a lesson and the singing was good in the Italian style, with tremolo. This teacher used the Crescentini vocalizes with the vowel *ah*, also scale work. In seven lessons we did not hear her refer to breathing. The singing was with mouth sometimes widely open and sometimes nearly closed. The middle notes of these pupils, all ladies, were strengthened by carrying up something very like chest tones, which, however, the teacher said were not in that register. She seemed not to be particular about the first head tones which were sometimes hard like many of the German voices. Her work with operatic arias was closely analytical and effective. Her voice sounded worn and had some nasal twang in it; but it served to illustrate all points in agility and expression.

Signor V., a popular teacher, with at least one of the opera artists in his class, appeared to do more detailed work with voices. We heard in his studio some fine elastic mezza-voce exercises sung without external effort unless it were in a slightly forward position of the lower jaw. Signor V. used the early Lamperti exercises with *lah, lay, lee, lo, loo*, directing that the voice be up in the head and forward. He required pupils while singing vowel elements to hold the lips so as to show the teeth; this applied even to *oo*. We did not hear him speak of breathing or registers to any of his pupils; but there was some forcing of registers upward in the exercises. Some of his work struck us as rough. One young lady, working up to it with transpositions, sang this exercise at this pitch:



Ah,.....ah,ah,ah,ah.....

This performance, repeated several times, was accompanied with spasms of effort in the pharynx which hurt our feelings, whatever it may have done to the lady's voice. There was some beautifully rich and expressive singing by some of the pupils; but the trail of the tremolo was over them all.

The note book shows comments upon the work of several other vocalists in that Italian city, one of whom claimed to be especially loyal to the old Italian method, placing much emphasis on *old*.

She failed, however (as is always the case), to show any special points whereby the old might be distinguished from the new, or wherein it contributed anything remarkable to the sum of our knowledge of voice. Ideas and methods of practice were different in the days of old; but that does not seem to be what the claimants have in mind. The lady here referred to gave no thought to the high placing of tone in the nasal or frontal region; she said that the voice should be "back" rather than "front;" (she had a deep contralto voice). With her the management of the breath was the principal thing; and she described the method of it as holding at the waist and breathing above in the chest. She would use the consonant *l* and the vowel *ah* to begin with. The tongue should be held down, but, flexibly.

This lady had designs upon America; and knowing that visiting artists bid for the favor of concert audiences by including popular songs in their programs, she requested our assistance with some of these. Our recollection of the struggles which the Italian tongue had with the word "thatched" (in "Home, Sweet Home") remains an entertaining memory.

Another teacher, a lady, condemned the *appoggiare* of the voice in the chest, apparently meaning the chest register. She said that breath should come naturally but with contraction low in the abdomen. Hers was a splendidly resonant soprano voice, though she was dissatisfied with her ability at that time to "close" on her high tones. This did not mean to "cover" the tones; probably it meant what some of us term focus.

NOTES ON FRENCH TEACHERS.

The note book contains much that was jotted down in France; some of these notes follow:

Monsieur M., a teacher occupying an official position, employed a strong, decided stroke of the glottis in his tone work. He used all vowels *ah, o, a, e, oo* and *eu* (French) with single notes repeated and with runs. One exercise, an octave interval sung first loudly, then

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softly was given with instruction to keep the timbre the same for the soft as for the loud tone; and in all exercises with both men and women the teacher's main point was to manage the voice with effort low, the effort to descend as pitch ascends. No chin motion was allowed and no wrinkling of the brows. Monsieur M. made considerable use of vocalises having them sung with syllables.

The work of Messieurs A., T. and D. of the Conservatoire is briefly commented upon in these memoranda. The pupils sang mostly scenes from operas; and in those lessons which we were permitted to observe very little was said about tone and technical points. Injunctions to cover the tone (*voix fermée*) were sometimes given, also, which may have been the same idea, to put the tones higher in the head. These teachers were concerning themselves only with "finishing" work and used such resources as the pupils had, with little correction of these. Some of the method was inferior; shouting tones, breathy tones and lapses from pitch—But—and this was the most evident and striking point, the pupils were all being held to an inflexible ideal of attainment and were treated with much severity if they fell short. The case of one young tenor appealed to our sympathies. He was singing fairly well an aria from *Mignon* but in one place he did not satisfy the teacher who made him repeat the passage a half-dozen times under a fusilade of sharp criticism and threats to bar him from the "concours" for which he had been working long and anxiously. The fault may have been in the rhythm of an unfamiliar passage for it was not a glaring one and had quite escaped our ear; yet as the young man made his last desperate attempt to remedy the defect, the professor dropped his head in his hands and ejaculated, *"Ah! quelle misère!"*

Naturally, pupils treated in that way would see the advisability of preparing their lessons carefully!

Signor D.-S. gave much importance to the shading of vowel sounds and has since published a book to develop the idea. The vowel element *ah,* for instance, properly changes its color or shade with each successive note of the scale. The *timbre* differs between two contiguous notes; and even when these were struck on the piano Signor D.-S. perceived a difference which was like two shades of a vowel. He taught varying length of the sound-tube and showed different positions of larynx and lips for this purpose. He would have the tones of the scale grow more sombre as they ascend. The tongue should be moderately depressed; and the edges of the tongue should touch the lower teeth. The palate should rise for tone but not too much; it should be higher for the upper voice. The tone should all be in the front of the face where the resonance cavities are. He would have the different timbres of the voice effected more with the mouth than with the larynx. He enjoined against forcing with the breath and talked about letting the column of air strike the epiglottis.

As to breathing, this venerable teacher was very emphatic and interesting. In inspiration he required a little elevation of the chest and directed that the breath be retained there. A slight drawing in at the waist is necessitated by this. He directed to sing with a sense of retaining or drawing back the breath. Taking breath should be almost unconscious. He even said to this effect: "While singing, and the breath becomes nearly exhausted, it is sometimes possible to renew the breath by a change of bodily attitude without inhaling, in the ordinary sense. There is a philosophy in this which throws light on the breathing question. But "that is another story;" we are concerned here with the note book.

If it were in order to discuss the points brought up in this report we should linger a long time over Monsieur G. who, while mostly engaged in teaching grand opera, had a keen interest in, and some peculiar knowledge of voice culture gained from the celebrated Del Sarte of whose method of work he told us much. We hear less of the Del Sarte philosophy now than formerly. But it is the work of a master mind which saw through superficialities to central truths. This philosophy as applied to gesture and general physical culture is accessible in a number of published works. Monsieur G. had a considerable mass of manuscript notes taken during his tutelage under Del Sarte. But no exposition of this teaching as applied to singing has come out. Perhaps the reason of this and also of the subsidence of the Del Sarte vogue is that his philosophy, undoubtedly true fundamental, searching, requires a degree of practical interpretation which the master himself, a very unpractical man never gave it. Even with his own voice he was unsuccessful, for this failed him while he was yet comparatively young.

Signor Manuel Garcia knew Del Sarte and said that he sang with great expression. He told us this anecdote regarding him. He had sung before King Louis Phillipe and the king while complimenting him on his work expressed regret that he should sing when he had so bad a cold. It was not a cold, however, the voice was habitually veiled. He was more successful with pupils than with himself; among these were Sontag Rachael and Macready.

SINGING MASTERS IN ENGLAND.

As we have just alluded to Manuel Garcia we will not attempt to veil his personality with initials as we transcribe some notes concerning him. That which struck the present writer most forcibly in interviews with this ninety-year-old singing teacher who had for three-quarters of a century known intimately all the greatest singers of the world was this: one who really understands the voice finds that the culture of it is a very simple matter; slow it may be, but so far as the physical organization is concerned, a matter of definite and certain procedure.

Signor Garcia did not employ the common but utterly unscientific term "tone-placing," and had no use for the talk of sensations of tone high in the head. He explained his position by saying that all tone is made at the glottis and then comes out of the mouth. Sensation of tone is an effect; he preferred to deal with causes.

He would not allow gripping or tension for the sake of breath management except as a passage requires tense muscles to give it effect. He described the process of inhalation as a little swelling out of the abdomen, then a rounding out of the ribs and then—(as the upper chest coöperates?)—a slight drawing in of the abdomen. Economize the breath as it is used, by controlling the muscles employed in drawing it into the lungs. Regarding registers, he assigned to them the boundaries that are now generally accepted for chest, medium and head. He did not like those terms but said they would suffice. (His first published work gave chest up to A and medium up to F). He would never direct to raise or lower larynx or palate; when he wanted those things he asked for clear or sombre expression, or told the pupil to round the tone. Then the actions took place of themselves. Signor Garcia believed that the process of tone-production should be divested of all ideas but those pertaining solely to lungs larynx and pharynx (and mouth—th

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sound-tube?). He said "study nature and avoid theories except where a lot of facts combine."

As to whether the voice was a wind or stringed instrument he simply played the scale with his lips, regulating their vibration as does the cornet player, assisting the operation by holding the corners of the mouth with his fingers thus shortening the vibrating length of the lips; this to illustrate the action of the vocal cords.

The note book contains much more matter jotted down in England. Most of it was from the studio of a teacher whose doctrines have been amply exploited in this country; but it is a line of teaching which did not then and has not since commended itself to us.

The foregoing gives a very fair idea of European voice teaching twenty years ago; and we have seen no indications that it differs materially to-day. It is good conventional work under which many eminent singers have developed. If, among the cases cited, one method seems to contradict another we need not necessarily conclude that one is wrong. The needs of a pupil differ at different stages of his progress; and the treatment which follows a pupil through his course may properly vary to the extent of seeming contradiction. There is a place in vocal method for everything that has been set down in these notes. What the world of voice culture needs is the general recognition of some harmony and perspective in its view of the subject. It needs the science of pedagogy in the teaching of singing.

In the chatter of the studios this exercise or "method" is pronounced "wonderful," and that exercise or "method" is denounced as "ruinous;" whereas the two lines of work may be equally good and may be either "wonderful" or "ruinous" according as they are applied at the right or wrong time or to this or that individual. We have seldom or never found young teachers freshly returned from European study and beginning work here who did not seem to feel a glowing certainty that the one narrow line of exercise or "method" which they have been taught would make a success of all voices.

Perhaps some day we can give such as these a more comprehensive view of the subject.

A LESSON AND A MORAL.

BY F. W. ROOT.

Is my voice worth cultivating?

Certainly it is. A clear, well modulated voice, with correct pronunciation is a tribute to civilization, and is worth working for.

But I don't care for that? I want to sing!

Well, speech, free from numerous faults, including the hard nasal twang of the letter "r" so common hereabouts, would be incidental to good voice culture, a valuable by-product of your efforts to sing well.

Then my voice is worth cultivating?

Assuredly. It is an item of education; of general intelligence and up-to-dateness to have some knowledge of vocalization.

But that is not enough. I want to make my voice pay me.

Then revise your question. Ask, "Am I worth cultivating for this purpose?"

Well, what's the answer?

Answer it yourself. Have you a quick ear for music and language? Have you an education that includes a sympathetic knowledge of imaginative literature? When Shakespeare says: "Phoebus 'gins to rise, his steeds to water," etc., do you know what he is talking about? Can you work with concentration and continuity, or are you likely to run from one to another in search of something novel and interesting?

Supposing you have sung somewhat in your own way, do you find that you are ever asked to sing because your voice gives genuine pleasure to someone? Have you moments of overmastering enthusiasm for anything more important than a costume? Have you generous, kindly impulses toward people most of the time? Are you something of a mimic? Is it easy for you to speak loudly upon occasion? Have you a sense of humor? Are you free from embarrassing self-consciousness and are not afraid to try anything reasonable? Are you vigorous?

Why don't you ask me how high I can sing, or how long I can hold a tone in one breath—something to do directly with singing?

Well, let's have it. How high can you sing?

I can reach B and C; and I have gone to D.

Good. Now sing this little song for me.

You'll have to play it with me.

It's very simple.

Some days I can read music pretty well, but I am not sure.

What key is it in?

I don't know. Do you have to learn all that sort of thing?

It's considered an advantage.

I have a friend who don't know anything about those things but who can sing any quantity of operatic music.

No drudgery necessary, eh?

I think she sings a lot better than the soprano in our choir. You see she's been to Europe.

Ah! That accounts for it.

My friend thinks my voice could be trained to go higher than hers.

How high can your church soprano sing?

I never heard her sing higher than A.

Would she be able to read this song?

I don't know. I suppose so. I don't care for her very much. I like opera singers better.

They can sing higher, can't they?

Yes. And people go crazy over their high notes.

And you hope to make people crazy some day, too?

Well, do you think I can?

How do you answer that list of questions I gave you just now?

But I don't see what they have to do with it—most of them.

Just so. Now you say your friend can sing higher than the church soprano and that you will be able to sing higher yet?

That's what I have been told.

Then logic is fairly forcing you into the profession of singing?

You think it will pay me?

How can it be otherwise. The church soprano is paid and you are to be two removes above her in that excellence which pleases the public.

Thank you so much. And don't you think it would be better for me to go to Europe for study?

I think you would be more likely to get the kind of training you want in Europe than in America.

Oh, I'm so glad to hear it. They said you would tell me the truth. Good-bye.

Good-bye. (*Business of stifling conscience.*)

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Department for Organists

Editor for June, DR. ORLANDO A. MANSFIELD

[Dr. Mansfield was born at Horningsham, Wiltshire, England, November 28, 1863. He had a few lessons in organ playing from Dr. Turpin, a well-known English organist, but is largely self-taught. He attained the diploma of Associate of the Royal College of organists at the age of eighteen, and subsequently gained the diploma of a Fellow in the same institution. He is also a Doctor of Music of Toronto University, a Fellow of the American Guild of Organists, and has several other academic distinctions. For many years he was organist at an important church in Torquay, England, but he has recently come to this country to act as professor of music at a fine educational institution in Pennsylvania.—EDITOR OF THE ETUDE.]

SUBSTITUTES FOR ORGAN PRACTICE.

To many earnest organ students resident in thinly populated districts, or far removed from any large residential or industrial centre, facilities for organ practice are so difficult to obtain that the study of the instrument may often be described as the pursuit of knowledge under difficulties. And this not always because good teachers are unprocurable, but much more often because suitable instruments for practice are not available. Practice on church organs is often unobtainable; and, if permitted, is often impossible, either on account of the distance of the instrument from the student's residence or on account of the low temperature of the building during the winter months. Under such circumstances the student has three courses open to him. Provided he possess sufficient means and space, he can install, or cause to be installed, an organ in his own house. Failing this counsel of perfection he must resort to a reed organ or to a pedal piano.

THE PEDAL PIANO.

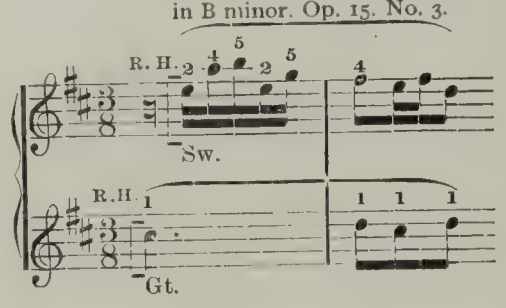
The pedal piano assists in the formation of a better manual touch and technic, is less monotonous in tone, requires no blower or blowing apparatus, and is comparatively inexpensive, as the pedal action can be attached to any piano already in the student's possession. I am glad to see from advertisements in this and other musical journals that pedal attachments to pianos are becoming popular in America. In England they are very largely used. The late Dr. A. L. Peace, the successor to W. T. Best at St. George's Hall, Liverpool, possessed several pedal pianos, and did almost all his private organ practice upon them, including his preparation for those magnificent recitals of which he generally gave two every week.

Some firms are now producing two manual pianos with pedals, and finding a market for such instruments. Generally the pedals are arranged to pull down the piano keys in the octave below, thus giving the effect of a 16 feet tone. Dr. Peace had his pedal attachment so constructed as to pull down the key struck *and* its octave below, thus securing 8 feet and 16 feet tone at one stroke. When not in use, or not further required, the pedals can be put out of operation by the movement of a spring or of a rod. They can then be removed entirely, or, being now rigid, the feet of the performer can rest upon them, and the piano can then be used as an ordinary instrument. The action of these pedals is either tracker action or a combination of tracker and pneumatic actions. The addition of pedals does not disfigure or injure the piano in any way.

ADVANTAGES OF THE PEDAL PIANO.

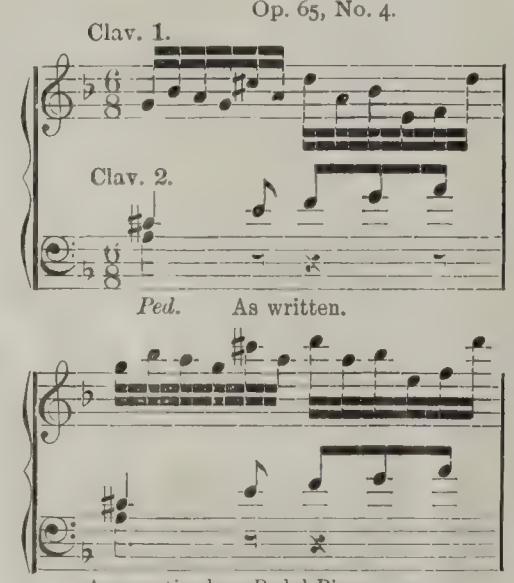
Apart from the simplicity, inexpensiveness, durability and comeliness of these pedal attachments, a pedal piano not only provides the student with the means for accent and expression on both manuals and pedals, but the piano touch prevents him from adopting that excessive use of substitutional fingering (*i. e.*, changing fingers on a key without repeating it), which so effectually cripples a student's execution, preventing him from rendering advanced organ music at a rapid tempo, and causing his best efforts in organ playing to sound "muddy" and indistinct. As Dr. Eaglefield Hull remarks, "The practice of finger substitution should only come after the simple fingering has been thoroughly set by the practice of scales, etc. . . . There is but little to be said for it, as most hymn tunes and chants can be quite smoothly played with very little (if any) finger changing, and this by players with hands of no unusual span." Passages such as the following:

Ex. 1. GUILMANT.—Cantilène Pastorale, in B minor. Op. 15. No. 3.



which necessitate the simultaneous playing of two manuals with the fingers of the same hand cannot well be studied on a piano or any one-manual instrument. But passages in which the hands are supposed to cross on different keyboards can generally be practiced on a pedal piano or reed organ by playing the upper part an octave higher

Ex. 2. MENDELSSOHN.—Sonata in B♭, Op. 65, No. 4.

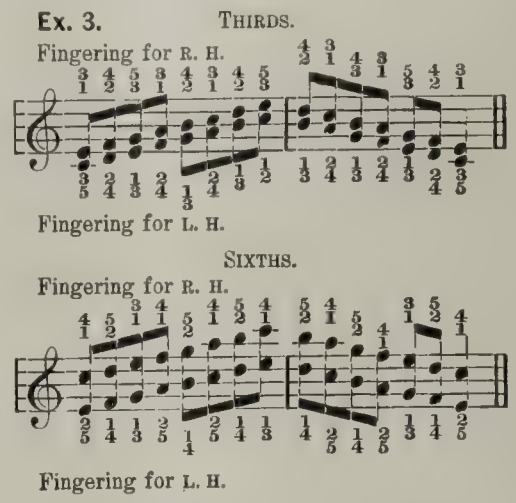


As practiced on Pedal Piano.

or by otherwise rearranging the pitch for the time being.

The reed organ has the great advantage of sustained tone as a practice substitute for the pipe organ. This, however, soon palls, and is more than counterbalanced by the imperfect balance of tone between the treble and bass of most reed instruments, and the almost total absence of "touch" so characteristic of the same. The latter defect tends to the employment of excessive finger substitution and defective finger action. To remedy the former I would suggest to students the practice of scales in double 3rds and double 6ths, employing no finger substitution whatever, but adopting the orthodox pianoforte fingering. *e. g.*,

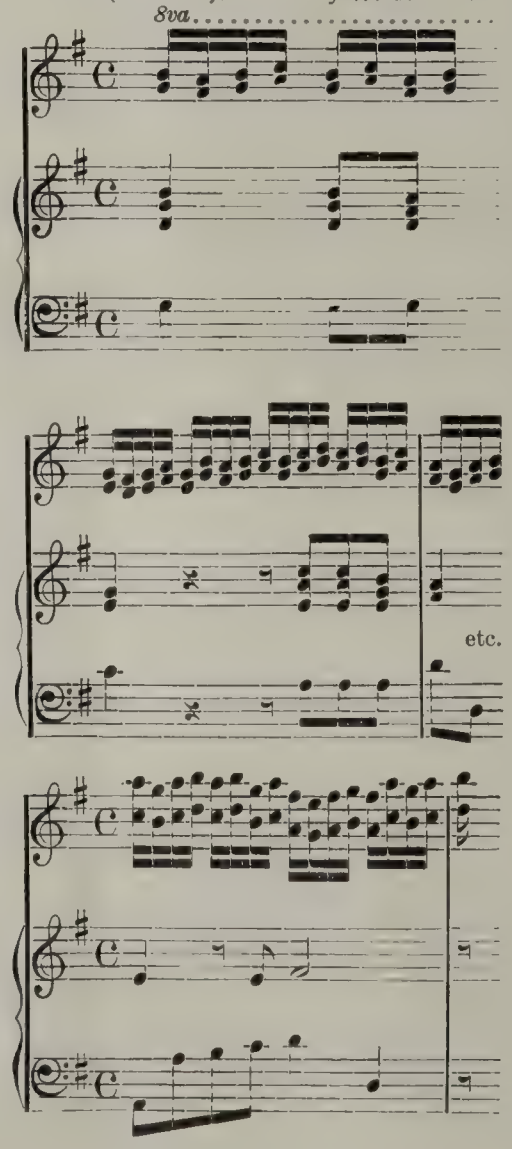
Ex. 3. THIRDS.



This turning of the longer fingers over the shorter ones is, as I am often reminding my pianoforte and organ pupils, one of the survivals of the old harpsichord and clavichord fingering in which the thumb was rarely used but (the keyboards of that time being higher than now) was allowed to hang down below the level of the keyboard, the fingers being placed flatter on the keys than at present, the ball of the finger rather than the tip being the part engaged in striking. Here are two passages exemplifying the value of a knowledge of this method of scale fingering:—

Ex. 4.

HANDEL.—Chorus, "For Unto Us" (*Messiah*). Arr'd by W. T. Best.





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The slow movement of Mendelssohn's Second Sonata will afford another example.

In regard to adequate and correct finger action, without which all organ playing will be dull and lifeless, the student working on a reed organ should be careful to keep the fingers lifted at a sufficient distance from the keys, so that the latter are struck rather than pressed —a touch which he will find of the greatest possible value when playing on organs with tracker action. Neither pianoforte nor organ keys were made to be hit, beaten, thumped or banged. It is equally certain that they were not constructed to be squeezed or pressed. And if, in addition to the foregoing advice, the student be careful to raise the hand from the wrist at the end of phrases or at detached notes or chords, and to practice scales, etc., with finger and wrist *staccato*, he will not be likely to suffer technically from having to practice on a reed organ, at least in so far as the manual parts are concerned. Many of these instruments are now fitted with pedals, and if these be of correct compass and scale, and the instrument be provided with a hand or electric blower so that the performer can have the free use of both feet, the reed organ, although a poor master, can be made to act the part of a wonderfully useful servant!

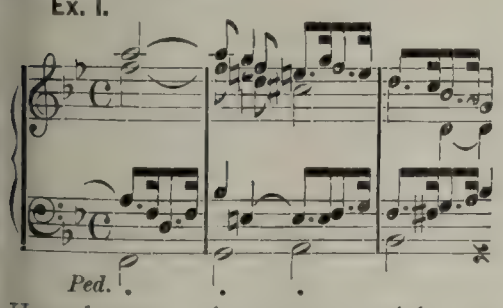
THE STACCATO PEDAL IN MENDELSSOHN'S ORGAN SONATAS.

BY ORLANDO A. MANSFIELD.

ALTHOUGH the *staccato* pedal, representing the *pizzicato* of the orchestral double bass, is found in only three places in the whole of Mendelssohn's Organ Sonatas, these examples must be estimated, in regard to their importance, by their position rather than by their frequency, and by the fact that they have been more frequently and extensively imitated than any other feature of Mendelssohnian pedal treatment. Their introduction into these Sonatas shows that Mendelssohn did not regard the *staccato* as foreign to the genius of the "king of instruments;" but that, with his almost unerring taste and judgment, he seized upon the pedal *staccato* as one of the most characteristic features of organ playing, and made no hesitation in introducing it into works which have come to be regarded, as Dr. Peace, the late organist of St. George's Hall, Liverpool, expressed it, as "marking an epoch in the history of organ music," and "laying the foundation of the modern school of organ playing."

Mendelssohn's first employment of the pedal *staccato* is to be found at the end of the second subject of the first movement of the Fourth Sonata, a passage which also illustrates his affection for pedal scale passages:—

Ex. 1.

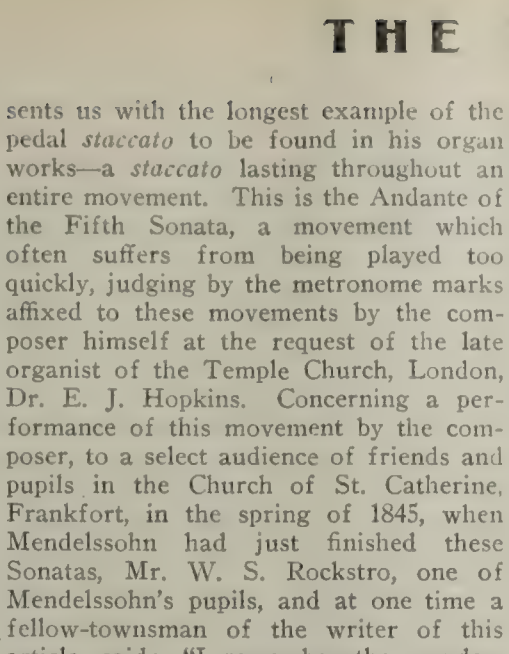


Here, however, the *staccato* pedal notes are of such considerable duration that they may be regarded as an instance of disconnected rather than of *staccato* pedal treatment. But the effect against the *legato* of the manuals is very fine, especially if rendered with heavy pedal stops and reeds.

Then, as if to atone for this fragmentary treatment, Mendelssohn next presents us with the longest example of the pedal *staccato* to be found in his organ works—a *staccato* lasting throughout an entire movement. This is the Andante of the Fifth Sonata, a movement which often suffers from being played too quickly, judging by the metronome marks affixed to these movements by the composer himself at the request of the late organist of the Temple Church, London, Dr. E. J. Hopkins. Concerning a performance of this movement by the composer, to a select audience of friends and pupils in the Church of St. Catherine, Frankfort, in the spring of 1845, when Mendelssohn had just finished these Sonatas, Mr. W. S. Rockstro, one of Mendelssohn's pupils, and at one time a fellow-townsman of the writer of this article, said: "I remember the wonderfully delicate *staccato* of the pedal eights which the composer played upon a single 8 ft. stop, with all the crispness of Dragonetti's most highly finished *pizzicato*." But as Mendelssohn has left no special direction for the employment of an 8 ft. stop only in this movement; and as, in the Preface to his Sonatas, he distinctly says, "I desire everywhere, even in pianissimo, 8 ft. and 16 ft. together," it is doubtful whether the expression "8 ft." in Mr. Rockstro's statement should not read 16 ft., presumably coupled to the principal manual or combined with 8 ft. pedal stops also. Further, the double bass of Dragonetti was an instrument of 16 ft. and not of 8 ft. tone.

Passing from the somewhat vexed question of rendering to the more certain facts of analysis, we note that the pedal part of the Andante con moto consists, as a whole, of broken chords and octaves:—

Ex. 2.

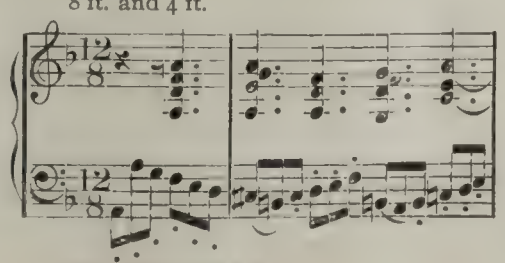


In the second subject of the movement the pedal action is more continuous, thus forming a free counterpoint of the second species or order—three notes to one. The Coda is ushered in by two bars of *staccato* pedal solo; the latter part of the Coda being, really, a pedal solo of broken chord figures below a series of syncopated and sustained octaves in the manuals, the whole terminating with a "pathetic" cadence of *legato* chords.

Mendelssohn's third and final employment of the pedal *staccato* is found in the second variation of the Sixth Sonata. Here the *legato* and *staccato* are combined, the pedal part forming, against the harmonized version of the Choral in the manuals, another free counterpoint of the second species—three notes to one:—

Ex. 3.

8 ft. and 4 ft.



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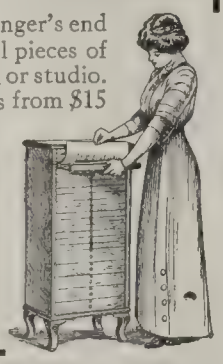
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It is curious that both these extended examples of the pedal *staccato* should be in compound time—6-8 and 12-8. In his last example the composer has indicated his desired registering—a departure from his usual employment of the letters *f, p,* etc. The pedal counterpoint continues for half a measure after the cessation of the manuals, when, as Dr. C. W. Pearce expresses it, "it dies out on the lower tonic." Thus it will be seen that from start to finish Mendelssohn's treatment of the pedal *staccato* only furnishes additional confirmation of the statement made by Mr. W. F. Chorley to the effect that in his works there are "no hurried pages, no flagrant platitudes thrust in to do emergency work;" that Mendelssohn's music was "the best he could make;" and that "its high finish is only equaled by the evenness of its quality."

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IN the past few years there has been a remarkable increase in the number of pipe organs installed in the churches of this country, and the United Presbyterian has not fallen behind other denominations in the matter of providing the best of all instruments for church use. This quick growth in the numbers of organs has called forth an equivalent number of players, some of whom have not had time to study the resources or the literature of the instrument. It has also brought into prominence a feature of the church service which has hitherto been slighted or omitted, the organ voluntary. Many people are now hearing organ music, and forming rightly or wrongly, ideas of what constitutes church organ music. Some of these ideas have led to the present remarks.

The line of demarcation between sacred and secular music is in many cases hard to draw. If the rhythm is that of the waltz or quick march in 6-8 time, there is no difficulty in assigning the composition to its secular place. If the rhythm is not of a frankly secular type, even a skilled musician might easily err in assigning a composition to a sacred or secular source. And even then the lapse of years may have altered the associations of melodies to a remarkable extent. Hans Leo Hassler's love song of 1601 became the typical German chorale in later years, and since Bach's use of the melody in the *St. Matthew Passion,* of 1729, we know no finer setting for *O Sacred Head, now wounded.* The melody from Dr. Arne's opera *Artaxerxes* of 1762, adapted by the Presbyterian minister, Ralph Harrison, is now the well-known tune *Arlington.* Many similar instances might be quoted to prove how easily a melody may proceed from a secular origin to churchly associations.

THE MODERN REPERTOIRE.

But laying all precedents and possibilities aside, there is no necessity, in these days, for the organist to draw upon secular sources for his church music. The modern organ repertoire is so large and richly varied that compositions of every sort and degree of difficulty are available for the church service, and there is probably only one class of composition which the American organist would wish enlarged for the enrichment of the organ's part of the service. Our German friends have hundreds of so-called choral preludes. These are organ compositions based on the melodies of the German chorales, not in the sense of variations, but with the melody used as the foundation for a serious and properly developed composition. The finest specimens of this type are those by Johann Sebastian Bach, but there were many before his day, and the list is still growing. Unfortunately our American congregations are not familiar with these chorale melodies, and so the compositions do not have the intimate appeal which they make to German audiences. So far the American and English organ literature of this type is not very extensive. When it is fully developed our organists will be in the same enviable position that the Germans have occupied for many years.

But it is only in this respect that there is any shortage of compositions for church use. There are thousands and thousands of organ voluntaries available for the church, of all degrees of difficulty, for any one who cares to investigate the subject. The problem is how to select and how to appreciate the proper music for the church service. This is, of course, the organist's duty, and any one who undertakes to play an organ in church should make it a business to investigate the best music with a view to presenting it at the proper season.

THE ATTITUDE OF THE CONGREGATION.

Probably the greatest difficulty to overcome, when the organist is prepared to give proper service, is the attitude of the congregation. Unfortunately it is possible for the organ to present sweetly melodious compositions to excellent advantage, and often the taste of congregations is sadly misled in thinking that such pieces are the chief representatives of the organ literature, and those best adapted for the church service. It should be understood that if organ music is to be an integral part of the service it should have as definite a part in the general impression made on the congregation as the Scriptures, the preaching, or the congregational singing. Most ministers and churches are careful to have these elements properly attended to, but some who are not open to objection on this point seem to think that the main business of the organist is to provide music which could not be regarded as otherwise than a pleasant diversion. There are many beautiful and popular melodies, such as Mendelssohn's *Spring Song,* Dvorak's *Humoresque,* and others of similar character to which one could not make objection at a popular concert even if they were played on the organ. But one can scarcely look to these for a spiritual uplift in the church service, and it is hard to imagine just what sort of sermon or Scripture selections such compositions should accompany.

MUSIC MUST BE INTERESTING.

This is not intended as an argument in favor of dry church music. Music does not have to be dry, uninteresting, involved or complex in order to be good, but it certainly does not have to be sentimental or simply ear-pleasing in order to earn its place in the church service.

If we are then to decide what music should be used for organ voluntaries in the church service we should start first with that which is as free as possible from secular associations, that which is based, if possible, on the themes associated with the church (chorale prelude type), and lastly, that which in sentiment and expression is in harmony with the dignity of the other factors of the service.

CHARLES N. BOYD, in the *United Presbyterian.*

THE little finger should never strike with its side. It should always be held in its normally curved condition, and straighten at the stroke only on such occasions when its own force proves insufficient and requires the assistance of the wrist and arm muscles.—JOSEF HOFMANN.

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Department for Violinists

Edited by ROBERT BRAINE

VIOLIN TRILLS.

A WELL executed trill is one of the most charming embellishments of violin playing. Given a good violin with a clear, singing tone, and the violin trill calls to mind the warbling of birds or the liquid tones of the flute.

The requisite for a good trill is its perfect evenness. Many students mistake the nature of a trill. They seem possessed of the idea that all that is required is a certoin spasmodic fluttering of the finger on the string, as fast as it can possibly be done. Their trills make one think of the Irishman's directions for making a trill on the slide trombone. Pat said that all that was required for this feat was to blow as hard as you can and shake your left foot as hard and fast as possible, and there is your trill. An irregular, uneven trill does not sound fast nor difficult, nor does it convey the idea of skill. It is simply of no effect whatever, and had better be left out.

The mark *Tr.* above a note, which indicates the trill, is really musical shorthand. It is used to save the trouble of writing out the trill in notes, which would take up much space, and be more confusing to the eye than the simple sign of the trill. It calls for a certain definite number of notes, to be executed with the utmost possible regularity and precision. The finger executing the trill must fall with strength and elasticity on the string. Perfect trills require finger technic of a high order, and a vast amount of work must be done to achieve this technic.

THE KREUTZER TRILL EXERCISES.

The great importance which was attached to the development of the trill by Kreutzer, the author of the famous *Forty Caprices* for the violin, the most indispensable set of studies ever written for the violin, is proved by the large proportion of the studies devoted to the trill. Etudes Nos. 14, 15, 16, 17, 18, 19, 20 and 21 are solely devoted to developing the trill, Etude No. 38 has trilled notes with accompanying notes, and we find a number of double trills in Etude No. 39. Besides these special trill exercises, the other etudes contain many trills.

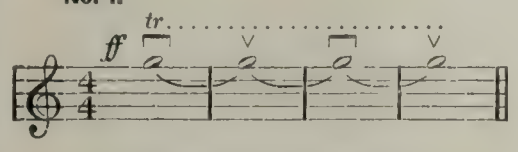
These Kreutzer studies are the best and most complete trill exercises in the literature of the violin, as they have never been surpassed for developing technic for trills. The latest editions of Kreutzer give many different examples for practicing the trills. The fourteenth study, for instance, is practiced in four ways, the trills first being practiced with five notes, then six, then seven, and then eight. Two of the examples have the trills commencing on the principal note and two on the auxiliary. These studies must be practiced slowly at first with the utmost smoothness and evenness, the tempo afterwards being increased. No violinist should rest until he has thoroughly mastered all these trill exercises.

In playing a very fast trill the finger, of course, cannot be raised too high, as there is not time. It is elasticity and evenness of stroke which counts in making a rapid trill.

In a very long trill lasting through several measures pupils seeing the notes tied together, often think that they should play the entire passage with one stroke of the bow.

This is not necessary, as the bow can be changed as often as desired, for instance, on every note as I have indicated by the up and down bow signs in the example given below. It is very easy to change the bow in making a trill without the change being heard. The trill can be made to sound a "mile long" if the fingering and the changing of the bow are done neatly.

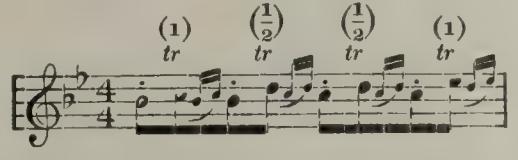
No. 1.



INTONATION IN TRILLS.

Violinists and singers are very much given to executing trills out of tune. Many violin students who play sustained notes in excellent tune are often apt to play their trills atrociously out of tune without noticing it. They do not seem to hear a lapse in intonation in a trill which they would notice in a moment in a long note. The mistake is also frequently made of trilling a half tone interval instead of a full tone or *vice versa.* For this reason it will be found an excellent idea to have the pupil go through the trill exercise he is practicing, and mark above the trill whether it is a half or a full tone trill, as in the following example:

No. 2.



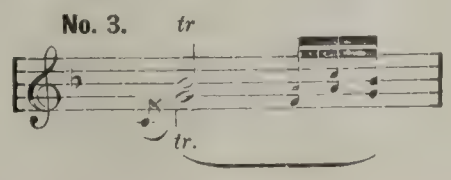
Thus from C to D we trill a whole tone, from D to E flat a half tone, from E flat to F a whole tone, etc. Going through an exercise and marking it in this manner will make a pupil think, and when he is practicing, the figures marked above the trills—preferably with a colored pencil—will remind him of the proper in tonation.

FAKE TRILLS.

Some violinists and students in making trills try to help the action of the trilling finger along by a motion of the hand similar to that employed in making the vibrato. Some will even make trills by holding one finger tightly against another, and make the trill entirely with the "vibrato" motion of the hand, without any finger action at all. These are very bad habits, and should be rigorously avoided.

The double trill is extremely difficult, since it is very hard to make both fingers fall on the strings exactly together, and doubly difficult to trill both notes perfectly in tune. The following is an example of a double trill from Kreutzer:

No. 3.



It is difficult to make a trill with the little finger, and violinists mostly avoid using this finger for a trill wherever possible, by shifting to another position, where another finger can be used. Still, as it is impossible to use any but a fourth finger trill in playing certain passages, it is wise to develop the little finger by appropriate exercises so that it can be used where necessary.

In writing of trills, Spohr, the famous violinist, says among other things: "The beats must be equal, so that neither of the two sounds of which the trill consists is heard more than the other. In regard to the quickness of the trill, the following rules are adopted: In the *allegro,* and generally in musical pieces of a spirited character, the trill is quicker and more powerful than in the *adagio,* and in the soft and expressive *cantabile.* In the *adagio* and in trills serving to embellish the melody, it often has a good effect to begin the trill slowly and gradually increase in rapidity. This trill may either be united with a crescendo or a decrescendo. A trill must never begin quick and terminate slow. The beats of the trill with the half tone are usually taken a little slower than with a whole tone, as the ear cannot so easily catch the rapid change with the small interval, as with the large one; likewise trills on the lower strings (as they vibrate slower) must not be beaten so quick as on the A and E strings. The tones of the after-beat or turn have the same rapidity as the trill and even in the shortest trill must be distinctly heard.

CARL BERGONZI.

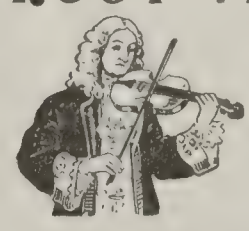
Owing to the fact that the great advance in price in the past few years of the violins of Stradivarius and Guarnerius, the two greatest makers of Cremona, has placed them beyond the reach of any but wealthy amateurs, collectors, and the most eminent professionals, the violins of other Cremona makers which are little inferior to the two greatest, are now being much sought after. Such a maker was Carlo Bergonzi, known as the best pupil of Stradivarius. Good specimens of Bergonzi's work could occasionally have been bought twenty years ago for less than $1,000. At the present day the same violins would command thousands. Bergonzi's period was from 1715 to 1750, in Cremona, the little Italian town which is immortal in musical history from having been the greatest seat of the violin making industry the world has ever known. Bergonzi's violins are somewhat rare, for he did not make a great number during his life time. His violins are of a flat model similar to those of Stradivarius. The workmanship is artistic in the extreme. His varnish ranges in different specimens through different shades of brown, to brilliant orange red. The tone of his violins is superb and greatly resembles the Stradivarius tone. As a concert violin a Bergonzi compares well with a Stradivarius, although the best Bergonzis are not the equal of the best Strads. Bergonzi's are constantly advancing in price, and violinists and collectors are always on the outlook for good specimens.

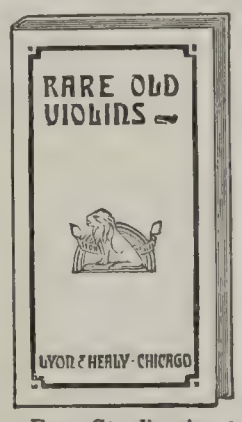
STRING QUARTET PRACTICE.

Violin students should not neglect to take advantage of string quartet practice, if it can possibly be obtained. The string quartet is the highest form of music, and a weekly practice on the quartets of Haydn, Beethoven and Mozart, and other great classical and modern writers for the quartet, will prove of the greatest advantage to the student in developing his taste and making him musical. It is comparatively easy to organize a string quartet in a large city, but the difficulty in smaller cities is to find a good viola and 'cello

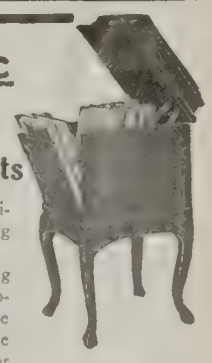
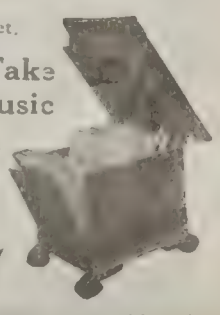
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players. The first and second violins can always be found, and a violin player who can also play a viola is usually available. Good 'cello players are scarce, since for some unaccountable reason, the study of this beautiful instrument is much neglected in our country. If no viola and 'cello are obtainable the next best thing is to try and interest two violin players in taking up the study of these instruments. The technic of the viola is similar to the violin, and about all a violin player has to learn is to read in the viola clef. The 'cello offers greater difficulty, still there are great points of similarity between the technic of the 'cello and that of the violin, so that a violinist with a good ear and a natural talent for playing string instruments can soon advance enough to enable him to play easy quartets. As he advances more difficult works can be taken up for study.

Some of the easier quartets by Haydn are not very difficult, and are charming compositions. A collection of 83 string quartets by Haydn can be obtained in the Edition Peters. In the same edition is also found Fifteen Celebrated Quartets by Haydn, selected from the larger collection. For the beginning very elementary quartets can be obtained, the 'cello parts to which are extremely easy, and can be attempted after a few months practice by a violin player who has taken up the study of the 'cello. The more difficult classical and modern quartets, of course, require 'cello playing of a high order, and require a professional 'cellist to do them justice. Even with somewhat indifferent viola and 'cello playing, a quartet becomes possible, and much educational value may be derived from it, even if it does not reach a point where proficiency sufficient for public performance is arrived at.

"DON'TS" FOR THE PUPIL.

EVERY pupil of the violin who is really in earnest naturally wishes to get as much out of his instruction as possible, whether he pays small prices or big for his lessons. Few pupils realize that if one pupil learns twice as much in a given time as another, he is really getting his lessons for half price compared with the other student. Hardly two students in a violin class advance at the same rate—so they are all paying different prices for the amount of proficiency they gain, although each is paying at the same rate per hour. If violin pupils will reflect a little they will see that the more pleasant relations which exist between pupil and teacher, the more they will get out of their lessons. A few suggestions in the "Don't" form may give the pupil some ideas on how to get the most out of his lessons.

Don't come invariably a quarter of an hour late to the lesson during the teacher's "rush" hours. Nothing irritates a teacher more than a tardy pupil, and an irritated teacher cannot give a good lesson.

Don't ask your teacher to furnish you a violin to play on during the lesson to save yourself the trouble of carrying your own instrument. Besides, the teacher ought to see the pupil's violin once or twice a week, at least during the earlier stages of study, to see that the bridge is perpendicular, the strings in good condition, and the instrument in proper playing shape generally

Don't keep the teacher waiting for his tuition. The laborer is "worthy of his hire," and it is only human nature for the teacher to give more consideration to the prompt paying pupil.

Don't miss lessons, especially if you do not expect to pay for the missed lessons. Nothing irritates a teacher more than to get a lot of excuses about "not having been able to practice," "forgot all about my lesson," "had company," "it was raining too hard," etc. Irregular pupils cannot expect the teacher to take much interest in them.

Don't bring a piece back at the next lesson after the teacher has given it to you, and ask to have another piece assigned because "you do not like that one." Your teacher is supposed to know what is best for you, and if you have no confidence in him you had better hunt up another teacher in whom you have perfect confidence.

Don't ask your teacher for pieces far beyond your ability. If your teacher weakly accedes to your wishes, your progress will be retarded.

Don't hesitate to ask questions in regard to things in your lesson which you do not understand. Keep a notebook in which to jot down things to ask your teacher.

Don't stay in the studio talking to the teacher, if you happen to be the last pupil, and you see he is anxious to get at other work. Be there on time, and leave on time.

Don't promptly forget all the advice your teacher has given you during the lesson hour. On the way home, and after you reach home, try and remember everything he has said. It is a good idea to write down all the suggestions he has made, and look at the list every day. The teacher gives the best that is in him to the pupil who shows that he is wide-awake and follows instructions.

Don't neglect having repairs made when the teacher finds that your violin and bow need them. If the pupil will not interest himself to the extent of keeping his instrument in proper condition he must not complain if his teacher loses interest in him.

Don't spend all your time learning your pieces, and bring the exercises half or a quarter learned to the lesson hour. This always vexes the teacher, and he will be justified if he stops giving you pieces and compels you to practice exercises alone.

Don't expect your violin teacher to give you a theory and harmony lesson as well in the course of a half-hour violin lesson. You should study theory and harmony in addition to your violin instruction.

Don't forget that "to him who hath shall be given," and that the earnest, painstaking, enthusiastic pupil will get many extra favors from the teacher in the way of longer lessons, invitations to hear special rehearsals, concerts, etc., which it may be in the power of the teacher to extend to a few favored pupils who show by their industry that they will appreciate them.

Don't show irritation and bad temper when the teacher compels you to repeat a wrongly-played passage again and again. The teacher sometimes becomes disgusted, and will let you play it your own way, thus retarding your progress. Always be patient and try to do your best in the lesson hour.

Don't be constantly changing teachers, and running after every new teacher you hear of. A rolling stone gathers no moss in studying music.

Don't persist in ignoring your teachers' directions as to the proper manner of holding the violin, the correct position of the body, arms, etc. Nothing makes the teacher want to show you the door more than a habitual slouchy, awkward, ungainly position. Be at all times alert, wideawake and attentive to position.

"No man ever became extremely wicked all at once," said the Roman Juvenal. May we add that no one ever became a full-fledged artist all at once!

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ANSWERS TO VIOLIN CORRESPONDENTS.

H. H.—The passages you send are not hords but artificial harmonics. The econd finger is placed firmly on the E tring and held there. The fourth finger s then extended and placed lightly on he E string, without pressing it on the ingerboard. The effect of this is to produce the note G two octaves above the irst G above the staff. If your fingers re very short you could produce this armonic more comfortably by using the rst and fourth fingers instead of the econd and fourth. If you cannot produce the right note at first, run the fourth nger to and fro along the string until ou find the exact point where the harionic will "speak"

G. H. L.—For studies in double harionics you could not do better than study he last three pages of Sevcik's *School f Violin Technics*, Part IV. In these iree pages we find scales in double harionics in thirds, sixths and octaves, and lso alternations of harmonics with stops f regular pitch. Double harmonics are xceedingly difficult, and also very reacherous, and an immense amount of ractice is necessary to master them, so iat one will feel safe in attempting them i public. I have heard more than one reat violinist slip up on some of the rtificial double harmonics in Paganini's *Witches' Dance.*

T. R. J.—Many arrangements of *Faust* an be secured for violin and piano. If our technic is limited and you have not layed beyond the first five positions, the *antasia from Faust* by Singelee might rove what you want. The arrangement v Alard is considerably more difficult, nd is a quite effective concert solo for dvanced pupils. If you are a finished iolinist you will find two splendid arngements in the *Nouvelle Fantaisie sur aust*, by Sarasate, and the *Faust Fantsia*, by Wieniawski. It is difficult to ay which of these superb works is the ore beautiful, but the Wieniawski arngement being more difficult technically, played oftener by great violinists.

F. R. S.—I do not think the fact that our violin has a lion's head in place of scroll adds to its value, in fact the pposite is true. The best violinists and olin collectors fight shy of violins with rved heads of lions, birds, griffins, man beings, etc. They also care little r violins with fancy inlaying in ivory nd mother of pearl, and different varies of wood, or with pictures on the ck. The great masters occasionally ade a violin with a carved head or ith a little inlaying, but it is probable at these violins were made to the spel order of patrons, and not because e master wished to make them that way. iolinists often have these carved heads wed off such violins, and regular scrolls it in their place.

L. G.—Your violin repairer is wrong telling you that your valuable bow, hich had the tip broken off, cannot be paired so that it will hold. One of y best bows was broken in the same anner over twenty years ago. It was paired in a very clever manner by licing it into the stick of a new tip, hich was cut off another bow, and so atly was the work done that it is most impossible to see where the break curred. It has never given way and ems as strong as the original bow. The cret of repairing such a break is not try and put the broken tip back on the stick but to use a new tip with three or four inches of the stick, to join the broken stick to.

H. O. K.—The *Andante Religioso*, by Thomé, is an effective violin solo for church use. No very great technic is required to play it, but the bowing and tone must be good.

Few writers of violin music in recent years have leaped so rapidly into popular favor with both amateurs and professionals as has Franz Drdla, the Hungarian violinist and composer. The new composer writes short pieces suitable for encore or for one of a group of pieces. Among his compositions for the violin are the *Souvenir, Fantasie, Polichinelle, Guitarre* and *Waltz Serenade*. Of these the *Souvenir* and the *Serenade* are the most popular and have been played by some of the best known artists. Drdla's compositions are characterized by melodies of haunting sweetness, developed in modern style, and well calculated to impress an audience with a single hearing.

THE SUPERIORITY OF OLD ITALIAN VIOLINS.

E. Van der Straeten, a well-known European authority on string instruments gives his opinion as to the causes of the superiority of the old Italian masterpieces as follows, and it might be stated that his opinion coincides very closely with those held by a large number of violin authorities:

"The tone quality of instruments when new cannot be expected to equal that of old Italian masterpieces. That quality of tone is resultant from a combination of (1) carefully selected wood; (2) good workmanship; (3) perfect proportions in a good model; (4) a suitable varnish upon the instrument; (5) used by good artists for about a century.

While the conditions 1 to 4 may still be produced by some rare artists, yet their instruments will not be able to compare with that beauty of *timbre*, that power combined with sweetness and softness which we admire in the older masters.

That quality is the result of a physical evolution in the molecules of the wood. Certain air waves have a determining influence in the physical construction of most matters. By holding an iron rod from South to North, and hammering against one end for a certain length of time, that iron becomes magnetic as a consequence of certain waves which run through it by concussion with the hammer.

The sound waves produced inside a stringed instrument set every part of its body vibrating, and these vibrations must in course of time affect all the molecules of the wood in such a manner that they respond more readily to their action, and thereby influence the quality of the tone.

Now, in the above conditions for the production of a good instrument, the necessity of being played upon for a long period of time was qualified by restricting its use to that of a "good" artist.

We know that the correct pitch of a tone is determined by a certain number of vibrations. When a note is played out of tune that number is greater if it is taken sharp, and less if the note be flat.

If we accept the theory that the vibration of the sound waves influences the disposition of the molecules in the wood, it becomes evident that the *number* of the vibrations must have a determining influence upon the formation of the tone, and that the correct number given to each note will improve its quality, whereas an incorrect number will have a detrimental effect. This theory is borne out by several absolute facts."



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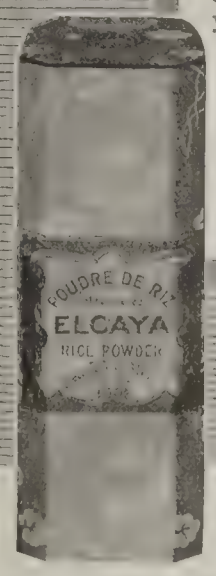
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Department for Children

Edited by Miss Jo-Shipley Watson

THE SUMMER MUSIC MAKERS.

DEAR EVERYBODY:—

Here we are 'round to June again, right on the very edge of our holiday—what a glorious three months, free from school and all the grind of "exams" and lessons—after all, is it so glorious to loaf about and idle away the summer months completely—well, for my part, I believe we are much happier when we map out a little work for ourselves and then work a little at it.

And now for those who pack up for an outing don't forget to put in some music, yes, indeed—music goes along with everything connected with your vacation, with jaunts in the woods, with fishing and dancing and visiting.

Have you ever noticed the way people cluster about the piano when some one is singing or playing, especially in hotels on rainy, cloudy days when there is nothing much to do, the one who plays or sings is always in demand, always sought out, if she goes off for a day she is missed and "wondered" about. Usually there is just one who can furnish this pleasure, the one who has studied and memorized things, the one who is willing. Now can't you be number two this summer, ready to play or sing when asked? This is very good practice, you know; for of all the things in music, ease in public playing is most to be desired, and every one of us needs to seize all the opportunities we can get.

If it is no more than playing for some dear old ladies who like the tunes we laugh at, play! Make your music speak for you this summer, and it will take its message into many widely scattered homes, and your name and face will be recalled long after others have been forgotten—why?—simply because music is a language all can understand, and you are its privileged interpreter, so please don't abuse that privilege by saying, "Oh, I can't."

For the dear stay-at-homes, we have the cool mornings for practice. Summer, you must remember, is the very harvest time for us, then we have the long evenings to play the things we have memorized; there is no better time to bring forgotten or "laid aside" pieces back to our memory, for twilight time is music's own time. The joy of rediscovering our old pieces cannot be measured out to us in dollars—and the joy we may bring to some tired neighbor is also beyond price; so some time this summer when the heat and bustle of the day is over try to muse with your music. I'm quite sure we do not do this often enough.

Then, if you wish something very summery this summer, why not make a study of all the sea music you can find? The ocean, "rolling in foaming billows," has been the inspiration of many composers. Of the early writers, Purcell and Handel had much to say about the sea; Mendelssohn and Wagner wrote of it; Weber and Rubinstein made music about it, and no one has written more expressively of the sea than our own American composer, Edward MacDowell, in his group of *Sea Pictures*.

From the sea we can turn to the barcarolles, the one called *June*, by Tschaikowsky; Mendelssohn's barcarolles are easy to play and to understand, and the one by Rubinstein (ETUDE, Jan., 1913) is excellent practice.

From barcarolles we might go on to the various pieces about the brooks; some of the easier ones are *Babbling Brook* (Grade III) Wilson G. Smith; *The Brook's Lullaby* (Grade II, four hands) Seeboeck; *Brook Song* (Grade III) Stephen Heller; *Crossing the Ferry* (Grade I) Read, so we might go from brook songs to mill songs, and to songs about the lakes and the water sprites, for there is an almost endless array of water pieces.

Of all things, my dear stay-at-homes, don't fall into a habit of mussy playing, just because its "so hot" or because "teacher's away." There is one thought you might keep in mind; I think about it a good deal myself, and I know it works, too—play as though you were making a record for a talking machine. You know that the relentless little record accentuates every wrong note, every blur and slip and mistake. One must be so accurate! The moment a mistake is made the manager rings a bell and all must be begun from the beginning, and I wonder when we play a piece "straight through" how many times the manager would ring that bell for us? Think about it, and then try it yourself.

Here's hoping that beautiful music will be your companion all summer long.

Your loving
AUNTIE MARSH.

BEETHOVEN'S EROICA.

THE third symphony in E flat, Op. 55, is called the *Eroica* (Heroic). The French Ambassador living at Vienna at that time (1798) must have suggested to Beethoven the writing of this celebrated symphony, for just then all Europe was ringing with the military successes of Napoleon Bonaparte. It was therefore very natural for General Bernadotte, the Ambassador, to have the greatest living composer write a symphony in honor of the greatest living general. Kreutzer, the violinist to whom Beethoven dedicated one of his violin sonatas, brought about the meeting, and Beethoven, who was truly impressed by the genius of Napoleon, evidently considered it an honor to emulate the greatness of the French commander.

The original title page bore this simple and impressive inscription, "Bonaparte. Louis van Beethoven;" but guess what happened to it! Beethoven in a passion tore off the title page and stamped it under his feet when Napoleon proclaimed himself Emperor of France. "So this one, too, is nothing more than an ordinary man," he cried. "Now he will crush under his feet all human rights to pander to his ambition only."

Napoleon's glory had disappeared in Beethoven's estimation, and the symphony was published under the following title, *"Symphony, Eroica, composed to celebrate the memory of a great man."* It was dedicated to Prince Lobkowitz, who bought the score and had the work performed at his house in December, 1803.

It is also related that the work, which is exceedingly long, was given three times in one evening by the Prince's private orchestra, to satisfy the enthusiasm of Prince Louis Ferdinand of Prussia.

Beethoven directed it publicly in April, 1805, at the Theatre an der Wien. He realized the great length of the work, and in his notes suggests that it be put near the commencement of the program. At its first public performance some wit cried out from the gallery, "I'd give a kreutzer if it were over."

Wagner said that "The title 'Heroic' is to be taken in its broadest sense, and by no means as applying simply to a military hero." In the first movement he sees "an expression of all the most ambitious, youthful and active emotions of a richly endowed nature." In the following movement *Marche Funèbre,* which is probably the most wonderful example of its kind, Wagner speaks of it as "the tragic catastrophe." In the Scherzo he saw the picture of a "lovable, cheerful man who in health and happiness passes through Nature's valleys, smiling at her flowery fields and making the forest resound with his hunting horn."

As with so many new works, the "Eroica," after the first performance, drew forth anything but favorable comments, one critic describes it as "a daring fantasia of unendurable length and extreme difficulty."

Whatever the first impression may have been the *Eroica* marked a new road for Beethoven, one which he kept to the end, its composition was a turning point in music making. Some one has said that "Beethoven speaks a language no one has spoken before; yet it seems as though he were speaking of matters long familiar." He made music a mode of thought, he talks to us through this medium so that we understand him perfectly. He of all the musicians speaks most clearly; beside him, Bach seems a little too formal and scholastic, Haydn and even our beloved Mozart, rather too thin; Mendelssohn sounds too elegant, Schumann seems obscure and hard to understand and to play, and Wagner, whom we have worshiped, is far too extravagant. No matter how far we stray along the paths of musicland we return to the unfailing source of true greatness, to Beethoven, who has gazed the deepest into the great unknown.

"MY BEST 'RECIPE' FOR PRACTICE."

OPEN one piano, cut out instruction book; add memory, with fingers and wrists well relaxed; dash in perception and stir in good will.

Sift ideas thoroughly and brush over with intelligence; toss in two relaxed forearms and beat in enough determination to make a good stiff hour. Place a cube of approbation upon your work, garnish with loving care and serve to your best friends.

SOME MUSIC ILLS.

MUSIC, like plants, is heir to many ills. There are ills which come from the inside, as lack of preparation, wrong thoughts, habits and general mental negligence; then there are the damages created from without, as self-consciousness when some one is listening, or fear of criticism. The inside ills are more impossible of cure; outside ones may be checked by knowing thoroughly what you know.

Prevention is far better than cure, and is best accomplished home. Beyond all else important is the ability to get on and over and beyond a difficulty without wasting unnecessary hours, days and sometimes months practice on it. This comes from a good grip of "I will," for nothing is impossible—others have done it, why can't you? Have a few simple rules to go by, boiled down something like this:

Keep my wits sharp.
Don't fumble.
Avoid speed.
Thorough work is necessary.
Don't slight anything.

A SCHUBERT OUTLINE.

He was born at Vienna one hundred a nineteen years ago last January 31st.

He had many brothers and siste eighteen in all.

His father was a school teacher.

He studied piano, violin and singing

He entered a training school at the a of eleven.

He played in the orchestra. A ki friend gave him music paper for his co posing, because he was too poor to b any.

He taught school for three years a hated it.

He found time to write more than fo hundred compositions.

His father gave him a piano when was seventeen years old.

He became music teacher in the fami of Count Esterhazy when he was twent one. It is said that he fell in love wi the young Countess Caroline; but that not our affair.

A song of his was sung in public f the first time when he was twenty-tv years old—Vogl, the tenor, must ha sung it, as he was a friend and cor panion of young Schubert.

A hundred of his songs were publish when he was thirty years old. Son brought a good price, but others we worth only the price of a breakfast less.

He played his great song, the *Erl Kin* on a comb in order to shock the pompo opera singers who called upon him.

He saw Beethoven lying on his deat bed, and was one of the torch bearers the funeral.

He said, "My music is the product my genius and my poverty, and th which I have written in my greatest di tress is what the world seems to like t best."

He gave his first and only conce when he was thirty-one years old.

He was too poor to go away for h health.

He walked to Eisenstadt to see Haydn house and came back very ill.

He died of typhoid fever when he w thirty-one years old.

He was buried near Beethoven in t Central Cemetery at Vienna.

He left no will, and about twelve do lars was all he had in money.

Fame was slow to come to him ev after his death.

"His pencil was dipped in moonbeam and in the flame of the sun."

THE DAY OF THE MINUET.

CERTAIN dances go with certain time Could any one imagine our day witho its trots and glides? Still there was day when people moved leisurely and e joyed slowness, it was the day of t minuet.

Minuets came into fashion when t romantic chivalry of the Middle Ag went, out; when men and women beg to consider manners and to cultiva grace. Then the minuet with its varyi steps became fashionable. Its histo began with the composer Lully in Fran and ended with Beethoven in German

It was the golden age in France, wh art, literature, even life itself, was liv by rule. In the minuet every little m tion was prescribed by custom, so it b came the dance of kings, deliberate, fo mal and correct. Who could imagine king of the seventeenth century hurr ing through the mazes of our dance In the minuet the movements were d signed for little sallies of wit, snatch of conversation and compliments betwe bows, then again there were long cou trains to manage and very high hee to stand upon; no one could think dancing madly in trains and long sword so it is easy to see why there is not

natural movement in the minuet and why there were so many rules to learn. Twenty-five pages were written upon the first curtesy alone; long hours were devoted to its practice, and for that reason it can not inspire young people of today in its complicated forms, though we often see children going through the minuet since the great revival of dancing. In the old day it took three months of hard study to learn the great minuet of the court.

From the time of Lully, composers have loved to use the minuet. Bach has given us some very remarkable ones and Handel delighted to finish the overtures of his operas and oratorios with a minuet. Haydn and Mozart used it in their sonatas to replace the slow movement.

Beethoven transformed it into a scherzo; the time became quicker and the rhythm more varied. This change has had its effect upon modern composition. Since Beethoven the minuet has been less employed, and the scherzo has taken its place.

The historic importance of the minuet is then evident for unlike the other ancient dances, it has not become obsolete, but continues to hold its place in the symphony and other large instrumental works, though in a slightly altered character.

The following minuets will be of interest to all piano students:

MINUET, from Op. 31, No. 3, *Beethoven.*

MINUET, from Sonata, Op. 49, No. 2, *Beethoven.*

MINUET, from Symphony in E flat (duet), *Mozart.*

MINUET, from Don Juan, *Mozart.*

MINUET, Op. 46, No. 22, *Stephen Heller.*

THE OUT-OF-DOOR MUSIC ROOM.

WE have selected a shady corner of the garden under the snowballs for our music room this summer.

It is quite a cosy corner, where ants solemnly climb the peach twigs and where birds call furiously to each other. We carry out our chairs and technic tables, our metronome and books, and there we study during the first warm days.

Teacher has made us home-made disks that we use in our scale building; they are plain on one side and have sharps and flats, double sharps and double flats on the other.

Each one of us has a set of disks and the scales are as clear as summer air. All we have to do is to place the disks on our stenciled keyboards, in the right order, of course, and move them round in a circle of fifths or fourths as we choose. Sometimes we go round in the circle of flats and sometimes in sharps; the combined circle of sharps and flats is the easiest by far.

If you don't happen to know about these circles you can read them up in any harmony book or find them in some back number of THE ETUDE.

LEARNING THE TETRACHORDS.

I think the tetrachords are learned very quickly this way. I'll explain how we do it: Build the C scale with the plain white disks, then say, out loud, too, for we always remember a thing better after we say it: "The dominant (V) of C will become the tonic (I) of G." All we do is to throw away our first four disks and place them in the right order (D, E, F sharp, G) in order to complete our new scale of G.

The tetrachord is made up of four tones set two whole tones and one half tone apart as: C—D—EF and G—A—BC. These two tetrachords placed together with a whole tone between will make your C major scale. All the other major scales may be made in a similar way if you know your accidentals.

If you don't happen to have a stenciled keyboard, send for a keyboard chart, and if you don't know how to make disks, use checkers or gun wads.

We have played several scale games on our tables and the hardest one we call "Taking the Degree." Perhaps you know the tones of every scale are numbered like this:

I—II—III—IV—V—VI—VII—VIII (or I).

It is necessary to know the scales inside out and upside down if you don't want to get beaten. When we fail in our degree we pay a forfeit and sometimes we have to do hard tasks; for example, playing an étude backward, or memorizing a piece with our eyes shut, or with left hand alone. Sometimes our punishment is so severe that we girls are glad to learn the scales instead.

The game goes like this: The leader says: "What is VII (the leading tone) of D flat? What is III in F sharp? What is V (the dominant) in E?"

BUILDING TRIADS.

Then we build triads and seventh chords, we write out our scales and intervals in a music note book, and another thing we do is try to think tunes.

You know Beethoven, Mendelssohn, Schubert and many other composers received their inspiration out-of-doors, so teacher has taught us to listen to things; but she say's it's with the inner ear that we must write, and Marie's inner ear has heard a waltz in C. Of course it's just a plain waltz, but it's Marie's own work.

I've tried to do a musical setting to *Ride a-cock Horse.* Ruth won't tell what she has written. We think it's a canon or fugue because she has made such a mess of her music paper, and Johanna says she always feels things in chords, so I suppose hers will be an organ prelude.

HELPING THE COMPOSER.

"Oh, mother," Edith cried, as she bounded up the steps, "I want to tell you all about my new piece; teacher said I mustn't look at it as just notes and nothing else—but I am to imagine a landscape in my very most inside mind and then try to help the composer make it beautiful. Teacher said 'We'll call it a musicscape,' and then she showed me the silver stream of melody that flows over the cool firm stones of harmony; you know, mother, in that new Schumann piece of mine.

"'Look down into its silver face,' she said, 'and see what you can find in the cool shallows below.' And then she said, 'Here in this passage we have a peep through the trees. There is the village church; why, we can almost catch the chimes of the bells! It must be evening—I know the sky is gray streaked with long pink bands. It's a beautiful musicscape, just the kind Schumann loved to paint into music.'

"Doesn't that sound funny, mother, 'paint into music'?"

"Nell, dear, I think 'paint into music' is a most fortunate expression. These Schumann pieces (album for the young) are little paintings quite as perfect as long sonatas and concertos; they are truthful little musicscapes with silver threads of melody shining all through them, and how splendid, Edith, dear, that you are permitted to help make them beautiful."

Edith gave her mother a kiss and said, "I really never thought of helping the composer before—but I'll try."

A MERELY physical technic is not difficult to acquire, neither is it desirable excepting in so far as it is kept subordinate to and serves the musical and the poetic.—DR. WILLIAM MASON.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

On Sale Returns and Settlement of Accounts.

About the time this issue of THE ETUDE is received all our patrons will have received a statement of their entire yearly account. The regular account for the music actually purchased is, of course, due and payable. With regard to the return and settlement for the ON SALE we herewith give some simple directions:

(1) Return prepaid all ON SALE music unused and not desired; a credit memorandum for the value will be sent with a statement showing the correct balance due us. *Place the name and address of the sender on every package returned.*

(2) Small packages of ON SALE music should be returned by mail, larger packages by express, still larger packages in a wooden box by freight. The mail rate is 2 oz. for one cent, limit of weight 4 lbs. per package. Express prepaid printed matter rate is 2 oz. for one cent, no limit of weight, but limited by the amount of the charge, as in returning a package of a certain size from a certain distance the printed matter rate becomes more expensive than the regular rate. The express agent will furnish this information. Parcel Post rates *cannot* be used in shipping music by mail. *Always put the name and address of the sender on the outside of every package returned.*

(3) Use the gummed label which is enclosed with the statement, no matter by what method the returns are sent, and always write the name and address of the sender in the space provided on that gummed label.

(4) ON SALE music received from us during the past season and of such a character as to be usable for the next season's work, may be retained under conditions arranged by special correspondence. This plan is done to save expense of transportation.

(5) Music that has been specially ordered and correctly filled is not to be returned, although mistakes are cheerfully rectified. Do not return music that is soiled or used in any way whatsoever.

(6) A credit for the return of music cannot be allowed unless the name and address of the sender is on the outside of every package returned to us.

Summer Mail Orders.

The mail order business of the Theodore Presser Co. goes on with little diminution during the summer months; almost as many people seem to want music supplies then as in the months more particularly devoted to teaching; in fact, there are a great many teachers who have larger music classes in summer than at any other time. Owing to our well-known facilities for supplying all sorts of teachers' needs, a vast amount of summer business is turned over to us and we are, consequently, in very close touch with the teaching and studying public. Our staff of trained and experienced workers remains practically intact all summer, even after making allowance for the usual vacations; this is only possible where an establishment maintains a large and permanent force of capable employees. So we take pleasure in soliciting orders for supplies for summer work with the full confidence that we shall be well able to take the best of care of all orders and to fill them promptly. Teachers should not overlook the fact that the ON SALE PLAN is at their service no less now than in the fall or winter. Regular patrons scarcely need this reminder, but the young teacher who starts her first class in summer should avail herself of the advantages of our



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system of supplying whatever is necessary or useful in her work. We cordially invite correspondence on this subject.

Will You Teach Next Fall? One of the troublesome details incidental to the beginning of the teaching season is the getting together of the probably necessary teaching material—studies, pieces, etc., with which to start pupils, particularly the new ones. It is hardly possible for most teachers to know in advance just how many pieces or in what grades should be on hand, but one may usually base calculations on past experience and it is an easy matter to make up an order during the summer for a supply larger or smaller than was required for the past season. Orders for fall supplies sent to us during the summer or for delivery before August 15th, will be handled with particular care and will be shipped in combination with others to a nearby common point, then forwarded to the customer at a very small expense for transportation. The saving on transportation is in itself of small consequence compared with the advantages incidental to having the music on hand in time to put it in order ready for the pupils' use. No teacher should compel a beginner to wait until the necessary instruction book or set of studies is ordered. Much of the student's enthusiasm depends upon an immediate equipment with which to begin study and practice—yet thousands of really good teachers fail to foresee the inconveniences due to unpreparedness along these lines and they and their pupils are compelled to wait for music because a belated order is one of hundreds with which the music supply house is deluged just as school work begins. Under these circumstances delays are sure to follow and equally sure to cause loss of time and money. So we urge all teachers to prepare early for their fall work by placing ON SALE music supply orders during vacation with instructions to make shipment in time for delivery before actual teaching begins. Such an order need not embrace a full season's requirements, although it is far better to get a little too much rather than much too little. After the classes are organized and the ground is clear it is easy enough to obtain supplementary "ON SALE" supplies, but by all means let every teacher start with a liberal allowance of music and have it *in the studio* before the pupils arrive. We are sure that every teacher who in past seasons has followed our advice in this regard has had many reasons for being grateful for the suggestion. Further details cheerfully furnished by correspondence.

Summer New Music. During the next three or four months this house will send out to those teachers who desire them possibly 2 packages of new music ON SALE. This can be either piano, or vocal, or both. If we receive the demand we can include a package of pipe organ, violin or octavo music. A post card request mentioning the classes desired will be all that is necessary to bring this small supply of new music.

Sonatinas for the Pianoforte, by Lichner. This volume of pleasing sonatinas by this popular author will be added to the Presser Collection during the present month. The collection will include all that this writer has written in this particular line. These pieces make the best stepping stones to the more serious classics of Beethoven, Haydn and Mozart.

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Teacher's Certificate, 11 x 8½ inches Price, 5c

As a convenience to our patrons we have one choice design of medal made in both gold or silver, Roman finish of gold; both of substantial weight, of the usual engraving, at a price of $4.00 net, postpaid, for the gold, and $3.00 for the silver. We have only this one design and do not make any others. It is, however, the best value for the money it is possible to get.

Our blank program forms are used extensively at small concerts, recitals, etc. We manufacture two forms, each a four-page folder on thick, good quality of white paper, the title page in two colors; one title reads "Concert Given by" and the other "Recital by the Pupils of." The two inner pages are blank, upon which may be written in ink, printed, or mimeographed the program list. We do not do this inserting, but sell the blank forms because they have a small advertisement of THE ETUDE on the fourth page, at the low price of 50 cents per 100; sample on application.

Concentrated Technic, by A. F. Lejeal. This unique work is now about ready, but we will continue the special offer during the present month. This will be the last month, however, in which the work may be purchased at the reduced rate. This work is designed by the author to supplement the technical studies previously completed and to conserve, round out and preserve the flexibility of the fingers and wrist. The exercises are metrical and in canon form. The head as well as the hands is kept active. The author is a staunch technician and has used these exercises for many years in his own teaching. They are not intended for beginners, but are what the name indicates, concentrated technic. Almost every phase of advance technic may be found in this little volume. We are glad to print this work which is of an entirely fresh and practical character.

Our special advance price is but 20 cents, postpaid.

Photogravure—Her First Lesson. The picture used on the title page of the April issue of THE ETUDE has been prepared in the best of photogravure printing, heavy paper, photo brown color, and is sold at the same price as the balance of the set of photogravures—25 cents each; hand colored, 75 cents each.

Chaminade Album. We have in preparation to be added to the Presser Collection a volume of compositions by Madame Cecil Chaminade. This volume will contain all the most popular pieces of this French woman composer, including The Serenade, Air de Ballet, Scarf Dance, Lisonjera (The Flatterer) and many others. A volume like this should be in the library of every pianist.

For introductory purposes we are offering copies of the new volume at the special advance price of 20 cents.

Easier Compositions of Beethoven. We are adding this popular volume to the Presser Collection. This is one of the standard volumes of music that are used in education generally. The volume contains three sonatas, two sets of variations, all the Bagatelles of Op. 33 and one of the Rondos Op. 51; the most interesting collection of the lighter works of Beethoven. These may be taken up by anyone who has finished the Sonatina Album of Köhler. It is often not advisable to take the pupil through the entire volume, but there is so much precious material in the 70 pages that it is almost a waste of riches. Almost any one of the pieces will pay for the volume. A thorough study of the First Rondo will more than pay a pupil for the entire volume, and some of the Bagatelles in this volume are charming. We have used the Cotta Edition for this and it is the only edition in which the Cotta plates are found. This volume of the easier compositions of Beethoven we consider the best on the market.

The advance price will be 20 cents, postpaid.

Vaccai Method of Italian Singing. During the summer months this popular work will be added to the Presser Collection. Vaccai's Practical Method of Italian singing is possibly used more in schools and colleges than any other voice method. Our edition will be revised and modernized, but none of the essential portions of the work will be altered. We expect to have the work ready for delivery for the fall teaching. The usual advance price will apply to this work, which will be 20 cents, postpaid.

Writing Book for Musical Exercises and Rules in Dictation, Harmony and Theory, by Eugene F. Marks. Mark's Writing Book, made up of alternate pages ruled for music and letter writing, has been published for two seasons. The idea of this book is so practical and has been found of such value to a large number of our patrons that we have issued a new revised edition. We believe that the present success can be greatly increased, as it is a book of such great convenience. We have made the size larger, it is now 8½ x 9½ inches in size; the music pages contain 8 staves of extra large size, the lines wide apart; every other page is ruled for writing. The "Practical Hints in Music Writing" are still included in the book and the greatest change is that the retail price has been reduced from 25 cents to 15 cents. We would like every teacher under whose attention this notice comes to send for one or more samples of this book. We will make a price of 10 cents, postpaid, for as many copies as desired ordered during the month of June.

Etudes Melodiques, for the Pianoforte, by E. Nollet. It is very seldom that we have seen a more interesting set of Studies than these by this renowned French writer. He is one of the contemporary French writers for the pianoforte, and this work is considered his most popular. The studies are a little more difficult than Heller and also a little more technical, but they are musical to a high degree and are extremely interesting in rhythm and in harmony.

Our advance price is 25 cents, postpaid.

Sonatina Album Abridged. This volume will be added to the Presser Collection. It contains the principal portions of the well known Sonatina Album compiled by Köhler. That is to say it contains the portion which is devoted to sonatinas pure and simple, omitting the latter section of the book which contains the miscellaneous pieces. Many prefer to have the book in this shape, hence we are getting out the new edition.

The special introductory price during the current month in advance of publication will be 25 cents per copy, postpaid.

First Piano Book, by E. D. Wagner. This is one of the standard books for beginners. It has been used with great success by many teachers and is likely to hold its own for years to come. Our new edition of this work will appear as one of the volumes of the Presser Collection. It has been carefully revised, edited and retranslated. As all the material is agreeable and of melodic character, it is a book that is liable to prove popular with young pupils.

Our special advance price for this volume is 20 cents per copy, postpaid.

Pieces in Octaves, Op. 1021, by Sartorio. Mr. Sartorio's studies are always melodious and he invariably has something new to say. These pieces in octaves are about the same grade as Heller's Studies Op. 45 and they serve to exploit the main features of octave technic in a most attractive manner. In former years octave playing was more or less neglected, more attention being paid to other branches of technic. Nowadays this department is of supreme importance and one cannot have too many studies based on the subject.

Our special price in advance of publication of these pieces by Sartorio is 20 cents per copy.

Vocal Instructor, by E. J. Myer. This work is far advanced and is now in the hands of the binder. The work will most likely be taken off the special offer at the end of this month. We look on this work as being an epoch maker in voice culture, and there is every reason to believe that it will become one of the standard works in voice culture. The author is one of the greatest contemporary authorities on voice culture. He has written numerous works, all of which have attracted world-wide attention. We feel confident that his work will make a deep and lasting impression in the world of voice culture. The advance price is but 50 cents and we trust that all who are interested in voice culture will procure at least one copy of this work.

Selected Classics for Violin and Piano, by A. Franklin. This volume contains some of the most pleasing classics arranged in a very simple manner for violin and piano. Some of the themes arranged are the Andante from the Kreutzer Sonata, the Theme from the Impromptu in B-flat of Schubert, Op. 142, one of the Preludes and the Funeral March of Chopin, and others equally attractive. They are suitable for a violinist in the first year and are very well and musicianly arranged. We predict a long life for this little volume. The advance price is but 25 cents.

New Recital and Drawing Room Album. This will be the last month for the special offer on this new work. It is just the kind of a book for which buyers of intermediate and somewhat advanced attainment are seeking, as it contains pieces which leave a brilliant impression on the listener and yet which are not too difficult to be handled readily. The book will contain a large number of pieces printed on special large plates. Our special price for introductory purposes during the present month will be 25 cents, postpaid.

Studies for the Left Hand, Op. 718, by Czerny. This volume is now ready and the special offer is hereby withdrawn. It is one of the standard works devoted to the development of the Left Hand, and we should be pleased to send copies to all who may be interested.

Haydn's Sonatas, Volume I. This volume is now ready and the special offer hereby withdrawn. Our new edition of these sonatinas is superior in all respects. The editing follows that of the famous Cotta Edition. Special new plates have been prepared in accordance therewith.

Indian Music Lecture. By Carlos Troyer. The special offer on this pamphlet has been withdrawn. This lecture has been attractively published in a form suitable for its purpose, printed on very white paper, large type so that it can be easily read to an audience. There is great interest at the present moment by the Government and the public in general in the folk songs of the Indians. An Indian Music Recital would be quite a novelty. This Lecture could be used with almost any program; it is, of course, particularly suitable for use with the music of the Zuni Indians; it has been written by Mr. Troyer as the result of a great many years of study among those people. We would be glad to send the Lecture for anyone to look at. It contains a suggested program.

Melodic Studies, Op. 81, by Herman Vetter. This set of studies is just right to follow the first instruction book. It affords musical and technical drill for pupils who have just passed the elementary stages. The studies are practical and modern and well worked out upon logical lines. An equal amount of work is allotted to either hand throughout the volume.

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New Gradus ad Parnassum, Various Difficulties, by I. Philipp. The final volume of this series is now nearly ready. In this volume are assembled all the studies which do not come under any of the other regular classifications; chiefly passages used in connection with the bravura style of music and tending toward virtuosity. Although not any more difficult than the preceding volumes, it will nevertheless contain some remarkably interesting studies, with a special bearing on modern technical problems.

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THERE is a rumor abroad that the Metropolitan Opera Company of New York will present Strauss's *Der Rosenkavalier* next season.

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THE Philadelphia-Chicago Opera Company had an amazingly successful season in San Francisco and the West.

HAVING a day to spare in Omaha, Nebraska, Mme. Schumann-Heink spent it in the county jail—singing to the prisoners.

OWING to his success in America during the past season, Max Pauer will return to this country for a second American season in the Autumn.

A NEW Viennese light opera is to be produced next season entitled *The Jolly Peasant*, in which David Bispham will take the principal part.

THE revival of *The Geisha*, the popular English musical comedy of years ago, at Weber & Fields Theatre, New York, has proved exceedingly attractive.

THE United German singing Societies of New York gave a festival in honor of the Wagner Centennial, in which from 1300 to 1500 were engaged.

MR. LUDWIG HESS, the well-known singer, recently gave a concert at the von Ende School of Music in New York consisting of his own compositions.

MME. MELBA is about to make a world tour, starting in Canada next October. Her Canadian tour alone embraces 100 concerts and has guaranteed her a half million dollars.

AN effort is being made, and is receiving hearty response, for the purchase of the manuscript of Max Bruch's violin concerto in G minor for the Congressional Library at Washington.

THE City Club of New York plans to give 35 weeks of popular opera next season. This is taken to be an answer on the part of the Metropolitan Company to Hammerstein's promises for a New York season next year.

DURING the recent floods in Ohio, some fears were entertained for the safety of Ysaye, the celebrated Belgian violinist, who was in the neighborhood, and was not heard from for some time. Happily the fears proved groundless.

A SERVICE was recently given at the church of St. Luke and the Epiphany, Philadelphia, at which the music consisted of compositions of the late Dr. David D. Wood, the blind organist who added so much distinction to the musical life of Philadelphia.

A PERFORMANCE for the first time in this country of Elgar's new choral work, *The Music Makers*, was recently given in New York under Mr. Walter Henry Hall, one of the best choral leaders of the country. The work made a great impression, and was excellently performed.

THE Miami Valley floods had a widespread effect on the music. Among other things the Cincinnati Orchestra was compelled to give up a tour that had been arranged for, and it is doubtful if the concerts could have been given even if the orchestra could have made the trip.

IT is rumored that Puccini has accepted a proposal that he should write an opera to be produced at the Panama Exposition at San Francisco. It will be remembered that Verdi composed *Aida* for the opening of the S Canal, and it is hoped that the Panama Ca will inspire the foremost modern Italian c poser to a similarly noble effort.

A PRIZE of $10,000 has been offered by Italian Philharmonic Society of New Y for the best symphonic work to be compo by an Italian resident of the United Sta The successful work will be performed San Francisco during the Panama Exp tion.

SINCE the death of Frank H. Shepard Shepard School of Music, Orange, N. J., be continued by Mrs. Shepard, who has b his associate principal and co-worker twenty-five years. Mrs. Shepard was b in New York of German parentage. was thoroughly prepared by O. Blaschke S. B. Mills, she spent five years w Zwintscher, Reinecke, Jadassohn, Paul, Q dorf and Piutti at Leipzig, and has in tigated, with Mr. Shepard, all American dergarten and piano methods. She is e cially fitted for work in all grades of pi and harmony.

THE Philadelphia Orchestra combined cently with the Philadelphia Manuscript ciety to give a concert of works by Ph delphia composers. An enthusiastic audie listened to the productions of Philip Goepp, Henry A. Lang, Otto Miller, Was Leps, Camille W. Zeckwer, Hedda van Beemt, and Clarence K. Bawden.

AT a Sunday night concert by the Me politan Opera Company the experiment tried of giving symphonic works instead the usual "opera" concert. To everybod surprise the experiment turned out an ingly successful, and thousands were tur away. Toscanini proved to be as able conductor of symphonic music as he is opera music.

A MEETING was recently held in Boston the National Federation of Music Soc Societies, at which the principal speaker Major Henry L. Higginson. Major Higg son was the founder and has been for ma years the chief supporter of the Bos Symphony Orchestra. He announced his tention of leaving a bequest of $1,000,000 its maintenance.

HENRY T. FINCK, the distinguished mu critic of the New York *Evening Post*, just published a six-hundred page volume interesting matter on the subject of g tronomy. The work is entitled *Food Flavor*. It now remains for the chef of Waldorf-Astoria to turn music critic. seriously, Mr. Finck never writes with authority, and his work will doubtless widely read.

A CHAIR of choral and church music been created at Columbia University, N York, through an anonymous endowme The professorship has been offered to Wal Henry Hall, organist of St. James' Episco Church. Mr. Hall will also be official org ist for the university and will, therefore, obliged to resign his position at St. Jam Church, which he has held for seven years.

TWENTY thousand musicians recently ce brated the fiftieth anniversary of the Musi Mutual Protective Union of New York, concert was given at which orchestral nu bers were presented under the baton of Jo Stransky, the Philharmonic Orchestra lead and Victor Herbert. The crowd was great that Mayor Gaynor and Police Co missioner Waldo were unable to effect entrance to the building, the Sixty-ninth R iment Armory, at Twenty-fifth Street a Lexington Avenue.

VICTOR HERBERT is certainly reaping t rewards of his industry. He is said to receiving weekly royalties of $400 to $5 from a single one of his productions t season, *The Lady of the Slipper*, which h not been heard out of New York except f a few weeks early in the season. Incide tally his new opera, *Sweethearts*, is maki good in Philadelphia, and others of his wor doubtless are doing well on the road, a the Victor Herbert Orchestra is not witho engagements. No wonder he can afford compose grand opera on the side!

THE musical world has been surprised learn that Andreas Dippel has resigned fr the management of the Philadelphia-Chica Opera Company. His only explanation to the present is the mysterious announc ment that he has "larger and better oppo tunities elsewhere." Coming as this does the end of a most successful season, wh apparently everything was going smooth on the high road to success, opera goers a much puzzled to know what it all mean

Possibly Mr. Dippel wants to look after his Viennese light operas, as he holds the American rights of many such works, most of which are very successful.

During a recent performance of *Koenigskinder* by the Philadelphia-Chicago Opera Company in Milwaukee, the audience was somewhat disturbed by hearing the trumpeting of an elephant and the roaring of a tiger. One critic went so far as to say that the management overdid their efforts to obtain realism. It subsequently transpired that the management were not entirely responsible. A wandering circus troupe had temporarily taken refuge under the stage of the opera house, and the animals were seriously disturbed by the music of the orchestra.

The New York *Sun* declares that the past season has been a bad one for visiting artists. The New York paper attributes this to the fact that the market has been overdone—"Communities which might with pleasure listen to one virtuoso a week are expected to attend the concerts of three or four." Local pride in supporting symphony orchestras and operatic performances is also another cause, and we cannot help feeling that this is an encouraging sign. Music brought from the outside into a community is not so valuable as music made from within. Far be it from us to suggest that there is nothing to be gained by hearing the greatest artists of all nationalities, but "East, West, Home's best," in music as in other things, and if some one has to suffer from lack of interest we should prefer it to be the imported rather than the domestic artist.

The plans for music at the Panama-Pacific International Exposition in San Francisco are certainly very comprehensive. One of the gorgeous courts that connect the exhibit buildings in the main section of the exposition will be devoted to musical productions. It will be known as the Court of Festival, and will be especially equipped with a view to choral singing and dramatic productions on an elaborate scale. In the huge tower of the court there will be a great organ with echo organs in the smaller towers. Not far from the inner Festival Court will be Festival Hall, with a seating capacity of three thousand. One of the principal features of the musical department of the exposition will be international singing contests in which choirs from all countries will compete for valuable prizes. It is proposed to have a massed chorus of 20,000 voices, selected from the world's best singers. Conventions, congresses relating to music teaching, exhibitions of musical art treasure—in fact everything musical will be found in this wonderful exposition. The musical director will be Mr. George W. Stewart.

Abroad.

Ferruccio Busoni, who has been living for many years in Berlin, has decided to move to London.

Next year the Lamoureux Orchestra of Paris is to make a tour of Germany and Austria under the direction of Camille Chevillard.

Francis Korbay, the well-known Hungarian musician, died recently. He resided in London for many years up to the time of his death.

It is said that Chaminade uses a player-piano at her recitals of her own songs and pieces. If true, this is certainly a novel development.

The public subscription for a monument to Verdi which is being made in Italy has received as a starter $6,000 from a Mrs. McCormick of Chicago.

The statue to be erected at Busseto, Italy, the birthplace of Verdi, in memory of the great composer will be two and a half times life size. Similar statues are to be erected at Parma and Milan.

A new work by Sir Edward Elgar is to be performed at the Leeds Festival next October. It is to be a symphonic poem entitled *Falstaff*. This is his first entry into the field of the symphonic poem.

There is a story going abroad that Massenet's ghost has been attending the rehearsals of the master's last opera, *Panurge*, at the Gaite Lyrique, Paris. How do these press agents think of such things?

A Yiddish comic opera entitled *The Candy Kid*—obviously imported from America—is being performed at the Pavilion Theatre in the East End of London. At the same theatre, *Faust* and *The Barber of Seville* have also been presented in the same dialect.

The bâton used by Wagner at the first Ring performance at Bayreuth is in the possession of Adolf Wilhelmj, a London violinist and teacher, and a son of the late violin virtuoso, August Wilhelmj. The bâton was broken in half by Wagner in disgust after the performance.

It is reported that Paderewski is going to compose a violin concerto for Fritz Kreisler. In the meantime Kreisler made a success with the new Elgar concerto in St. Petersburg, but nevertheless there is still room for another concerto to take rank with the Mendelssohn, Beethoven, Tschaikowsky and Bruch concertos.

Clifton Bingham, the writer of many popular ballads, died recently in England. His best known song-poems were doubtless *Love's Old Sweet Song, The Dear Home Land* and *In Old Madrid*. Nobody could hail Bingham as a poet, but he satisfied the English taste for sentimental ballads which, if a little mawkish, are sincere enough in their way.

A French composer named Erik Satie has gone one better than Richard Strauss. Strauss has given us a musical picture of a day from his own life in his *Sinfonia Domestica*, but Satie provides a set of three pieces representing three scenes from the life of his pet dog!

"One of the worst slum districts in Manchester," says *Musical America*, "boasts of a chorus of mill girls that has won several prizes at the competitive festivals so popular in northern England. Three years ago this choir visited Switzerland and gave some concerts there, and now it is arranged that the visit shall be repeated there next August. The chorus numbers 150 girls, but only 30 will be taken to Switzerland, where the tour will last about a fortnight and include concerts in Lucerne and Zurich."

The well-known singer, pianist, composer and teacher, Francis Alexander Korbay, died recently in London. He was the son of distinguished parents, and was born at Buda-Pesth, 1846. He studied singing and piano under various distinguished teachers, among whom was his godfather, Franz Liszt. A temporary failure of his voice caused him to take up the piano with some success. He spent some years as a singer, teacher, pianist and lecturer in this country, but eventually went to London, where for many years he had been teacher of singing at the Royal Academy of Music. His arrangements of some Hungarian songs in English have been very popular in England.

A few years ago the musical world was startled by the name of a new musical instrument—a name which spluttered like a Nihilist bomb. Then we learned that the Balalaika was really a very old Russian peasant instrument. W. W. Andreeff, a real genius, saw the possibilities of the instrument and twenty-five years ago organized a Balalaika band. One of his organizations recently toured America and never have we heard more delicate nuance or a finer perception of rhythm. Now they are celebrating M. Andreeff's twenty-fifth anniversary in St. Petersburg, and thousands of his admirers all over the world are sending him congratulations. He deserves them all for reviving the national instruments of Russia.

Debussy recently performed his new Preludes at a concert in Paris. Fanny Davies, the English pianist, was in the audience and gave the following account of his playing to the London *Daily Telegraph*. "He played three of his new Preludes deliciously, all perfectly simple, in strict but never stiff rhythm, always flowing but never forced. His touch is beautiful, very sonorous in pianissimo passages—it creates an atmosphere of calm serenity and absence of all fuss—his tempi are most moderate; in fact, he strictly followed his own directions in each case. He has that *hineinlegen* in the soft chords that Frau Schumann always wanted, which carries the chords into the air."

Hans Richter, the veteran Wagnerian conductor, who was for many years conductor of the Halle Orchestra in Manchester, England, conductor of Covent Garden Opera, and of the Bayreuth Festivals, etc., must be a very modest man. He was said to be writing his memoirs, but has now decided not to publish them, but will leave copious notes of his experiences in the possession of his family after his death. At one time he did considerable composing, but eventually gave it up. He tells us of this circumstance in the following words: "I have conscientiously as a musician examined my works, and by the side of Richard Wagner I came to the conclusion that, though I might become a distinguished director, I should never become a distinguished composer. On the day when I recognized this fact, I burned all I had hitherto composed, and solemnly vowed never to recommence. This vow I have strictly kept."

MUSIC THE MIRROR OF LIFE.

The style and intrinsic qualities of music so faithfully reflect the state of human affairs at the time in which it is produced that it becomes a sort of symbol of the spirit of the world. At the end of the eighteenth century, in things quite independent of art, society in general had arrived at a crisis in secular affairs which inspired men with a fervor of spirit analogous to the fervor of religious enthusiasm which had sprung up at the time of the Reformation. In a certain sense the new ardor was akin to the old. For it was the same protest against the conventions and formalities by which the true spirit of things was hidden, and the development of man's nature and aspirations checked and thwarted. The spirit of the old uprising was illustrated in its highest aspect by the sincerity, depth and nobility of sentiment of J. S. Bach, and by the best utterances of Handel; and the spirit of the modern uprising found its first adequate musical expression in the work of Beethoven.—Hubert Parry in *The Art of Music*.

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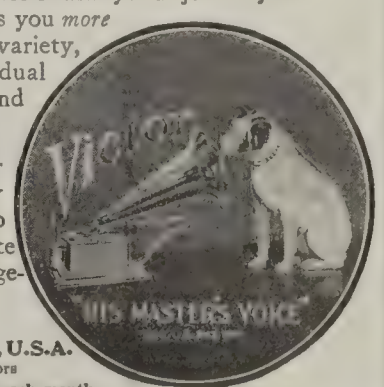
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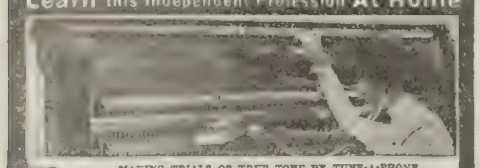
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Negro Music in the Heart of Africa

THE journey back to Capetown was across the Great Karoo Desert, through the Hex River Valley and mountain passes, flashing by mounds of memorial stones, past the muddy, dried-up Modder River, few-and-far-between railway station shanties, and the everlasting kopjes. The railway carriages were wide and roomy, convertible at night into cosy sleepers. The most interesting of my off-days was that spent in seeing Kaffir war-dances. The orchestra consisted of some 20 black M'Champees, ranged in three or four rows, each squatting on his haunches with his Kaffir "piano" before him. These oblong pieces of polished wood are bound at each end and stretched by means of leather or thick elastic thongs across a framework with gourds and tins of relative size fixed under each piece of wood to act as resonators. The small instruments have ten notes, and the large instruments, at which the men stand, have four notes. They are played by means of drum sticks. They buzz like the pizzicato of a string bass, but resemble mostly the xylophone. Distance lends enchantment. Thousands of natives take part in the dancing. Some of them became quite wild and would have run amok if the compound manager had not used his long whip rigorously. The tunes were based on a mixture of the tonal and Greek modes. Most of them consisted of short four-bar phrases, and suddenly changing from a quick six-eight to a broad two-four measure just for a few bars, then back again to be worked up by a wild stringendo into an exciting finale.—HERBERT BATH in the *Musical Herald* (London).

Essentials in Teaching the Piano

FIRST and foremost, it must be admitted that a favorable hand position must be acquired and maintained, and second, the condition of the hand and arm as to weight or lightness, and the tightness or looseness of muscular conditions must be understood, and must receive special attention until a pupil has acquired a perfect control of the muscles of the shoulders and arms. Third, a perfectly quick finger action, up and down, must be established in order to acquire velocity and accuracy.

Pressure touch, in my opinion, should be avoided until the pupil has secured, through the right kind of practice, evenness and independence of finger action, together with considerable velocity. Lastly, the elation of hand to keys which gives the greatest advantage and assures the highest speed in executing scales and arpeggios, must be acquired. Meanwhile, combined touch motion, so essential to a correct taking and leaving of keys, and to a proper execution of chord and octave work, must be learned and practically applied both in technic and pieces.

We have now gained a control of all the most necessary movements used in pieces, and through the exercises used in acquiring this ability we have gained a considerable knowledge of the keyboard, also the ability to play in absolutely perfect time; we have trained the ear, not only in rhythm, but also to tone and all the intervals within the octave, major and minor chords, dominant seventh and diminished chords.—MRS. A. M. VIRGIL in the *Annual Report of the New York State Music Teachers' Association.*

Over Classification in Music

MUSIC has been for a very long time the prejudged victim of the hierarchy of classification. The study of forms, or, to speak the elegant language of the specialists, morphology, has contributed to the establishment of unbreakable barriers between different methods of writing music without concerning itself with affinities of thought. Aestheticism has become little by little similar to one of those pieces of American furniture which contain special compartments and drawers for every imaginable kind of waste paper. There is a set of pigeon-holes for the sonata, a compartment for the symphony, a special place for the quartet, a secret drawer for the song, a slot for the character-piece, a shelf for the "album-leaf" and a separate chest for the concerto. Impossible to break down, the classification is methodic, and all music is finally put in its proper place. The general public, which likes all simplifications, fully appreciates the convenience of this method, and learns by heart all the labels which enable it to possess an alphabetic index of the history of the art. And it cannot hide its bewilderment when it finds itself in the presence of a work of which the form, the character, the dimensions and the spirit do not accord with the divisions of the patent cabinet. . . . This conception of musical history, while extremely convenient for the pedagog and for the vulgarization of the art, is terribly dangerous for contemporary musical producers. It accustoms the public to considering all new work from a wrong angle; it gives to exterior matters an importance that is distressing.—EMILE VUILLERMOZ in *Musica* (Paris).

THE ETUDE will be glad to have its friends send clippings or paragraphs suited for this department. Always mention source.

BOOK REVIEWS.

Tschaikowsky by Landon Ronald, and *Wagner*, by Frederick Corder. Published by F. A. Stokes Co., New York. Price, 75 cents each, net.

These works form two instalments of a series of educational volumes published under the general title of "Masterpieces of Music." They consist of a clear account of the lives of the composers mentioned, together with some critical comment on their work. A few selections from the works of the composers are given at the end of the books, and the volumes are both well illustrated. Mr. Landon Ronald is director of the Guildhall School of Music, London, and has brought to his task not only the erudition of a scholar, but also some of the charm of style that has found expression in his many admirable songs. Mr. Corder is one of the most brilliant living writers on musical subjects, is an admitted authority on Wagnerian subjects, has composed many operas of his own, and is professor of composition at the Royal Academy of Music in London. His contributions to THE ETUDE have won him many admirers among our readers. If the series maintains the standard set by the two present volumes the publishers are to be highly congratulated—and it is to be hoped, financially rewarded.

Opera and Drama, by Richard Wagner; translated and edited by Edwin Evans, F.R.C.O. Published by Charles Scribner's Sons, New York, N. Y.

Mr. Evans has made himself known to the reading musical public by his beaver-like industry. We cannot imagine any writer who would have brought to the business of translating Wagner's writings on opera more careful attention to detail. The work is paragraphed, edited and arranged in a very skillful manner, and the translator has avoided the turgid style almost inevitable in rendering "philosophic German" into plain English. As this work has never before been printed in our language, it is doubtless destined to take a permanent place in the literature of music. For most of us, however, Wagner's theories have become crystallized in our minds through direct familiarity with his works. Wagner no longer stands for iconoclasm; he is the classic of to-day. He wrote the music of the future, and lo, we are the future! Students of contemporary musical affairs cannot fail to observe that many of the most ardent "Wagnerites" of the polemic past are the ones who are loudest in their criticisms of the modern pioneers, Strauss, Debussy, Schönberg and the modern musical "futurists."

Papers and Proceedings of the Music Teachers' National Association at its Thirty-fourth Annual Meeting, Vassar College, Poughkeepsie, N. Y., December 30, 1912, to January 2, 1913; published by the Association, Editorial Office, Hartford, Conn.

Apart from the report of the proceedings, the papers read by such various and distinguished authorities as Wallace Goodrich, George C. Gow, J. Lawrence Erb, Leonard B. McWhood, E. M. Bowman, Hamilton C. MacDougall and Orlando A. Mansfield, cannot fail to be of the utmost interest to all who are interested in the higher branches of music study. The subjects dealt with include such diverse subjects as Church Music and the Gregorian System, The College Conservatory of Music, The Teaching of Musical Composition and History of the Organization of the American College of Musicians.

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Professor of Theory at the New England Conservatory

Q. I have been told that a cor anglais, or English horn, is neither a horn nor is it English. How did the instrument come by its name? OLD SUBSCRIBER.

A. It is not, strictly speaking, a horn, but it is English, in all probability. In Old England the shepherds used to play upon a large wooden horn to accompany their dances. From this there came the word "Horn-Pipe," and also the instrument called the Cor Anglais. The fact that it is called "English Horn" in French, German and Italian, would go to prove its English ancestry. Nevertheless, there are some who try to derive the name "Cor Anglais" from the word "anglée" or bent, since some of the old English horns were bent at an angle. It also is derived from the large oboes of olden times, called "Pommers." But I believe that it will eventually be proved that the Pommers and the old Shepherd horns were united to make the English horn. At present, however, there is some uncertainty about the origin of both the name and the instrument.

Of course, it is an oboe of larger size, and not a true horn at all. It is, however, more masculine and more melancholy than the oboe. There are a couple of the old English, wooden, shepherds' horns preserved in the South Kensington Museum, London.

Q. Is it a fact that the compass of the entire orchestra, from the lowest instrument to the highest, is no greater than the compass of the keyboard? B. L. C.

A. Yes. The large pipe organ has the widest compass, the full-sized piano the next, and the usual orchestral score is considerably narrower than the compass of the piano. If we take the classical orchestra for our standard we find the deepest note to be Contra E on the contrabasses, and the highest would be four-lined G or A upon violin or piccolo (it would be very rare upon the violin) which would give an extreme width of a little over six octaves. A few especial instruments may go deeper than the contrabasses. Thus there is an especial five-stringed contrabass which extends down to contra C. The harp gives contra C-flat, the contra-bassoon goes to subcontra B-flat. But these instruments are exceptional ones, although they are found in many large modern scores.

Few people realize within how small a compass great ideas can be written. If you examine Bach's *Well-tempered Clavichord* with its *Forty-eight Preludes and Fugues*, you will find the old-fashioned six-octave piano larger in compass than is necessary for its execution. I may add that the extreme limits of the compass of human hearing are about eleven octaves and a minor third, but very few brains can perceive tone to these limits.

Q. In what respect would the sound produced by a wooden organ pipe differ from that produced by a metal pipe of the same size and shape?—H. M. W.
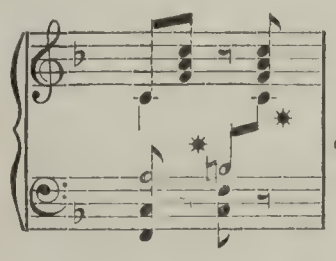
A. If the pipes were made of the same shape there would be no difference. Metal pipes are generally made of a cylindrical shape which would be difficult to make if the pipe were of wood. This matter of material of tubes is a popular error which dies very hard. Many a cornet-player will affirm that his silver cornet sounds better than any brass cornet could do. An instrument-maker in London, some years since, determined that he would end this fallacy, and made three instruments, one of brass, one of silver, and one of papier maché. When played they sounded precisely alike. But the error lives on all the same.

There may possibly be a very slight difference in the quickness with which a wooden or a metal tube speaks, but if this exists at all it is infinitesimal. One must bear in mind that the tone of any tube is not a vibration of the tube but of the air enclosed in a confined space. One other mistake might be spoken of here; the air does not rush through the tube but vibrates within it. If you put your hand near the bell of a cornet while it is being played you will not feel a current of air rushing out. Sometimes one reads the strangest accustical statements in newspapers. I recall reading in a Chicago paper, some years ago, of an organist who caused a silent pipe to speak by sending all the air of the bellows into that one pipe (how did he do it?) and suddenly a mouse and her young ones were thrown from the pipe against the ceiling and the pipe spoke again. That was the most strangely acrobatic mouse on record, for if one had held a feather above the pipe it would not have shown any wind-current issuing from it. The only current of air would issue from the narrow crevice at the mouth of the pipe, at the lips.

Q. I find dictionary descriptions of the trill bewildering. One says that the trill is composed of a rapid alternation of the principal note and the one above it (either commencing; another says or the principal note and the one below it (either commencing).

A. The execution of trills is in a rather vague condition. But there are certain points that can be definitely stated. *Never* play a trill with the note *below* the principal note. The auxiliary note is always the note *above* the printed note. The difference of opinion between von Bülow and other teachers as regards which note to begin with is stated in Elson's *Mistakes and Disputed Points of Music*. There are some points about this matter also in Elson's *Theory of Music*. My personal view is that the trill ought *generally* to begin with its principal note and play with the upper note in rapid alternation. In an upward progression it should end with a turn, and sometimes also in a downward progression. Write the trill for pupils in thirty-second notes. Foot-notes giving the explanation of different trills are often arbitrary and sometimes illogical. I have known cases where the editor differs from himself in the same work. I can only reiterate this general rule: Begin with the principal note, use the next note above as auxiliary note, end on the principal note and then add the note below and the principal note to make a turn. In the great majority of cases this playing will be the best interpretation. In old compositions, however, there will be many exceptions found, since they had innumerable hair-splitting distinctions in the time of Bach.

Q. In playing the following from Rubinstein's "Melody in F," is the B natural in the left hand customarily played by the right hand or the left hand? My pupils seem to be much confused by this.—G. L.



A. As this is a study in uniting the two hands in the playing of one melody, the note should decidedly be played by the left hand.

Q. Please tell me why a whole rest is sometimes employed in a measure of two quarter time?—L. B. O.

A. The whole rest is the only sign of modern notation which has not a fixed value. Its value depends upon the rhythm in which it occurs. It is a whole measure rest in every rhythm except 3/4 and 4/2, in which rhythms it is of the length of a whole note. Thus in 3/8 rhythm and in 9/8 rhythm (and in many others) we would write a whole rest as filling the measure in each case. Some good composers write a dotted whole rest to fill the measure in 12/8 and in 6/4 rhythms, but this is unnecessary as the significance of a whole rest could not be mistaken in these rhythms.

Some good composers also have used a half-rest to fill the measure in 2/4 rhythm. This I consider wrong, even though the half rest indicates the two beats which would fill the measure. It is wrong because it makes an unnecessary confusion in a very simple rule—a whole rest to a whole measure. In this connection I may add that some day the similarity of shape of the whole rest and the half-rest will be changed, exactly as the shape of the quarter-rest has been modified to cause it to bear less resemblance to the eighth-rest.

Q. Does 8 bassa mean to play the same notes an octave lower?—M. T.

A. Probably not. There is some haziness in the use of the octave mark. The proper use of the "8va bassa" would simply indicate to play an octave lower. The figure 8 placed under a note, with or without "Bassa" attached, generally means *with* the octave lower. But the proper marking is simply "Con 8va" marked under the note, or "Con 8va bassa" similarly placed. The added word word "Con" removes all doubt. The word "Bassa" is unnecessary but is employed to indicate "lower," since the mark indicating an octave higher is so much more frequently used. Liszt added to the confusion by sometimes using "8va alto," to designate a passage played an octave higher than written.

Q. May the pedal be held down through the measure if all the notes in the measure are marked staccato?—M. T.

A. This is sometimes done. The staccato merely giving the notes an incisive accent. But never use such an effect unless distinctly marked by a reliable composer or editor.

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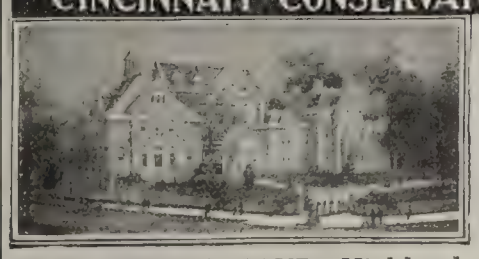
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Summ

Music Student: In

BY A BUS

I HAVE been asked by th of THE ETUDE to give a re the cases of some of my pup have studied with me in th mer. Concealing my name that I can speak with fluency and freedom of th thusiastic students, althoug of them must discover my through the relation of th which applied to their cases.

REJUVENATING A TEACHE

One morning a tired little came to my studio and ann that she was preparing to stu me during the summer. I t that her health did not summer study unless she ag give up all her pupils and fol a course I might suggest. T agreed to do. She said that been going on in the same so many years that she had lost hope for any improven change in her life.

I immediately suggested a of reading with the most op books I could think of. S never read that luscious p humor, "Mrs. Wiggs of the C Patch," nor had she read b the hopeful type of Ralph Trine's "This Mysterious Ours." A few more volumes kind mixed with a tale or exciting adventure was to m her course of summer Added to this I suggested everything I had ever read that might build up her healt deep breathing in the early ings to sea-salt baths.

The next step was to g something to waken up her interests. She had skimpe almost all of the musical lit of her grade and it had stale to her. Consequently gested the piano score Boheme," by Puccini, and th part of the Grieg Sonata for and Piano. A friend played lin part. Unsystematic? Not a bit of it. I saw to it t

rhools

Made Good ner

TEACHER

work received a thorough uling. Together with this I ıer regular work in Chopin s, Moscheles Studies and one ugue. I wish that you might een that teacher's face at the the summer. She looked as she had been on a long vaca- Her entire work for the next was immeasurably better. d no more pupils than before e raised her fees and lived omfortably.

PUPIL FROM PORTO RICO.

young lady was of Spanish ge. She wrote me early in ry one year and asked me gest a course of preparation. ived late in June and I found y ideas had been splendidly out. She was retiring and ttle inclination to make iends in a strange city. ingly she did a surprising of work. In less than three she had made splendid s with all of the Bach *Two- nd Three-Voice Inventions.* ıs lightened by such compo- as those of Schütt, Poldini ıminade. These appealed to m Spanish temperament and me to employ the more or ssic rigidity of Haydn and Sonatas to good advantage making the pupil feel that rk was constrained. We e Beethoven Sonata but she ready technically or music- the later Beethoven works. ıe left I gave her a practice and she bought the music vinter's work before she left . When she returned she e that her friends were as- by her progress. She was ent, intelligent worker and accomplished more in eight f regular application than pils do in ten months.

. PUPIL WHO FAILED.

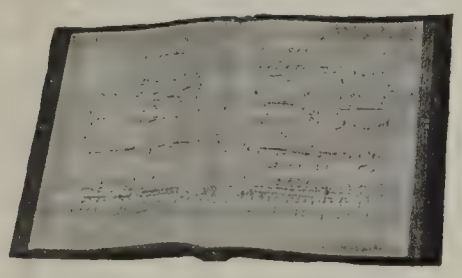
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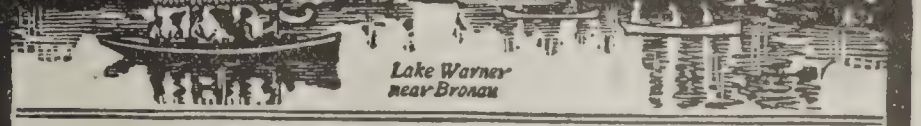
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ized that she had come to t
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harmless lark. She sough
boarding house filled wi
young people, all equally
upon making the day as l
merry as possible. Threats,
and tears failed to make m
friend see the necessity for a
practice and serious aim. I
one long, lovely song to he
haps some day she may "
down" and do something. M
do happen, but I can only t
her as the head of a charmin
with some adoring slave liv
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master of the house. All
you, Myrtle ———. I ha
since forgiven your indole
your smiles, and I trust th
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may be some sufficiently great who can afford to ignore the im- of outward aspect, and to in- eccentricities which are almost d in the overwhelming strength music, but in the eyes of the musical audience a performer's appearance and her behavior is l and remembered.

e of our concerts not long ago, mpanist fluttered into her chair iano, wiped her hands, turned the ervously hitched in her chair be- numbers, spasmodically reached r her handkerchief and mopped ers, until every one in the room e full of concern for her than of tion of her part in the program. close of the concert a friend er belief by saying, "You certainly glad *that* is over, but you played lly."

o," was the quick response. "I'm t nervous!"

pupil is nervous he should strive ll things to overcome it by play- re people at every opportunity. merely thoughtlessness that leads unprepossessing appearance in e teacher should consider it well er province to call attention to the singer is more inclined to con- pearances than a pianist, yet the who hold their arms awkwardly uneasily from one foot to the ertainly outnumber those whose is natural and graceful. The compliment that can be paid to t's general appearance is that it oticeable at all.

IMELY THOUGHTS.

ce is golden." Then don't play

rize note at a time. Every long is made step at a time.

dvice to young pianists is, to cul- eir ears."—H. VON BULOW.

was it to whom when a child his gave the pet name of "Sepperl?" as called Wolferl? Who wrote *King,* and who is called the *of Music?*

art of the pedal is to take the foot ."

late these symbols of expression glish: P., PP., Mf., Cres., Dim., ., F., Rfz., Tr., Rit., Decres., Ped. el's oratorio, *The Messiah,* was formed April 13, 1742, at Dublin. ience, with George II at its head, the *Hallelujah Chorus,* and the survives to the present day. ood piece well learned will last a

never wears out, and we never it.

ce time is commonplace, largely we do not look upon it as an greatest privilege.—J. S. WAT-

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The history of conducting is old many people think. In the fifteen tury it was the custom to beat tim "Sistine Choir" at Rome with a paper called a sol-fa, and at the be of the sixteenth century the cus having a leader to beat time and the entry of different voices or ments seems to have been un "With the decline of polyphonic and the advent of clear and rhythms," says the omniscient Gro office of the time-beater became le essary, and as the idea of the co as interpreter was not yet born, th tice of directing music with the c ing-stick fell into disuse."

Bach, Handel, Haydn, Mozart a Beethoven kept their orchestras t with the aid of a keyboard inst and it was not until the early part nineteenth century that the prac using the baton was again revived. Mendelssohn and Weber were q see the advantages of proper or leadership, but even so, the era great conductor had not yet With the advent of the highly com scores of Berlioz, Liszt and Wagne ever, the conductor came to hi The romantic music of these co demanded great temperamental f well as great technical skill.

Accordingly, the work of the co became highly specialized, and a ne of star arose in the musical firm Among those who have achieved f conductors, and mainly as conducto Hans Richter, Felix Mottl, Gusta ler (who was less famous as a co than as a conductor during his lif Theodore Thomas, Arthur Nikisc Muck, Max Fiedler, Frederick Henry J. Wood, Felix Weing Colonne, Anton Seidl, Litoff, W Mengelsburg, Gustav Kogel, Dr. Ku

rhools

PIECES I USED TO KNOW."

BY LEONORA SILL ASHTON.

king over old music and trying
n some composition which at
e formed an important and at-
number on one's repertoire, who
met with the uncomfortable pre-
of being unable to play *by note,*
d to be played *from memory?*
he great majority of players it
ange but established fact that
omposition is once committed to
the printed notes become almost
to the performer. This is ex-
by the fact that most memoriz-
ne by means of a rhythmic and
sense instead of by that kind
ory which photographs impres-
on the mind through the eye and
ne teachers insist that a visual
the printed page is the only
node of memorizing.

G WITH THE INNER SENSE.

riter has one particular player
who *sees* as it were in her in-
, the black and white keys on
which should be struck and
ls in her performances without
It remains true, however, that
harmonies of a composition
e been firmly embedded in the
the printed page is an empty
which the player returning to it
find no clue to the elusive spirit
usic.
known many cases like this,
cause of neglect in keeping up
rtoire, many hard-earned pieces
nical difficulties overcome and
have been lost for all time.
gs I used to play." That is the
h sounds dolefully in many a
eart.

OVERING "LOST" PIECES.

ing back your lost pieces, take
ll the one longest neglected.
printed page boldly before you
ut any attempt at artistic per-
pick it out slowly, note by note,
had never read it before. Dis-
ur fingers. If they touch some
passage which seems to go
as of old—hold back. Go over
ly and surely as you do the
ts, or the re-learning will be
and uneven. Repeat the whole
ce three times a day for a
iout variance, and without one
playing it without your notes,
ighly finished manner.
nd of a week close the printed
e your hands on the keys and
happens! Your fingers will
ed unconsciously the old habit
those particular chords and
the rhythm of it all will have
way into your brain once more;
nies wil have searched them-
, and the lost piece will be
again.
the cardinal rules for musi-
'Keep up your repertoire;" but
e which the most conscientious
nnot always heed; hence this
gestion for bringing back lost
their owners again.

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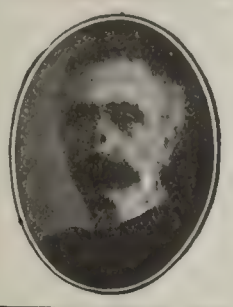
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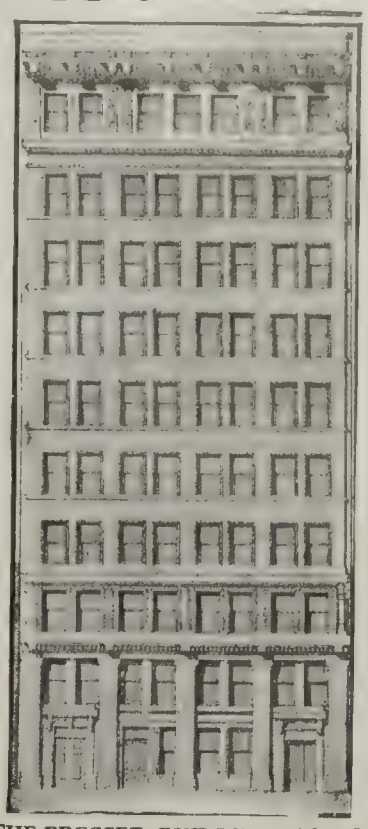
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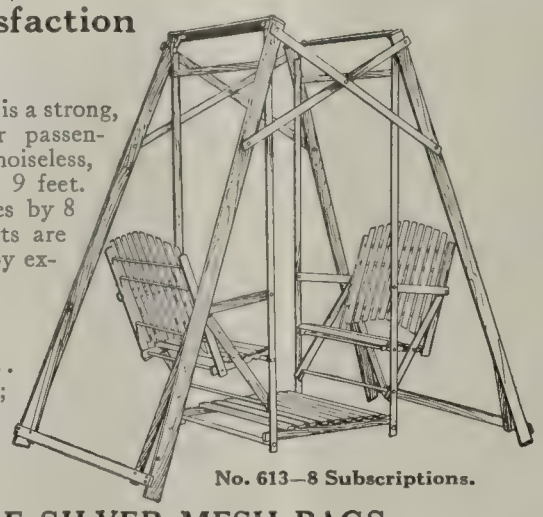
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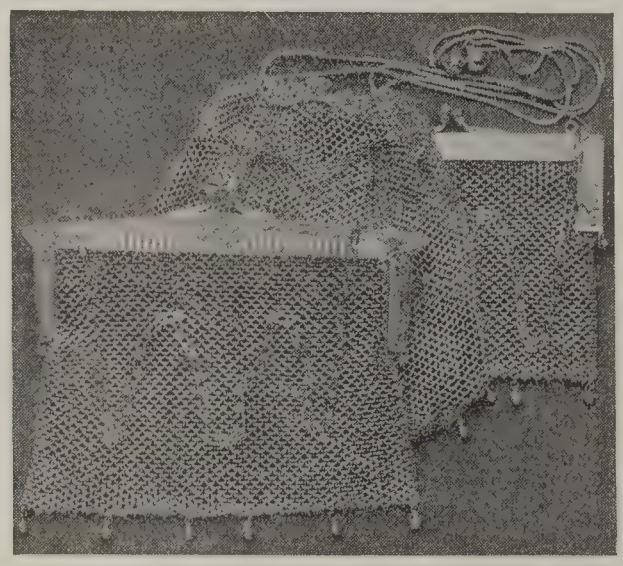
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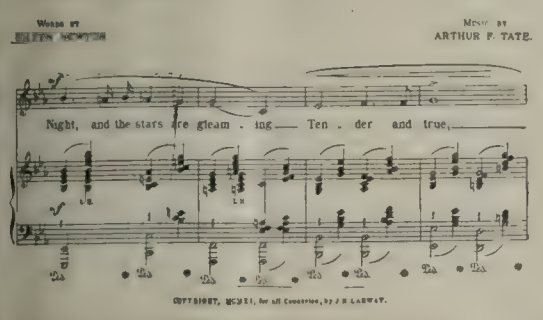
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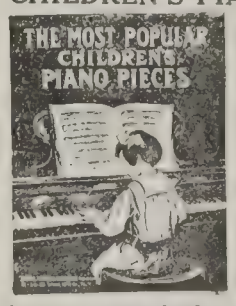
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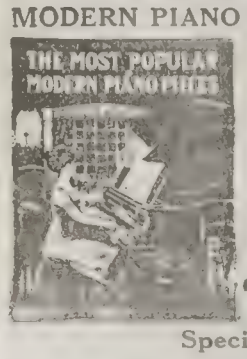


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THE ETUDE

JULY, 1913 VOL. XXXI. No. 7

AN OBJECT LESSON IN SIGHT READING.

THE oldest of the bigger conservatories of Europe is the Paris Conservatoire, founded over one hundred years ago as a part of a national scheme of education. We who go poring about in old libraries and bygone musical journals for research purposes are sure to encounter every now and then the tale of some remarkable feature of sight-reading surrounding some incident at the Paris Conservatoire. We are told that the students are continually compelled to read manuscripts they have never seen before. We know that in some of the sight-reading tests recorded in *Musica* a few years ago new pieces were especially composed for the occasion so that there could be no possibility of the student having seen the composition prior to the examination day.

The French child's natural quickness is developed through innumerable drills in sight singing as well as in sight reading. His do, re, mi, fa, sol, la, si, do, becomes a genuine language to him. The printed music page does not mean a trip to the piano for he can understand it. The picture accompanying this editorial was originally printed in the Paris *Le Menestral.* It shows the reading room in the new Paris Conservatoire library, a library, by the way, which contains one of the finest musical collections in the world. Notice that these students from the child on the left to the older man are reading without the assistance of any instrument. There is no reason why one should not read a piece of music with the same interest and pleasure that one takes in reading a book.



IN THE READING ROOM OF THE PARIS CONSERVATOIRE.

Gustav Mahler, shortly before his death, told the writer that he hoped some day to be able to read his music in solitude and not be compelled to tax his ears and weaken his imagination by hearing it played in a manner often far below his ideal. Again, other masters are more than anxious to hear their works actually sounded. A German hausfrau once told us that Richard Wagner came to her home during the time he was working upon *Die Meistersinger.* For some days he was without a piano to help him in composition and according to the hausfrau was "ganz verrückt."

Schumann was at first unable to compose without the aid of a piano upon which to work out his ideas. As his powers matured, however, he developed his musical imagination to such a pitch that he was able to dispense entirely with instrumental aid. Dvorak once astonished Edgar Stillman Kelley, the distinguished American composer, by his powers of musical assimilation. After silently examining the score of one of Mr. Kelley's larger orchestral works, he went over to the piano and played a great part of it from memory, as if he had been studying the composition for weeks instead of minutes.

There can be no question that our students would be better off in America if we could get them to "auralize" the printed musical page, so that they would take as much pleasure in reading Schumann's *Traümerei* as Kipling's *Jungle Book* or Stevenson's *Child's Garden of Verse.*

ATTENDING STRICTLY TO BUSINESS.

WE sometimes think that musicians are not nearly so alert as they might be in attending to their business necessities. We are sure that they miss a great deal by not holding together and working for a common purpose. There are certain things which musicians have a right to demand in the way of making a living. For instance, THE ETUDE of last month took up the matter of "Missed Lessons." We want to lend every particle of influence a journal of the prominence of THE ETUDE may possess to fight for your advantage. But all this publicity will amount to nothing unless you take a personal, direct, business interest.

You will be interested in learning how the Philadelphia Music Teachers' Association treated the matter. The Philadelphia daily papers supported them splendidly in their campaign which is now becoming a national campaign. The *Public Ledger,* one of America's most noted newspapers, printed an editorial upon the subject. It is to your interests to see that your public is informed and prevent any further losses from missed lessons.

Call upon the editor of your local paper with a copy of this issue of THE ETUDE in your hand. Explain to him that the campaign is a national one and ask him to devote a little space to the subject.

MORE THAN NECESSARY.

THE love for "good measure" is one that knows no national or racial boundaries. It is thoroughly human. More people have courted failure by giving of their time, labor and goods grudgingly than in any other way. The employe who gives a little less of his effort and hours, the shopkeeper who is too scientifically exact in getting just the right number of molecules of sugar on the scales, the workman who drops his hammer when the whistle blows, all these are people with failure in their marrow.

Tintoretto, the great Venetian master (whom Titian turned from his studio because he thought the boy would eclipse him later in life), based much of his success upon the principle of doing a little more than was expected of him. Once he was asked to compete with several other artists who were expected to furnish designs for mural pointings. The designs were made directly upon the walls of the buildings. When Tintoretto's screen was removed it was found that he had made not an outline sketch as had the others but a complete painting so beautiful that the commission for the balance of the work became his.

Music teachers sell time and information. It should be the teacher's constant aim to give just as much information to the pupil as possible.

Musical Thought and Activity Over the Seas

By ARTHUR ELSON

EARLY TONAL SYSTEMS.

An Introduction to Gregorian Melodies, written by Peter Wagner, serves as a reminder that both the past and the present show many different scales beside the two or three that we possess. Our major, melodic minor, harmonic minor and chromatic scales do not form a very impressive list, although our composers have given them an extremely varied use. The Plain-Song, for instance, which is the Gregorian system used by the church, had as many as twelve modes, or scales, though some churchmen brought the list down to eight.

The first introduction of Plain-Song was due to Ambrose, Bishop of Milan, and took place at the end of the fourth century. He was quite progressive, and adopted new methods of antiphonal singing, among other things. Two points in the Gregorian system differ from our scale ideas, and must be understood at once by the student. They consist of the fact that both the dominant and the keynote could have different positions in different scales. The melodies sung were hardly ever more than an octave in compass, and these octave scales were like the different white-key octaves on our piano. But the scale was supposed to be made of a fifth and a fourth, and the keynote always began the fifth, no matter whether the fourth was above or below it. In the latter case the keynote would be the fourth note of the scale, instead of the first. With the keynote beginning, the modes were called authentic; with the fourth below, they were called plagal. The six authentic modes (each of which had its own plagal mode) were like white-key scales beginning on D, E, F, G, A, and C. The plagal modes began a fourth lower in each case. The authentic modes had the dominant on the fifth position, except for the second scale, which began with E, but had C instead of B for the dominant. The plagal modes, however, showed more variety. With keynotes the same as the authentic keynotes, mentioned above, the scales began respectively on A, B, C, D, E, and G; but the dominants were, respectively, F, A, A, C, C, and E. The authentic modes were given odd numbers, each with its corresponding plagal mode following on the even number. Thus in this numbering the eighth mode (plagal derived from No. 7, the fourth authentic) would begin on D, have G for its keynote, and C for its dominant. Pope Gregory the Great, who lived two centuries after Ambrose, is said to have limited the modes to eight instead of twelve.

The beauty of this system is evident to those familiar with the Catholic service and the early church music written in this style. The motets and madrigals of Palestrina, Di Lasso, and their contemporaries were often in Gregorian modes. The unusual intervals of these works offer many effects of sweet and plaintive originality, even to modern ears. The large number of modes, too, allowed great variety of effect. The dignity and force of the Japanese national hymn will serve as a good example. As this begins on D and extends not more than an octave above it, remaining in that octave almost wholly, and showing some emphasis on A, it would correspond to the first (authentic) mode of the church system. The Scotch song, *Auld Robin Gray* (the older tune), begins and ends on E, lies mostly in the octave above, and has some emphasis on C; so it gives the effect of the third (or second authentic) mode.

OLD GREEK MUSIC.

The old Greek music, on which these modes are based, had a similar variety of modes and effects. As many as fifteen scales were given by some writers, but seven principal ones were afterwards described. For the large lyre these were all much like our minor modes without any accidentals (A to A on white keys), but they began on different pitches. The scales for the octave lyre were eight-note scales taken from the longer ones, but always starting with the same pitch. The intervals in these short scales varied accordingly, and were the same as white-key scales based on each of our seven white piano notes. In Claudius Ptolemy's system the E below middle C always served as the lowest string of the octave lyre. The intervals above were such that this E would appear to be in different positions in a diatonic series for each different mode. That is, one scale would be like our E major, the next like an octave scale on E in the key of D major, the next an octave scale on E in the key of C major, and so on. We have very few remnants of the Greek music, but the famous *Hymn to Calliope* will show that it must have much power and dignity. Macfarren has set harmonies to this hymn. Some criticise this act, as it is claimed that the Greeks had only unison music. But Zielinski has translated a description of a Greek festival in the year 250 B. C., during which many instrumental performers joined in a graphic tone-picture of Apollo slaying the python. Incidentally this was program music that would put Richard Strauss to shame, for it had such realism as rapping on the instruments to imitate the clicking of the monster's teeth. The point made here, however, is that some sort of harmony must have existed when scores, and even hundreds, of players united in one band.

Among other interesting scales is that of the Hungarian Gypsies. This is like our harmonic minor, but with the fourth note raised a semi-tone. The two augmented seconds in this scale give it a most passionate power of expression. The pentatonic scale (like our black piano-keys) shows much beauty in Scotch (and even in Chinese) music. Some Oriental nations, like Siam, have a scale of whole tones, thus antedating the work of Debussy. Our Indian music is largely pentatonic in effect, while that of British India has smaller intervals than our semi-tone.

MUSIC AND RAG-TIME IN LONDON.

The discussion of theatre music still goes on in London. It will be remembered that one theatre there started the idea of giving movements of string quartets and other chamber works between the acts. This procedure met with only fair success, and seems now to have been abandoned. One or two amusement places with fairly large orchestras have tried classical pieces with some success, but many London theatres have no music at all. The question is a deeper one, however, than the mere adoption of music with a classical label. Mood and fitness enter it, and the music should have something to do with the spirit of the play. By all means let it be classical, for the appreciation of good music is a gradual growth. But it must be based on some system. The plays of Shakespeare often suggest their own music in part, for they are full of allusions to songs and melodies that can be looked up and played now, along with other compositions of that epoch. But as a general rule, let the music after each act continue the mood with which that act ended, and change somewhat in the direction of the mood to be found in the coming act. If the heroine has been left starving in a snowstorm, for instance, let the music be pathetic. But we know that she will not be left to die. The hero will come along just in time with an extra coat and a package of sandwiches at the very least; or the missing documents will be found, so that she will become rich enough to wear Russian sable and lunch at the Savoy or the Hotel Astor. Therefore the music must not end sadly, but should change gradually to a more cheerful vein.

But meanwhile London has been invaded by American rag-time. The sedate *Times* remarks that there is still a ray of hope if the music can be kept separate from the weird modern dances that are sometimes supposed to go with it. Rag-time, however, may need elevating. This tonal outcome of the "rent rags," or money-raising festivals of the negroes, depends too much on one factor, rhythm. This is of course the most potent factor in its appeal, for even animals respond to it. But variety of melody and harmony is needed for good music. Syncopation is sometimes present, but is not an important factor; *Alexander's Rag-time Band*, for intance, has little or none of it. Lively rhythm is what rag-time depends on. Now Beethoven's 7th and 8th symphonies are remarkably lively; and this suggests the plan of replacing the rag-time of theatre orchestras with such bright music that the public will not miss its rhythmic effects.

MUSICAL NOVELTIES.

Meanwhile a number of composers have been bus in Europe. The present writer intended to be origina and not mention Wagner during his centenary; bu circumstances bring him in. This Wagner, it seem was a composer for moving picture theatres, and th films of a play called *Parsifal* will soon be in use wit his music. But it seems that he did once try to l classical and write a symphony. Now Dr. Istel ha found some manuscript in a Munich establishment tha looks like a Wagnerian attempt at a second symphon It consists of twelve sheets of music paper, with note scored on both sides. It is for classical orchestra, witl out trombones, but with an extra percussion staff tha probably meant cymbals. There is a bit of funera march, an allegro con brio, 2/4, and an allegro assa 6/8. The sheets are numbered from 182 to 193. Eve with Wagner this might mean that the end was near though no cadence occurs on these sheets. Dr. Istel hopes that if anyone has the missing pages concealed about him, he will look the matter up and bring them to light.

Berlin has discovered a composer in the Danish musician, Rudolph Langgaard. He doesn't seem to care how many extra letters he puts in his name; but he proved original and effective in a symphony, a tone poem called *The Sphinx,* and an organ prelude. *The Sphinx,* one might suppose, would have no key. Among symphonic poems, Volbach's *Es waren zwei Königskinder* is said to show freshness of invention, good expression, and ripe technical mastery. Ewald Straesser's second symphony, given at Cologne, is called absolute music of the Brahms type. A symphony by Philipp Rüfer has been applauded in many places. Other new orchestral works are Emil Roehrig's Comedy Overture, August Bopp's expressive tone-poem *Sappho,* and pieces in a Roman competition by Balbi, Davico, dell' Isola, Feliciano, and Mastropier.

Among operas, Draeseke's *Merlin* receives the longest notices. Its story is much like Tennyson's poem, with the added idea that Merlin is a son of Satan, pursued by that personage, but trying to do right in spite of him. Paris applauded *Le Pays,* a music-drama by Ropartz and will have a chance to do the same with Weingartner's *Cain and Abel.* Nice enjoyed Marcel de Falla's *Vie Brève,* while Monte Carlo heard *Yato,* by Mme Labori. Cannes is looking forward to *Le Coeur Dormant,* a work of Saint-Saëns. Milan enjoyed *L' Assinolo,* by Alessandro Onofri, and *L' amore di tre re,* by Mantemezzi, while a Sonzogno prize goes to Arrigo Pedrollo's three-act *Juana.* Catania gave high praise to Antonio Savasta's *Vera,* while Rome approved of Monleon's *Arabesca* and Amadei's *Favola del Principessa.* Among ballets, Erich Wolf's posthumous *Zlatorog* succeeded at Prag. Lendvai's cantata *Nippon* was well received at Frankfurt.

A wicked "April Fool" joke was played on the tenor Busseti at Treviso. When he was ready to start a certain solo, the orchestra suddenly began it at a higher pitch than the composer called for. But Busseti turned the joke on the others by going through the selection without a break.

AN EMPEROR'S OPERATIC RULES.

Frederick the Great was the most distinguished musical amateur of his age, and his position gave him the power to regulate the style of composition employed by the musicians of his period. For instance, he made the following rules to be followed by operatic composers:

"All the principal singers must have big arias and different in character, as an adagio aria, which must be very cantabile to show off to good advantage the voice and delivery of the singer; in *da capo* the artist can then display her art in embellishing variations; then there must be an allegro aria with brilliant passages, a gallant aria, a duet for first male singer and the prima donna. In these pieces the big forms of measure must be used so as to give pathos to the tragedy; the smaller forms of time, such as two-four and three-eight, are for the secondary roles, and for these a tempo minuetto can be written. There must be the necessary changes of time, but minor keys must be avoided in the theater, because they are too mournful. The instrumental accompaniments must be simple and clear."

He insisted upon a punctilious observance of these conditions, and strangely enough did not seem to realize that they tended to cramp the inspiration of the composer instead of developing it.



Getting a Start in Europe as a Virtuoso

By CECILE AYRES

[EDITOR'S NOTE—The author of this article while still a young woman has gained an enviable reputation an an artist. She studied in America with representative teachers and then spent four years in Germany studying with Safonoff, Gabrillowitsch and others. Her appearances in recital and with orchestra in Europe were especially commended by the daily press.]

SCENE—The deck of an ocean liner. A group of young aspirants for fame are talking enthusiastically.

Young Man from Kansas — "Why are you going to Berlin to study music? Why do you not go to Leipzig? The advantages there greatly surpass those in any other German city."

Girl from Texas—"Why do you think so?"

Young Man from Kansas—"Why, because the streets of Leipzig are named after the great composers. How long do you expect to stay in Berlin?"

New Yorker—"Oh, about six months, I should say."

Young Girl from California—"Well, I am just going over to have a few lessons from Madame X. She gives freedom, you ow. Now, all I need is a little more freedom. Why n't *you* go to her? I should think she would be just e for you. I heard you playing in the salon this rning, and I was thinking at the time how much adame X could do for you."

Boston girl, in a superior tone—"Oh, well, I'm going r to work up my repertoire, you know, and to breathe ne of the Berlin atmosphere."

oung man from Kansas—"Well, I don't suppose any you ever played with an orchestra. Ah, it is a nderful experience. When I played the Saint-Saëns ncerto last week with our great orchestra at home, y tell me I never missed a note. And you know there some fairly difficult passages in that concerto."

But this superior young man has reckoned without his t, for there are several members of this group of ng artists who have played with the orchestra at ne.

ou can hear volumes of just such conversations on ry steamship going to Europe. And so they go by hundreds and thousands, each full of beautiful ensiasm, each confident that he will within a few weeks e the old world at his feet. Remember, I said *going* Europe; it is different coming back. One is always re likely to be seasick on the westward voyage. In t, within a few weeks after your arrival in Berlin will meet some of your fellow-travelers and they l tell you of their experiences. The young man from nsas has dropped the Saint-Saëns concerto and has rned to his five-finger exercises, over which he will bably linger for many weary months. The young y from California has been accepted by Madame X. condition that she will spend at least two years in liminary work with a preparatory teacher. The ng woman from New York has been advised to nd her proposed "six months'" stay to a six years' od of hard work. "Otherwise there is no hope." l, mind you, these are the "great talents" of our ntry, and they would, many of them, be rated as great talents of any country. Most of these stuts going to Europe have given successful recitals in r home towns, and many of them in large cities re they had personal friends to encourage them. They have had their hopes kindled by these minor successes. It was only when they set their feet upon a foreign shore that they seemed to wake up to the fact that there is a long, long weary road to be traveled before the most promising one of them may hope to make a successful Berlin *début*. And they are not even yet aware that there is another long road from the successful *début* in Berlin to the success of the routined artist of maturity.

But it is not always the teacher's fault. There are scores of teachers in America whose standards are just as high as the standards of the best European artists. If these American teachers should go to Europe they would be able to command much higher fees and Americans would flock to Europe to study with them, but their loyalty to America is gradually lifting the standards here. Some of them, however, go to Europe after they have spent years of seemingly fruitless toil in America. Why is it that they work for years in America without making a single artist of the first rank, while in Europe splendid results are sometimes almost immediate? It is certainly not the teacher's fault. It would be absurd to believe that the teacher's ability varies with the change in location. The fault must then lie with the American pupil. The ideals of American pupils are not quite so high as the ideals of the German pupils, and the so-called "best" in America are sometimes considered average in Europe. The American achieves a degree of facility somewhat in advance of his classmates. He soon becomes the idol and admiration of his group. "Why Harold is the best pianist in town!" What more has he to work for? The applause he receives is indicative of personal well-wishing rather than artistic discrimination. This well-meant adulation of people who in many cases have had no possible means of coming in touch with the lofty standards held by the great virtuosos, is one of the quick-sands into which the American student sinks before he is aware that his career is in danger. Close your ears to praise unless the praise comes from the highest imaginable source.

The student who has foolishly listened to the applause of incapable judges goes to Europe with the expectation that he will be the object of as much attention as in his home town. This condition of affairs, however, is by no means confined to those who come from villages but includes many who come from large cities. Sometimes it takes months for the student to awake from his egotistical trance and realize that he must compete with the great artists of the world. Do not ask yourself, "How does my playing compare with that of Ethel Williams, who won the first prize and a real gold medal at our conservatory last year?" but rather, "How does my playing compare with that of Busoni, Sauer, Carreño, Bloomfield-Zeisler or de Pachmann?"

The American teachers and the foreign teachers resident in America have already raised the standards to such a degree that the necessity for studying abroad is becoming less and less. The fault lies with the public and not with the teachers. A man who would realize his ignorance in matters of engineering, law, physics, navigation, chemistry or metallurgy and who would willingly employ an expert to give him an opinion usually feels perfectly capable of criticizing any phase of musical art. Students find that they have won the enthusiastic interest of the local minister, an alderman, the superintendent of the high school or the popular choir master who has achieved his fame through indifferently written church music, and assumes that the conquest of the rest of the musical world is an easy matter.

What may be done to make the American teachers and the American pupils take a "right-about-face" attitude in this important matter of virtuoso standards I cannot pretend to say. Obviously, the majority of our students are trained with no other view than that of musical culture in the home. All cannot be virtuosos. Broadly considered the most important branch of music teaching is not that which makes famous artists but rather that which brings music to the people. American people love music, but musical atmosphere as far as establishing a virtuoso standard is concerned does not depend so much upon the love for music as upon the intelligent technical understanding of music. This only the study of music can give. It cannot be had from people who set their critical ideals by listening to piano-playing machines.

THE GREAT ARTIST TEACHER.

During the student period, leading up to the *début*, there are four great items of expense, besides many minor ones, to be considered. There is really no sense in a student's going to Europe unless she is financially able to avail herself of the advantages of Europe. She is not even prepared to secure these advantages at any price unless she is well advanced in her art. Great artists simply will not accept beginners, or any one who is anywhere near the beginning. A large proportion of those who go to Europe never have any lessons from celebrated teachers, but only with one of their many assistants. But assuming the necessary preparation, the young virtuoso must be prepared to spend at least fifteen hundred dollars a year on the four main items here enumerated. The first is the cost of a teacher. A young artist will seek to study with some world famous artist, perhaps at the beginning, because of the prestige thus to be acquired. Very soon, however, she will discover that this is the least important of the many advantages thus to be derived. No matter how much of a virtuoso she may be, she will find that there are great undreamed of realms of artistry yet to be explored, and the more she sees of her distinguished master the more she will feel that nothing else matters much if only she can gain something of his musical insight and power of understanding. Prestige is a poor substitute for artistry. No one but a real artist can open such doors into the wonderland of music, and some of the great teachers are particularly generous to the appreciative young artist. There are many choice secrets that only the few are in position to communicate.

I remember well my own experience. Before I went to Europe I had been playing, as many other students do, the most difficult concertos and concert pieces. Some musical friends thought it foolish to go abroad. I had given a number of successful concerts, and had reason to believe that in some measure I had already "arrived." But what a tremendous awakening I experienced on my arrival in Berlin! I simply had to enter the lists with the really great artists in order to find out just where I stood. Fortunately I was not discouraged; for away back in my sub-conscious mind I had always felt my limitations, at least some of them. But hundreds of American girls are cruelly discouraged when they come to realize, as many do, that, instead of a few "finishing touches," they need to go back to the very beginning. This is doubtless due in some cases to the mistaken ideas of their former teachers. But it is not always the teacher's fault. I have seen pupils in Berlin, who had played concertos in public at home, weeping bitter tears as they wrestled in vain with their major and minor scales. It is no easy thing to play a

scale well enough to please a great artist. A hundred minute differences will appear between his tone coloring and yours, and his delicacy of phrasing and singing tone will be your despair. After a protracted struggle with the endless difficulties of the "easiest" pieces, the specially fortunate young artist will be asked to resume her concertos. By this time they will appear like new pieces.

Instead of employing complicated exercises to strengthen the hand, the majority of European artists go back to the simplest forms. At first the five-finger exercises are played with what has been termed the "singing touch." It is extremely difficult to show the position of the hand in the execution of this touch even when well-made drawings from life are employed. The drawings given here are superior to photographs for this purpose, but one must see the hand of the player many times to get the right idea.

In the matter of elemental hand position the European teacher of note makes little change from the position generally adopted by the best teachers in America. The hand is held with the knuckles quite prominent, the angle of both of the finger knuckles is obvious but not exaggerated, the thumb is curved, the little finger is held straight and the other fingers curved in such a manner that all joints are in evidence.

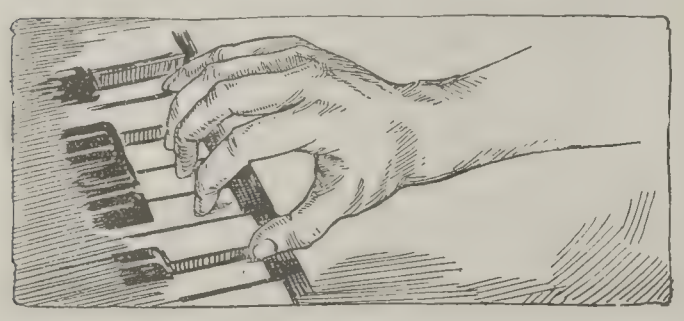


Fig. 1.

All the weight of the touch comes from the shoulder and the wrist is held rather below the level of the keyboard than above it. This position of the hand gives the player what can only be described as a "grip" upon the keyboard. It gives him a positive, confident feeling, rather than one of laxity which some people confound with relaxation. The muscles under the arm behind the wrist feel strong and filled with vitality, while those on the top of the arm and behind the hand are not strained in any manner. It is a position of the hand that makes for bigger, stronger, more masterly playing.

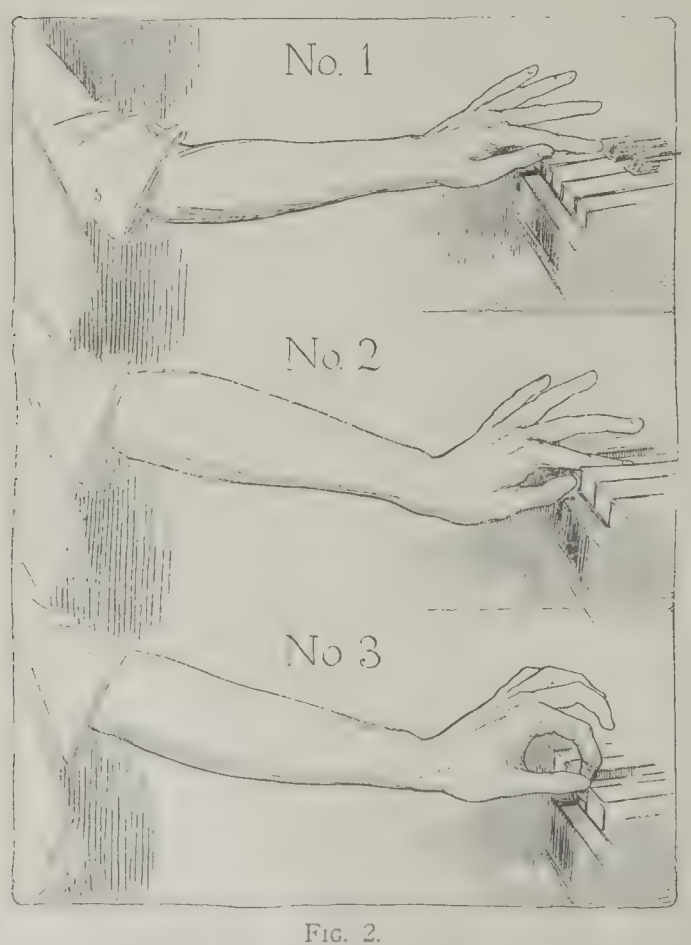


Fig. 2.

In describing the following method of securing a singing tone, especially a tone calculated to fill a large hall, and at the same time a tone quite unallied with anything suggesting pounding or thumping, the young teacher should not imagine that he is to abandon all his old methods and teach his young pupils after the manner suggested. The old digital exercises for giving independence and fluency to the fingers, practiced in the old way with an individual finger action, are still indispensable for all beginners. Indeed one should not attempt the touch I describe until one becomes a master of the fundamentals of piano playing along established lines. The touch I am about to describe is one advocated by Gabrillowitsch and other virtuoso pianists and employed by them constantly when required. In it the individual finger action is discontinued and the tone is a result of pressure upon the key from the shoulder through a thoroughly relaxed arm. It seems to produce uniformly a big ringing tone in cantilena passages, and when the five-finger exercises have been employed with it for some time, one's playing takes on an entirely different character. However, one should not expect results before months of practice. It is so unlike the orthodox methods that some teachers may not realize the usefulness of this touch at first.

Prior to pressing the key the finger of the pianist is laid flat upon the key as in Fig. 2, No. 1. Upon pressing the key the entire pressure comes through the arm and the hand, still with the finger out straight, assumes the position shown in Fig. 2, No. 2. Immediately the tone is sounded the finger is drawn inward upon the surface of the key toward the player and the finger becomes curved as in Fig. 2, No. 3. In this touch the force seems to be concentrated in the very tips of the fingers and the hand becomes vital and full of artistic sensitiveness. This produces a tone which, no matter how softly pressed, can be heard in any part of a large auditorium. The relaxed arm should hang loosely on the finger-tip as a garment hangs on a hook. The muscular development resulting from practice of this kind is in the shoulders and back rather than in the arm.

Then the same five-finger exercise is used to develop tone such as that employed in brilliant passage work. The hand is held in the same position as described above, and the touch is still from the shoulder, all the weight of which is concentrated in the finger-tips. The finger, however, instead of being lengthened and curved as before, is now held curved throughout, and the resulting tone is brighter in quality. To avoid a metallic sound the key is never struck, but pressed, except on very rare occasions when special effects are to be gained.

The same exercise is used for the staccato touch—the wrist is kept low. The key is merely pressed and immediately released. When thus produced the staccato note can never be harsh. The weight is thrown from the shoulder and the finger-tips are sensitized. It is only when they are sensitized that they can be capable of a variety of color.

(Miss Ayres' excellent article will be continued in the August issue, in which she will tell of some of her interesting experiences in getting a start in America.)

TEACHING TOO MANY PUPILS.

BY WILLIS G. MARKEY.

The trouble with many teachers is getting pupils enough, but, nevertheless, there are teachers who actually try to teach more pupils than they are rightfully able to instruct. Is it not better to raise one's income by charging a little more when there is such a demand for one's services. Is it just to the teacher to over-burden himself so that he has no time for recreation—healthful fun. One teacher told me recently that he had no time to keep up with the new music, no time to read any new books, no time to get new ideas from the magazines. He even went so far as to brag about the amount of business he was attending to. This teacher will continue for a little while, and then the very fact that he is letting himself get behind the times by neglect will affect his work so that his pupils will begin to drop off. Furthermore his physical energy will be sapped in such a way that everything he does will become a drudge to him.

If you should have two seasons in succession when your calls are so full that you have to teach from early morning to late at night, why not follow some such plan as this? With every new pupil applying insist upon a higher rate, telling the pupil frankly that your present rate is lower but that it applies to old pupils only. All new pupils will have to pay the advanced rate. Then, when one of your old pupils drops out, do not fill that time with a new pupil, but devote it to self-betterment. In this way in a few years you should be able to raise your income, raise your efficiency, and at the same time have more leisure for yourself.

The Story of the Orchestral Instruments

Told for the General Music Lover

By A. S. GARBETT

NO. III. THE WOODWIND SECTION.

Probably the first instrument ever invented was t flute. The world could not have been very old by t time somebody cut a reed from the river bank a discovered that by blowing across the hole at one e a musical sound might be produced of surprising m lowness and softness. Others later made experimer with the mouthpiece, and found that by blowing dov the tube over the edge of a split reed, or of two sp reeds, quite different tone qualities were produced.

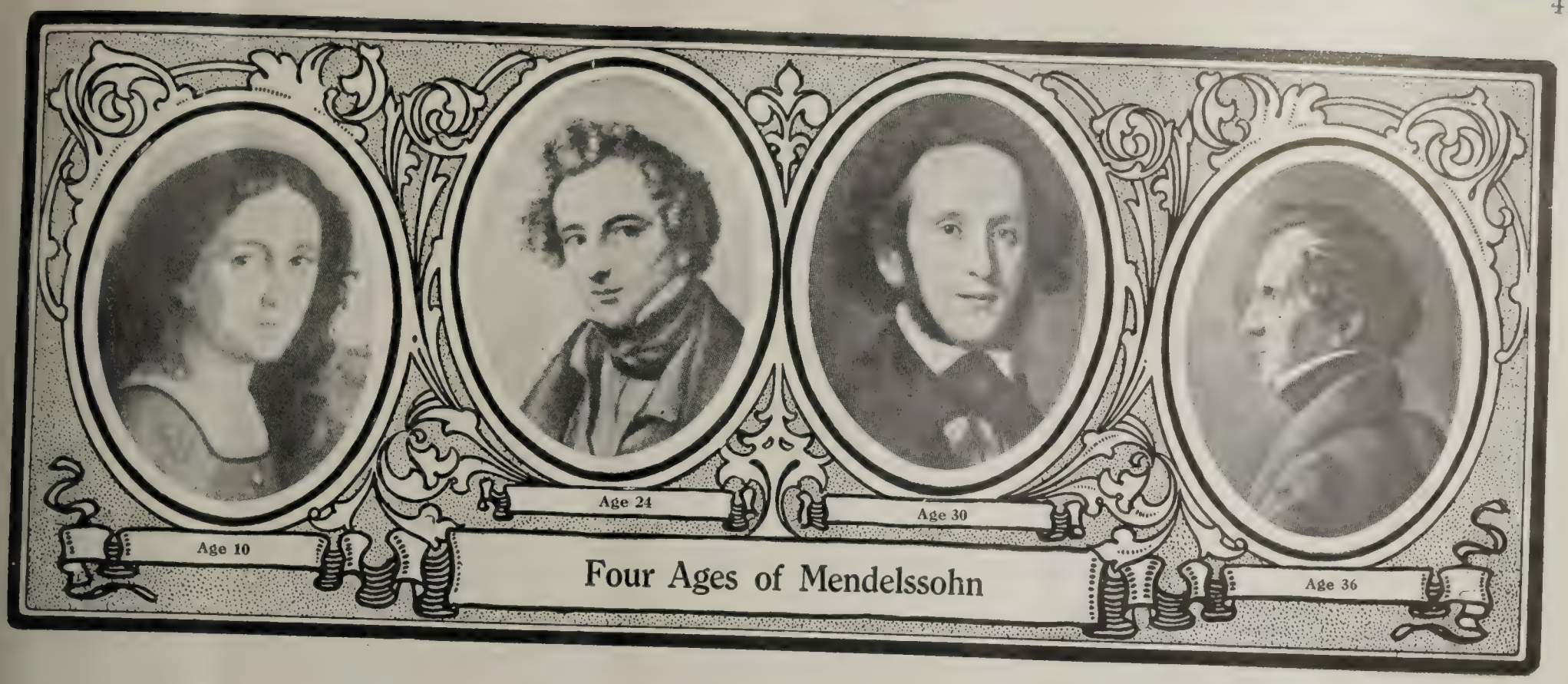
From such humble beginnings have sprung the secti of the modern orchestra known as the "woodwind s tion," or simply, "the woodwind." This section co prises the flute (and its smaller, shriller brother t piccolo), which is simply a wood or metal tube clos at one end but with a hole to blow across, there setting the column of air enclosed in the tube in vib tion; the clarinet, a "single-reed" instrument, in whi the air blown into the tube by the performer cross the edge of a small, single strip of cane; and the ob in which a double reed—two strips of cane—are us

Similar but larger instruments, and consequen deeper in pitch, are the bass clarinet, the cor angl (English horn—an alto oboe), the bassoon, a doub reed instrument that corresponds to the violoncello the string section, and the contra-bassoon (double-ba soon), sounding an octave lower than the bassoon, a corresponding to the double-bass.

Owing to the differences of structure of the mou piece, there is great difference in the tone color of t various woodwind instruments. The flute has a s round tone, and the instrument is very agile. Mende sohn has used it to perfection in his *Midsummer Nigh Dream* music, the velvety quality proving just what required for his tonal excursion into fairyland. T clarinet, with its single reed has a more golden qual of sound. Its lower register (the *chalumeau*) is pa ticularly rich. Berlioz has said, "The clarinet is an e instrument. Its voice is that of heroic love. The cha acter of the sounds of the medium register, imbued wi a kind of loftiness tempering a noble tenderness, rend them favorable for the expression of sentiments a ideas the most poetic." It may also be added that t clarinet, like the flute, is very agile.

The oboe, with its double reed, has a shriller, mo intense, almost nasal tone. It is particularly w adapted for pastoral ideas and many notable examp of this use of it exist in Beethoven's *Pastoral Sy phony,* Liszt's *Les Preludes,* Dvorak's *Symphony fr the New World,* etc. The English horn is simil in quality, but lower in pitch. Its tone is somewh more mellow, and is frequently employed in passag of idyllic tenderness. The bassoon has perhaps a wid variety of tone coloring than any other woodwi instrument. It is known as "the clown of the orch tra," and has certainly been made to produce some ve comical effects—notably in the clown music to Mende sohn's *Midsummer Night's Dream,* and in many of t Gilbert and Sullivan operas. This name is, howev an injustice to the instrument, for it is capable of gr tenderness and also of a peculiar sinister effect wh Tchaikovski understood to perfection, and utilized his *Pathetic Symphony.*

With so much individuality in the component par it will be readily understood that the woodwind secti of the orchestra has nothing like the same homogene of tone that the string section possesses. The instr ments are frequently used to sustain chords, or emphasize certain melodic lines. Too much woodwi unsupported by string, soon becomes somewhat wea some to the ear. Moreover, there is a physical disabil which does not apply to the string section. The playe of woodwind instruments have to breathe in order blow, and frequent opportunities have to be arrang for by the composer. Nevertheless, the woodwind su plies an incredible variety of tone coloring to the m ern orchestra, and many radical improvements in t mechanical developments of the instruments ha enabled composers to avail themselves more freely this wonderful group of instruments in portraying t widest variety of human emotions.



The Wisdom of Felix Mendelssohn

A Series of carefully selected paragraphs from Mendelssohn's Collected Works, giving an insight into the philosophy of the Master

THERE is a great difference between reform and revolution in music. Reform is desirable in all things, in society, in politics, in no matter what, as well as in music, for it is directed against abuses and removes what is obstructive. But a revolution which overthrows and condemns all that was cherished and respected before is to me of all things the most repulsive—it is in truth a mania, a fashion and nothing else.

What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us so far from town, country, earth and all worldly things, that it is truly a blessed gift of God.

I now feel more vividly than ever what a heavenly calling art is, and for this also I have to thank my parents. Just when all else which ought to interest the mind appears repugnant and empty and insipid, the smallest real service to art lays hold of your inmost houghts, leading you far away from town and coun-ry, and from earth itself; that is indeed a blessing ·ent by God.

Music for me, you must know, is a very solemn natter; so solemn that I do not feel myself justified n trying to adapt it to any subject that does not ouch me, heart and soul.

From the very first you took so kind an interest in y *Elijah*, and thus inspired me with so much energy nd courage for its completion that I must write to ·ll you of its first performance yesterday. No work f mine ever went so admirably for the first time of ·xecution, or was received with such enthusiasm both ' the musicians and the audience, as this oratorio. It as quite evident at the first rehearsal in London, that ·y liked it, and liked to sing and play it; but I own was far from anticipating that it would acquire such ·sh vigor and impetus at the performance. Had ·n only been there! During the whole two hours ·d a half that it lasted, the large hall, with its two ousand people, and the large orchestra, were all so lly intent on the one object in question, that not e slightest sound was to be heard among the whole dience, so that I could sway at pleasure, the enor-ous orchestra and choir, and also the organ accom-niments. How often I thought of you during that ne. (*From a letter to his brother Paul.*)

My symphony shall certainly be as good as I can ke it, but whether it will be popular and played on barrel-organs I cannot tell. I feel that in every sh piece I succeed better in learning to write ictly what is in my heart, and, after all, that is only right rule I know. If I am not adapted for popularity, I will not try to acquire it, nor seek after it; and if you think that this is wrong, then I ought to say rather that I *cannot* seek after it, for really I *cannot*, but would not if I could. What proceeds from within makes me glad in its outward workings also, and therefore it would be very gratifying to me were I able to fulfill the wish you and my friends express; but I can do nothing towards or about it.

Music is more definite than words, and to seek to explain its meaning in words is really to obscure it. There is so much talk about music, and yet so little is really said. For my part, I believe that words do not suffice for such a purpose, and if I found that they did suffice, then I certainly would compose no more music. People often complain that music is so ambiguous that what they are to think about it always seems so dou'tful, whereas everyone understands words. With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words. These, too, seem to be so ambiguous, so vague, so unintelligible, when compared with genuine music, which fills the soul with a thousand things better than words. What any music I love expresses to me is not thought too indefinite to put into words, but, on the contrary, too definite.

Since then I have written a grand piece of music which will probably impress the public at large—the first *Walpurgis Night* of Goethe. I began it simply because it pleased me, and inspired me with fervor, and never thought it was to be performed; but now that it lies finished before me, I see that it is quite suitable for a great *Concertstück*, and you must sing the Bearded Pagan Priest at my first subscription concert in Berlin. I wrote it expressly to suit your voice; and as I have hitherto found that the pieces I have composed with least reference to the public are precisely those which gave them the greatest satisfaction, so no doubt it will be on this occasion also. I only mention this to prove to you that I do not neglect *the practical*. To be sure, this is invariably an afterthought, for who the deuce could write music, the most unpractical thing in the world—the very reason why I love it so dearly—and yet think all the time of the practical! It is just as if a lover were to bring a declaration of love to his mistress in rhyme and verse, and recite it to her.
(*Extract from a letter to the singer, Edward Devrient.*)

Last night, for the first time for more than a year, I saw a German æsthetic paper. The German Parnassus seems in as disorganized a condition as European politics. God help us! I was obliged to digest the supercilious Menzel, who presumed modestly to depreciate Goethe, and the supercilious Grabbe, who modestly depreciates Shakespeare, and the philosophers who proclaim Schiller to be rather trivial! Is this new, arrogant, overbearing spirit, this perverse cynicism, as odious to you as it is to me? and are you of the same opinion with myself, that the first and most indispensable quality of any artist is to feel respect for great men, and to bow down in spirit before them; to recognize their merits, and not to endeavor to extinguish their great flame, in order that his own feeble rushlight may burn a little brighter? If a person be incapable of feeling true greatness, I should like to know how he intends to make *me* feel it? And as all these people, with their airs of contempt, only at last succeed in producing imitations of this or that particular form, without any presentiment of free, fresh, creative power, unfettered by individual opinion, or æsthetics, or criticism, or the whole world besides; as this is the case do they not deserve to be abused? and I do abuse them.

These are truly strange, wild and troubled times; and let those who feel that art is no more, allow it for Heaven's sake to rest in peace; but however roughly the storm may rage without, it cannot so quickly succeed in sweeping away the dwelling; and he who works on quietly within, fixing his thoughts on his own capabilities and purposes, and not on those of others, will see the hurricane blow over, and afterwards find it difficult to realize that it was ever so violent as it appeared at the time. I have resolved to act thus as long as I can, and to pursue my path steadily, for at all events no one will deny that music exists, and that is the chief thing.

Then the emptiness of the music! (Auber's *Parisienne*) a march for acrobats, and at the end a mere miserable imitation of the *Marseillaise*. Such music is not what this epoch demands. Woe to us *if* it be indeed what suits this epoch—if a mere copy of the Marseillaise Hymn be all that is required. What in the latter is full of fire and spirit and impetus, is in the former ostentatious, cold, calculated and artificial. The *Marseillaise* is as superior to the *Parisienne* as everything produced by genuine enthusiasm must be, to what is made for a purpose even if it be with a view to promote enthusiasm it will never reach the heart, because it does not come from the heart.

Blue sky and sunshine benefit my very heart, they are so very indispensable to me!

I shall never call any time *lost* in which I was happy and bright, which I never could be in idleness.

It is fearful! It is maddening! I am quite giddy and confused. London is the grandest and most complicated monster on the face of the earth. How can

I compress into one letter what I have been three days seeing? I hardly remember the chief events, and yet I must not keep a diary, for then I should see less of life, and that must not be. On the contrary, I want to catch hold of whatever offers itself to me. Things roll and whirl around me and carry me along as in a vortex.

Every afternoon Goethe opens his instrument—a Streicher—with the words, "I have not yet heard you to-day; now make a little noise for me." And then he generally sits down by my side; and when I have done—mostly extemporizing—I ask for a kiss, or take one. You cannot fancy how good and kind he is to me. It does not strike me that his figure is imposing. He is not much taller than father. But his look, his language, his name, they are imposing. The amount of sound in his voice is wonderful; he can shout like ten thousand warriors. (*Written when Mendelssohn was a boy of twelve.*)

Why should I be forced to listen for the thirtieth time to all sorts of variations by Herz? They cause me less pleasure than the rope dancers or acrobats. In their case we have at least the barbarous excitement of fearing that they may break their necks, and of seeing that nevertheless they escape from so doing. But those who perform feats of agility on the piano do not even endanger their lives, but only our ears. In such I take no interest. I wish I could escape the annoyance of being obliged to hear that the public demands this style; I also form an opinion of the public, and I demand the exact reverse.

A PEN PICTURE OF BRAHMS.

BY P. I. TCHAIKOVSKY.

Brahms is rather a short man, suggests a sort of amplitude and possesses a very sympathetic appearance. His fine head, almost that of an old man, recalls the type of a handsome, benign, elderly Russian priest. His features are certainly not characteristic of German good looks, and I cannot conceive why some learned ethnographer (Brahms himself told me this after I had spoken of the impression his appearance made upon me) chose to reproduce his head on the first page of one of his books as being highly characteristic of German features. A certain softness of outline, pleasing curves, rather long and slightly grizzled hair, kind grey eyes, and a thick beard freely sprinkled with white, all this recalled at once the type of pure bred Russian from Great Russia so frequently met with among our clergy.

Brahms' manner is very simple; free from vanity, his humor jovial, the few hours spent in his society left me with a very agreeable recollection. Unfortunately I was forced to confess that, in spite of a somewhat prolonged stay among them in Leipzig, I had not got on very well with the most prominent representatives of modern German music. The reason was as follows: Like all my Russian musical friends, without exception, I only respected in Brahms an honorable, energetic musician of strong convictions, but in spite of all efforts to the contrary, I never could and never can admire his music. Brahmsism is very widespread throughout Germany; there are a number of authoritative people and an entire musical institution especially consecrated to the Brahms cult, and he is considered a great man, almost the equal of Beethoven. But there are anti-Brahmsites in Germany and everywhere beyond the German frontier, with the exception perhaps of London, where, thanks to the energetic propaganda of Joachim, who is very popular in England, the greatness of Brahms is recognized to a certain extent. Everywhere else there reigns complete ignorance and ignoring of Brahms. But nowhere perhaps has he made less way than in Russia. There is something dry, cold, vague, nebulous, in the music of this master which is repellent to Russian hearts. From our Russian point of view Brahms does not possess melodic invention. His musical ideas never speak to the point; hardly have we heard an allusion to some tangible melodic phrase than it disappears in a whirlpool of almost unmeaning harmonic progressions and modulations, as though the composer's special aim was to be incomprehensible and obscure. Thus he excites and irritates our musical perceptions, as it were, yet is unwilling to satisfy their demands; he seems ashamed, to put it plainly, to speak clearly and reach the heart.

Bright Ideas in a Nutshell

Have Your Pupils Turn the Page

TEACHERS ARE FAR TOO PRONE to turn the pages of the music while the pupil is playing. They do this as a courtesy and with the view of preventing a break in the playing. It is a great mistake not to train the pupil to do the turning right from the start. The pupil must be taught to turn quickly and inconspicuously. Duet playing affords excellent practice in turning. When you are playing have the pupil turn the page for you. It will compel him to follow the music more closely. The accompanist of all others must master the simple but important art of turning the pages smoothly and at the right moment.

GERTRUDE M. GREENHALGH.

Dropping the Wrist

TWO OR THREE of my younger pupils show an obstinate tendency to drop the wrist below the level of the keyboard. This is particularly noticeable in the left hand. The habit was apparently one which was impossible to cure and I was at my wit's ends for a remedy. Finally, as a kind of last resort, I placed a cardboard strip along the front of the keys. From the tops of this strip arose the pointed ends of pins. This "gentle" reminder soon effected a cure and established a habit.

MRS. G. C. CORNITIONS (*California*).

Making the Most of a Lesson

I HAD JUST BEEN READING Miss Amy Fay's most interesting book, *Music Study in Germany*, in which she recorded, with such detail, her lessons with Liszt, Deppe and others. It suddenly occurred to me that I might do the same with my own lessons. That is, after I had been to my teacher's studio I might put down some of the many fine things he had to say. I knew full well that they would never be printed as his renown was limited, but I felt that I should benefit immensely. Since then I have kept a sort of a diary of my lessons and I know positively that this plan has been of immense benefit to me.

AN INTERESTED AMATEUR.

Flowers Always

WINTER AND SUMMER I always endeavor to have flowers on my table in my music room. Nothing gives the room a note of beauty and home-likeness compared with flowers. I have been in some studios so hard and so stiff that they seemed like cells. They seemed to suggest anything but music. My idea of a studio is that, like the teacher, it should be so interesting in all its aspects that the student would welcome the lessons. Flowers are really a wonderful help in making the studio interesting.

A UTICA TEACHER (*New York*).

Sports and Music

IT IS SOME TIME since I left my work in music teaching for business, and I must confess that I find it very hard to keep up my practice. If it were not for the monthly visits of THE ETUDE, with its collection of new music, I am afraid that I might have some difficulty in holding my own. I contend that every business man should have some favorite sport to provide the requisite exercise. I made it a rule to devote the same amount of time to practice that I did to sport. Every month I picked out some piece in THE ETUDE that interested me and learned that piece thoroughly.

BUSINESS MAN.

TEN USEFUL TEACHING POINTS.

BY T. L. RICKABY.

I. GIVE COMPLETE LESSONS.

Unless a pupil gets something out of every less that will enable him to help himself in the futu when away from the teacher, the lesson is a failu Therefore, endeavor to make every lesson as comple comprehensive, and clear, as though you *knew* the p pil would not return.

II. GIVE SYSTEMATIC LESSONS.

In giving lessons make each one part of a regul well-defined plan, carefully devised for each pupil, a be just as systematic, attentive, and thorough as if y *knew* the pupil would continue his studies with you f five years to come.

III. PLAY FOR YOUR PUPILS.

To teach a pupil to play a piece of music is of litt consequence. To teach him to listen intelligently *all* pieces is everything. Every piece taken should re resent a class, and the pupil should be given the oppo tunity of hearing many others of the same class, that he may recognize them readily when played others.

IV. MAKE YOUR PUPILS INDEPENDENT.

A pupil in the third grade should be able to stu and learn unaided any piece of music in that grad If not, then there is something wrong with the instru tion or instructor or both. Of course the pupil m be stupid or unmusical, in which case the teacher shou discontinue the lessons.

V. TEACH MUSIC OF PERMANENT WORTH.

Teach no piece of music that will not be as beautif ten years afterwards, as it is at the time it is fir taken. So-called popular music soon becomes unpop lar. It is like the plated article as compared with th of solid gold. Study nothing that will not "wear."

VI. GRADE PIECES PROPERLY.

Every piece learned should become part of the pupil musical equipment for ever. If the pupil forgets piec as he learns others, then they are probably too difficu A pupil will become tired of a difficult solo and w readily lay it aside. Pieces requiring less labor—bo in learning and retaining—will stand a better chan of being played oftener—and for a longer time.

VII. BREATHE ENTHUSIASM.

Much depends on the spirit with which a pupil ente the studio. If he comes unwillingly or at least witho enthusiasm; if he anticipates small profit and less plea ure; if he seems to lack interest and ambition let t teacher examine *himself*. He may find something remedy.

VIII. CONTENTED PUPILS.

Just as much—if not more—depends on the spi with which the pupil leaves the studio. If the teach has had occasion to be severe, he must see that t pupil understands that it was deserved, and remo any feeling of anger or resentment, which would r flect unfavorably on the work of several days.

IX. TEACH PUPILS TO HELP THEMSELVES.

The best teacher is not the one who merely tells y things, but rather is he who enables you or inspir you (which is the same thing) to find out and things for yourself. (I know that this is a very o and time-worn platitude; but it cannot be repeated t often, for it involves a principle not generally act on—even if it is known.)

X. BEWARE OF THE DULL PUPIL.

Dull, musically stupid pupils will always react u favorably on the teacher. Should he refuse to contin their lessons he will incur their ill will. Should he ke them he will incur their ill will later, when they fi (as they assuredly will) that their outlay has broug no results. "The tree that bringeth not forth go fruit is hewn down;"—as it ought to be.

WHAT is it to be musical? You are not so, if, wi eyes fastened anxiously upon the notes, you play piece through painfully to the end; you are not so, when some one turns over two pages at once. y stick and cannot go on. But you are musical, if in new piece you anticipate pretty nearly what is comin and in an old piece know it by heart—in a word. you have music not only in your fingers but in yo head and heart.—ROBERT SCHUMANN.

How to Become a Sure-fingered Pianist

By DANIEL GREGORY MASON

[EDITOR'S NOTE.—Daniel Gregory Mason, the author of this interesting and practical article, is a grandson of Lowell Mason and a nephew of Dr. William Mason. He was born in Brookline, Mass., in 1873. He graduated from Harvard University in 1895. He is now assistant professor of music at Columbia University. He is the author of some very useful books devoted to music, among them *Beethoven and His Forerunners, The Romantic Composers, From Grieg to Brahms, A Guide to Music, The Appreciation of Music,* and *A Neglected Sense in Piano Playing.* He has also composed a *Sonata* for violin and piano, an *Elegy* for piano, a *Quartet* for piano and strings, a *Pastorale* for violin and clarinet and piano, etc.]

THE TRUE GUIDE TO THE KEYBOARD.

Do you find it impossible to play a short piece without hitting wrong keys? Are you a poor reader? When you first sit down to the piano do you feel nervous, uncertain of yourself, unfamiliar with the instrument? Does the tone you produce lack singing qualities? If the answer to these questions is "Yes," you may be sure that, however long you may have been studying, and no matter how good a method you may be using, you have missed a principle as vital as it is frequently ignored, and that you are now practicing, not too little, but the wrong way.

This vital principle, like all fundamental things, is so simple that it will doubtless appear to you almost childish at first, and you will find it hard to believe that obedience to it can lead to such varied excellences, and neglect of it to such varied and disastrous effects. Reduced to briefest form, it may be thus stated: The true guide of the pianist is not the sense of sight, but that of touch. The practical outcome of it is: Resolutely refuse to depend on sight, and your playing will improve in sureness, in ease, in tone-quality, with a rapidity that will surprise you.

THE FALSE GUIDE.

The habit of depending on the eyes for guidance is a bad one that ought never to be formed; but in nine cases out of ten it is formed in early childhood, because teachers do not realize the importance of combating it, and because it is physically possible with the piano as it is not with the violin or the violoncello. Did you ever see a violinist *look* at his fingers? Long practice has given him a far surer guide than his eyes working at a distance as they must, could ever be, in his sense of touch. This tactile sense, located not only in the finger-tips and all the skin surfaces, but also in the joints, thus enabling him to measure distances with the utmost accuracy, carries his fingers to any point on the finger-board with the speed and the precision of a machine. It would do him no good to look; it would not even give him an illusory sense of help, because the strings are not visibly marked off in any way; hence he is obliged from the first to depend entirely on the tactile sense, and, consequently, develops it to a perfection found in comparatively few pianists.

For it is the misfortune of the pianist—a misfortune disguised as a convenience—that he can sit down in front of his keyboard, clearly marked off in black and white keys, and, without getting into any really intimate physical connection with the instrument, without forming, so to speak, one organism with it, pick out certain keys by eye and strike them. This is the way the average child starts the piano; and having so started he continues in the same way, finding it the path of least resistance. In other words he plays *at* the piano, instead of playing the piano. He has no vital connection with the instrument; its keys, levers, and hammers are not extensions of his own muscles, sharing his life, but mechanical tools which he uses with more or less skill, but always with uncertainty. An unfamiliar piano, a strange room, a glaring or dim light, "puts him out." Even slight fatigue or self-consciousness makes his playing go to pieces, because he has not good automatic habits to fall back upon. And at his best his touch is apt to be hard, because he strikes the keys instead of pressing them.



A SIMPLE DEVICE FOR INSURING FINGER ACCURACY.

ORGANISTS AND TYPEWRITERS.

The case of the organist is instructive in this matter. He has, in the pedal keyboard which his feet are to play, a temptation to use his eyes akin to that of the pianist, but less difficult to resist because this keyboard is below him, where he has to crane his neck to see it. Constant craning of the neck in this way in order to see the feet is so obviously bad form in playing that all good organ teachers forbid it, and all good organists pedal by touch. Those unfortunate players who, through having either a poor teacher or none, have once contracted this ducking and dodging habit, find it highly difficult to break, and absolutely fatal to expert pedaling. Many schools of typewriting, again, now recognize that the natural tendency to look at the keys must be checked at the start, and to this end make use of a screen over the keyboard, which forces the learner to make himself at once at home on his machine through the unaided tactile sense.

HOW TO GO TO WORK.

Although I did not hear of this use of screens in typewriting until some time after I had begun the consideration how to develop the tactile sense in piano-playing, my attention was first called to this subject by Mr. Edward J. de Coppet, well known in musical circles as the founder of the Flonzaley Quartet. I early hit upon the same device independently. Unless one is blindfolded, or the room is dark, it is almost impossible to resist stealing a furtive glance at the hands from time to time when one gets into "a tight place." The necessity of guarding against such surreptitious glances, and at the same time of being able to read the music on the piano desk, suggested the use of a screen. The cover of an ordinary pasteboard box such as tailors use may be simply slipped under the desk if the piano is a grand; in an upright some fastening with strings may be necessary. The screen need not be long enough to hide the extreme ends of the keyboard.

Before starting in with the screen, young children, beginners, and those in whom the tactile sense is subnormal, will need to give a few minutes daily to the following preliminary exercise for developing the hand-span sensations.

Play various intervals, such as a fifth (C-G), an octave (C-C), and so on, with the thumb and little finger, noting with great attention the exact sense of the hand-span that goes with each. Then, closing the eyes, adjust the hand for each interval in turn and strike at random anywhere on the keyboard, noticing by ear whether it is correct. Smaller intervals, such as seconds, thirds, and fourths, should also be practiced with the thumb and second, third, or fourth fingers. Practice this first with one hand, then with the other.

SPACE MEASUREMENT BY HAND-SPAN.

The object of this preliminary exercise is to cultivate the power to measure by the sense of extension in the muscles or joints all the intervals within the span of the hand, a power which is in constant use in all good playing, and which may be called the foundation of all tactile skill. Probably no pianist is completely without it, but in some fairly good players it is surprisingly rudimentary. I have heard of people who, with their right-hand thumb placed on middle C, could not add E and G with the third and fifth fingers, completing the common chord without looking. The earnest student need not l

discouraged, however, if his first conscious attempts in this direction prove disappointing; nor need he demand of himself perfection in the preliminary exercise before advancing to the next. Once one's attention is called to the tactile sensations, it will be found that all practice will in some measure develop them. The main thing is to persevere, to do all you can by feeling, and to give your eyes a long and well-earned rest!
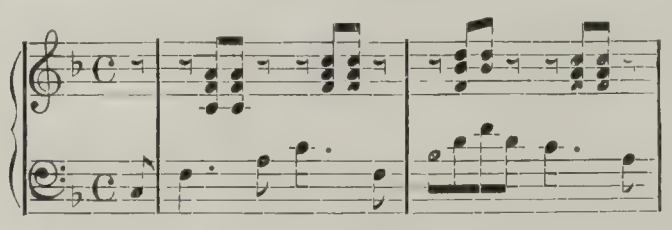
EXPLORING THE KEYBOARD.

Those who fancy that they are thoroughly familiar with the keyboard, and who have indeed a good bowing acquaintance with its

Five-and-thirty black slaves,
Half a hundred white,

will find a surprising strangeness about it when they begin to make more intimate exploration with their finger-tips. Fasten up the screen and let us begin. Here is an apparently infinite series of smooth, cool little platforms, oddly, maddeningly alike. How to find our way about among them? The solution lies in learning to observe constantly the difference between the groups of two black keys and those of three, to keep the fingers ever questing in and out of the spaces or pockets between them. Thus the organist does with his feet and thus we must learn to do with our fingers. This part of the work requires no special exercises, but is to be done with any and every piece.

For example, suppose you are studying Schumann's *The Happy Farmer* (*Album for the Young*, No. 10), Ex. 1.
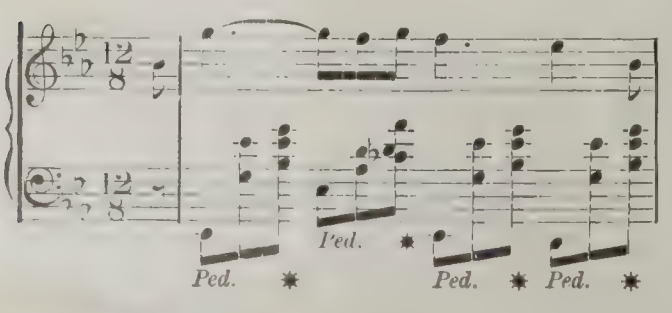


Adjust the screen, and sit it down squarely at the middle of the piano, or the least shade to the left, placing the right foot upon the damper pedal to locate yourself with absolute certainty. (Some teachers accomplish this by seating the pupil invariably in front of the piano key E just above middle C.) Placing the right hand on the keyboard, a little to the left or just above the right knee, you will find the thumb slip in to the pocket where lies middle C (just at the left of the two-black-key group). Touching this thumb with the other now, and letting the left hand take an octave span, you will find its little finger on the lower C with which its melody begins, a position which it will make sure of by lightly touching its own two-key-group. As the piece contains no large jumps, the rest will be merely a matter of hand-span sensations, corrected all along by the finger-tip feeling of the black-key groups.
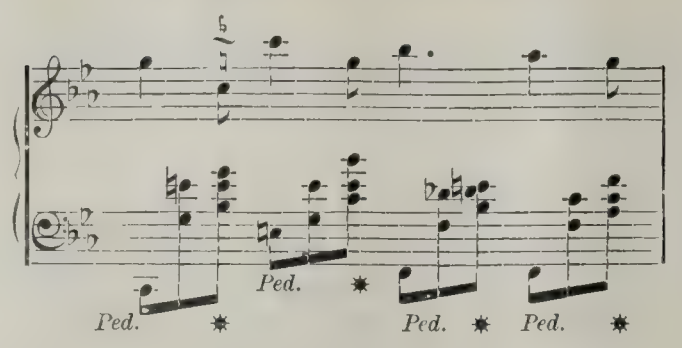
HOW TO MANAGE WIDE JUMPS.

For all simple pieces of the earlier grades it will be found that these finger-tip and hand-span feelings will be sufficient guides, and that their use will soon give even the slightly advanced player a sense of "surefingeredness," of confidence and ease, as delightful as it is novel. But there is one more element in the tactile sense that will be found requisite for more difficult music. This is the feeling of the space traversed by the hand sideways along the keyboard, resident in the elbow and shoulder joints, and enabling us to measure distances of over an octave as accurately as the hand-span feelings enable us to measure the smaller intervals.

Another example will make this clearer than much description this time—Chopin's second nocturne (*Opus 9, No. 2*). Ex. 2.

In starting, your right hand will first of all get its B flat by finding the "pocket" an octave above middle C. But what of the left hand? That depends on whether you have unconsciously been making large use of the tactile sense, or not. If you have (as thousands of pianists have without ever thinking about it at all), you will find that your little finger





finds that E flat and plays it—how you do not know. (It is really by an automatic because long habitual use of this arm space-measurement we are discussing.) But if, on the contrary, you find it impossible to strike the E flat without looking, then you will have to go to work and develop the sense by practice. Find the B flat to the left of the middle C pocket, measure a fifth down to E flat by hand-span, change from little finger to thumb, and another octave down gives you the desired E flat. It sounds very complicated, but it will soon become second nature.

But now again, you may find that your hand jumps up to the chord, G and E flat, instinctively, spontaneously, guided by the arm space-measurement, and similarly manages the other jumps of more than an octave scattered all through the accompaniment—or you may have to grope for them all. No two players have the power quite equally developed; what is easy for one is hard for another; the great point, however, is that "practice makes perfect," and that what you think an impossible leap in the dark to-day you will find yourself taking a month hence with debonair unconcern and a sense of free motion that will remind you of what flying must feel like. One curious point you will notice. The right hand, so superior in many respects to the left, does not take wide jumps as easily or as certainly. The jump from B flat to D in the fourth measure of this nocturne is much harder than an exactly similar one would be for the other hand. The reason is that, in waltz accompaniments and the like, the left hand is constantly having to make such jumps, and so learns to do them far better than the hand whose special function is melody. The remedy, of course, is again practice, practice, practice—with the screen.

The piano student who has tried the above exercises for himself, and applied the principles underlying them to all his practice and playing for even so short a time as two weeks or a month, will begin already to get an inkling of all that the tactile sense can do for him, and will practice thenceforward with ever increasing enthusiasm. The dreariness of endlessly repeated mechanical movements will be a thing of the past; the keyboard will cease to seem a treadmill, and will become a magic realm where adventures are to be found; all playing will have the fascination of a game, the never-ending interest of discovery. The distressing fear of striking wrong keys will constantly abate as one becomes daily more sure-fingered. The nervousness that comes with any change in light or surroundings to one who plays by eye will be reduced to a minimum in one who can play almost or quite as well in the dark or with closed eyes, as pianists like Josef Hoffmann, Gabrilowitsch or Paderewski are so apt to do. The ability to read will advance by leaps and bounds, once the eyes can rest undisturbed on the music, where they belong. The tone-quality of the touch will become deeper, richer, more musical, as pressure takes the place of striking. These and many other improvements will gradually make themselves felt as the player develops day by day his trustworthiest and only sure guide—the tactile sense.

It is pleasant to be able to add to this brief and merely suggestive sketch of a method, that reveals its full value only in practical use, that it has already received the hearty approval of many musicians of authority and wide experience. Thus Mr. Harold Bauer states that it "has been a special point in his teaching for some years," and Mr. Ossip Gabrilowitsch writes: "There is no doubt in my mind that the tactile sense in piano-playing has never been sufficiently appreciated, and I have often felt, guided by my own experience, that more time and attention ought to be given to practicing the piano without the use of the eyes." Similar opinions have been expressed by such well-known Americans as Mr. Arthur Foote, Mr. Clayton Johns, Mr. Arthur Farwell, Mrs. David Mannes, and many others. It may be worth mentioning as a practical and at the same time picturesque detail that in a large and fashi able private girls' school in New England, where piano instruction is supervised by a well-known N York musician, the entire class is furnished w screens and required to use them.

But after all, the best argument for a new meth is the practical one of personal use. Let any pian whatever his attainment, systematically cultivate tactile sense for one month, and it may safely predicted that he will thereafter never dispe with it.

HOW TO MAKE SUMMERS MUSICALLY PROFITABLE.

BY WILSON G. SMITH.

In asking me to contribute to the symposium invo ing the above caption, the editor did not spec whether the "profitable" referred to financial pr or artistic progress, which of course makes cons erable difference in what I might have to offer. T only way out of the dilemma is for me to accept t artistic version of the question. Experience l taught me that the human machine is like any oth and unless kept well lubricated with progress interest, is apt to wear out. For this reason summer work is so planned that it brings a char of thought and action from the winter routine. is well, then, to devote the summer to supplementa work of such character as will give nerves and mi a stimulating rest from the problems of studio ro tine. For this reason I advise a course of reading agreeable to the season—including not only musi subjects but those of kindred topics. There is mu stimulus in the biographies of artists and musicia The closer we get to the personal touch, the mo understanding we have of great men and their wor It may seem paradoxical, but personally I find mu to stimulate me in my work in reading our musi dictionaries, wherein one can find epitomized t aspirations, hopes and accomplishings of the ma who have been actuated by impulses similar to o own. Also, I believe thoroughly in enlarging on vision and horizon by familiarizing one's self w the kindred arts of painting and literature. As matter of mental relaxation, fiction reading has uses and value; but it is from our essayists that o can get the best returns in the way of mental sti ulus. Whatever gives us mental light, of necess broadens our appreciation of music. For certain the art of music is not wholly emotional and te peramental. The best musician is he whose te perament is dominated by intellectual control, a the wider his general knowledge the more compr hensive is his grasp of the fundamental principles musical art. To acquire technic is the least of t necessary accomplishments of a musician. It is b the vehicle for the expression of the poetic, em tional and intellectual principles of interpretative a

For students it may be well not to neglect the chosen instrument entirely during the summ months. Practice just enough to keep the artis interest awake, but let it be more in the spirit relaxation than that of obvious duty. Change environment is also a desirable thing at times. see the same things, and meet the same people, eve day dulls our perceptive faculties. What we need at times is a tramp along the open and friend road of observation. New scenes beget new ide and a man really does not know his own person equation until he comes into contact with others different views and opinions. Comparison is a re art stimulant. Get out of the rut of mere routin It is on the main-traveled road of progress that find out just where we stand in the procession of li Summer then is a good and opportune time to l our mind do some main-road traveling and see wh others along the highway of progress are strivi for and accomplishing.

You will probably find many who have passed yo but remember that with a sturdy artistic stride an courageous spirits you, too, will eventually arriv Besides, your journey will be lightened by the com panionship of many kindred spirits.

The ancient Jewish instrument known as a *Shof* has a singular suggestiveness in this day when v think of the goggled gentleman who runs our aut mobiles and goes under the name of *chauffeur*, wi his ear-cracking horn. The Jewish *Shofar* was a kin of trumpet which was supposed "to frighten away th devil."

COMMONSENSE HELPS IN TEACHING LITTLE FOLKS.

BY MRS. KATHARINE B. HOLLISTER.

"We do less than we ought unless we do all that we can."

In equipping yourself for teaching the beginners in class do not fail to possess books which cover the following subjects: Musical Notation, Musical Rhythm, Formation of Scales and Chords, Ear Training, Table Practice, History of Music, Musical Biography. It is not always practical to teach direct from these textbooks. Study them thoroughly and use the material they contain, according to the requirements and ability of the little ones. Each pupil should possess a musical tablet or writing book.

Do not endeavor to teach the lines and spaces of the staff perfectly in the first lesson, the value of the notes in the next, the formation of the scales the next, etc. Divide your work for each lesson as follows:

Ten minutes Staff drill.
" " Time drill.
" " Scale and chord writing.
" " Ear training.
" " Table practice.
" " Memorizing from the blackboard.

Once a month use part of the class hour for reading a little musical history and lives of the composers. Encourage the little ones to ask questions. Have them bring written ones every week. Many children puzzle over things they forget to ask about during the lesson. So much for the class lesson; now let us consider the private lesson.

Whatever system of technic you use master it in every detail. Books of technic should not be placed in the hands of beginners, but the exercises should be dictated and form a part of each lesson from the very first. Use the metronome (every teacher should own one) and bring them up to the proper speed. Never let the pupil drag the tempo. Do all you can to cultivate a correct hand position and a good tone production. At the end of the year the pupil should be able to play with a clinging legato, a crisp staccato, and a light purling touch. If that much is accomplished you are laying a good foundation for the future. Have them play the scales one octave for the first two months. Set the metronome at 72, using quarter notes. Then commence two octaves and add eighth notes for the daily practice. Insist upon evenness and clearness, seeking to make the child express earnestness and decision. Most pupils will be able to add another octave and play triplets before the end of the year. A few may accomplish four octaves and sixteenth notes. Rising short velocity exercises will help much towards this end.

There are many excellent instruction books for children. Some are suitable for those under eight years, others for those over ten, and there are a few practical for children of any age. A teacher should be able to see exactly what a child needs and, when necessary, to write out short measures if the book does not give all that is required for one pupil, or if it goes ahead too fast for another.

Do not neglect sight reading. It should be a part of every lesson. Material for this should not be studied by the child at home. The teacher should possess a collection of the very easiest duets and insist upon one being read through at each lesson. Let the pupil understand that as few mistakes are to be made as possible, but if a wrong note is struck she is to go ahead and not stop to correct it.

Encourage memorizing from the start. Let them learn a few measure hands separately, then together. Give them a very little at a time, but let that little be thoroughly mastered. Much of the material out of the instruction book can be memorized and every solo given during the year. Choose solos with words when possible; never let them be more than two pages in length, and see that they are of entirely different character from one another so as to cultivate different touches, phrasing, rhythm, etc. Every solo given should be a little picture, and appeal to the imagination of the child. See that they interpret these tone pictures correctly. Do not think that until a child has studied for two or three years she will not be able to play anything of interest. It is quite possible to make up a very interesting little program given entirely by first year pupils. Here is an idea for a descriptive recital showing first grade work:

IN NATURE'S GARDEN.
Sing, Robin, Sing.....Spaulding
On the Deep Sea.....Steinheimer
Early Morn.....Lindsay

MUSIC OF LABOR.
In the Mill.....Parlow
Little Spinning Song.....Ellmanreich
At the Village Blacksmith's.....A. H. Lange

FAIRY TALES IN TONE.
Hänsel und Gretel.....Engelmann
The Wishing Carpet.....Bugbee
Musical Fairy Book.....Sartorio

MOODS.
Jolly Thought.....Nitsche
Silent Wish.....Sartorio
Heart's Ease.....Forest

CHARACTERISTIC SKETCHES.
Robinson Crusoe.....Trill
The Happy Farmer.....Schumann
Tally-Ho.....Swift

Some will think this is a lot of work to undertake for the first year So it is, but it is possible. Just try it. It calls for an earnest, energetic, enthusiastic teacher. One who is determined to master difficulties and succeed in her chosen work, and who knows that "There is always room at the Top."

THE DESPONDENT VERSUS THE OVER-SANGUINE PUPIL.

BY HARRIETTE BROWER.

At first thought it may seem that the sanguine pupil is the one above all others to be desired; that the interest and enthusiasm shown by the teacher must find ready response and reflection in such a mentality. Alas, however, it may be a case of zeal without knowledge, and the result foolhardiness.

For example, you give the venturesome pupil a new piece to study, carefully going over a part of it, each hand alone, noting the various pitfalls and providing for them. You request that only a part of the piece be prepared for the next lesson—only just as much as can be profitably studied. What is your surprise on finding the whole piece brought in for the next lesson, but in such an indifferent condition that you want to hold your ears at the errors of time and tune.

"Don't you see that 'haste makes waste' in music study, as in everything else?" you say at last.

"But I wanted to do it all and surprise you; I thought you would be pleased."

Then you patiently go over it all again, pointing out mistakes in notes and time. You start the metronome and show where the rhythm is quite faulty; you find that no care was taken to count aloud or use the metronome at practice. With many cautions, you recommend more careful study. At the next lesson the piece goes better, but far from perfect, even at half the required tempo. What is your dismay when told that the piece had been exhibited the day before, at a girls' club musicale.

"Why didn't you play something you had really learned?"

"Oh, they've heard my other things, and I wanted to do a new piece."

There is nothing you can say—the mischief has been done. You feel as though in some way a blot had been cast on your reputation as a teacher; for you are sure that some of those people have made remarks on your ability, or unpleasant comparisons between the performance of your pupil and that of the other girls. You especially wished for their good opinion on this occasion. Had you imagined the girl would dare to do this thing, you might have prevented it, but now it is too late.

She plays the piece for you now, and her many errors seem to be magnified tenfold; yet she is unperturbed—the mistakes do not seem to worry her. You patiently correct and explain, until every point has been made clear. Then with caution to refrain from playing that particular piece for others until it has been thoroughly learned, your pupil departs with the promise on her lips. You hardly believe she will keep it; in fact, you hear that she has performed the same composition for friends at home. By this time, however, the piece is under somewhat better control, so you need not be so anxious about it; you make an inward resolve to prevent a repetition of such occurrences by your over-sanguine pupil. Eternal vigilance is the price of your pupil's progress and of your reputation as well.

You have quite a different mentality to deal with in the doubting despondent, one who "loves music, but doesn't think she can ever learn," and who is so self-conscious that she can hardly be depended on to go through the simplest piece before others with reasonable correctness. How greatly piano playing is a matter of character; how it reveals the inner spirit of the player!

THE DOUBTING PUPIL.

I have one of these doubting pupils in mind at this moment. She has not much aptitude for the piano, but has studied it for years. Each season she begins her lessons with the remark that she doesn't know why she does it—perhaps she had better be doing something else. She fears to play her pieces for others, as she imagines she will not do herself justice. When persuaded to make the attempt in the presence of friends, she chooses some little trivial thing, and afterwards is vexed with herself because of the choice, when others in the room who don't play any better and have not studied half so long, can sit down at the piano and perform acceptably. Fear stiffens her arms and fingers, causing her to make angular, jerky movements, which distort the contour and contents of the piece. Hearing these distorted sounds does not tend to steady her nerves nor make her playing more coherent. And so she dreads to attempt anything worth while, fearing "she may spoil it." Technically and musically, she is quite able to cope with moderately difficult music, were it not for these unfortunate doubts and fears, which seem to stand in the way of her progress.

How watchful and loving the wise teacher must needs be in order to handle this sort of mentality.

The despondent and doubting pupil can be gently encouraged and in time gradually drawn away from her foolish fears. Let her play pieces full of rhythm and life, that are quite within her capability. They ought to be learned so thoroughly that they can be recited note for note. Encourage her at all times to play for her family and others, and have her play at your student musicales. Help her to forget herself in the doing of the thing, in the pleasure she is able to give others, in the meaning of the music—in anything that will take her out of the rut of self-centered thought. Fear is the first thing to get rid of in piano playing; a wise teacher can do much to eradicate this disease by well-directed effort.

While encouragement is the keynote in handling the shy and doubting pupil, a wise repression is at times needful to hold back the over-sanguine one. One cannot become a concert player in two years nor five. It is a growth with most of us; but we are bound to reach some of our ideals after persistent effort. It is one step at a time, one difficulty after another conquered. No slipshod hurry will accomplish anything.

COMPELLING INDEPENDENT FINGER ACTION.

BY MAUD WIMPENNY.

INDEPENDENT finger action is produced quite as much by mental direction as by incessant practice at the keyboard. Every teacher realizes how impossible it is to go ahead until independent fingering has been established. Sometimes it is wise to hold one of the pupil's fingers gently down upon the keys while the others are permitted to play. After a short period remove your hand and ask the pupil to try to imagine that the finger is being held down by some gentle unseen pressure. In this way he will learn to send thought into his fingers and make them obey the bidding of his brain. The pupil learns to hold down one finger without effort while the others play a kind of a game of see-saw. The main thing, however, is to have the pupil get the right mental concept—get him to realize that he can pour a thought into his fingers just as instantaneously as an electric current pours into the bulb of an electric light when the switch is turned.

HE who weeps over a pretty piece of music cannot be wholly depraved. Though his heart may be covered all over with rubbish, there will be found blooming in the little openings some gentle flowers, small and crippled to be sure, but endowed with vigor enough to cause them to grow as soon as light and warmth are admitted.—CARL MERZ.

EARS THAT HEAR.

BY AUBERTINE WOODWARD MOORE.

The boy in Norse folk-lore, who won the princess and half the kingdom by his brave efforts, was a lad accustomed to grasp the golden opportunities that lay in wait for him. He went through life with his ears and his eyes wide open, and permitted neither sound nor sight to escape him.

It is the unusual individual who can thus apply native equipments to the best advantage without experienced guidance. In the average case, the senses, as all else we possess, need fostering care to prepare them for the highest service.

This care is much more apt to be exercised in matters of vision than in those of hearing. From earliest infancy the child is told to look, and is taught to discriminate in regard to color and form. Before he has reached many years he is pretty familiar with the appearance of surrounding objects. He is rarely admonished to discriminate in regard to what he hears, and yet his environments are as full of sounds as of sights.

Walt Whitman speaks of the tones of unseen mystery that were ever about him, and that long untaught he did not hear. So it is with most people, but there are not many who, of themselves, grasp as Whitman finally grasped the exquisite meanings in the volume of sounds. This was possible for him because he was a poet, and because he lost no opportunity of hearing good music.

Even those thinkers who do not place hearing first, admit that next to seeing it is the most extensive and valuable of our senses. One great philosopher has even conceded that sounds may be so contrived as to arouse more profound emotions than can be kindled by objects of sight.

That which is conveyed to the brain by the ear is known as sound, though, in very truth, until it comes to affect the perceptive part of the ear it is nothing but a vibration of the air caused by a tremulous motion of the body from which it is propagated.

Owing to the mystery that envelopes even its raw materials, music is too often regarded as an exclusive art. If people would but consider, it would soon be recognized that there is more or less mystery about everything in life. Indeed, there is many a door to which most of us cannot find the key, but faithful endeavor will bring us at least to the threshold of numerous delightful hidden treasures.

THE LANGUAGE OF TONES.

Every normal individual has a right to an early acquaintance with the language of tones, which is as fully a part of our native heritage as is that of speech. Primitive man groped his way dimly to utterance in both languages. Through the material exigencies of advancing civilization speech gained the earliest development, but now, at last, music has reached the high estate of which its beginnings gave promise.

Not every one possesses ears like those of Heimdal, warder of the rainbow, who could hear the grass sprouting from seed in the earth and the wool growing on the sheep's back. There is no one not physically disabled whose hearing cannot be quickened to a high degree. Nevertheless, by the time most children come to the music lesson their ears are not only unawakened, they are almost hopelessly dulled. During the period of acquiring the technical and theoretical rudiments of voice or piano work they are too apt to become wholly deadened.

UNWAKENED EARS.

A young girl once said to me, "My teacher tells me I must listen to my voice when I practice. I try to listen, but I do not seem to know how. I cannot tell whether I am singing true or false, or whether I am producing the tones the right or the wrong way." The poor child had gone to the singing lesson with unaroused ears, and there were so many difficulties with which she and her teacher must grapple it seemed out of the question to make amends for thoughtless neglect.

Many musical sins are committed in the name of the pianoforte, for which this unlucky instrument is not of itself to blame. In the first piano lessons the hand must be guided to a correct position, the fingers, wrists and arms trained, the eye accustomed to decipher notes on the printed page and to find their proper places on the keyboard, and the rudiments in general taught. Often the pupil has reached quite advanced mechanism before it is realized that he has not learned how to listen.

If parents were not in such haste to have their children make a pyrotechnic display on the piano that teachers fear to lose pupils if demands in this respect are not met, there might, in spite of all obstacles, be found time to remedy the early lack of ear training, it might also be said of mind training, as well.

"Make haste slowly," says the old adage, and if this could be considered in the music lesson many wrongs might be righted. If time could be taken to compel the child to listen from the beginning of his course and to discern the different nuances of tone different kinds of touch produce if he were made to think, as well as to listen, all might yet be well. The pupil might develop slowly, but his growth would have a solid foundation, and it could never be said of him that his mechanism was beyond his intelligence. Moreover, the round, warm, beautiful tone he acquired in practicing his simplest exercises would also beautify his most complicated chord and passage work, and the noblest compositions he might attempt.

SENTIMENT AND SENTIMENTALISM.

We have long since swept past the day when the piano was regarded as incapable of expressing sentiment, and we have learned to distinguish between sentiment and sentimentalism. Let us see to it that our rising generation of piano players learn to use the instrument as a means of expressing the finest, purest, most profound sentiments.

Among thousands of piano students are found very few artistic pianists. Far better results would be attained if the aim from the outset were artistic achievement, and if the pupil were constrained to mate artistic conception with technical attainment. By such a course alone can music become the educational force for which its inherent qualities fit it.

"He that hath ears to hear, let him hear."

TEACHING CHILDREN TO USE THE PEDALS.

BY WILLIAM BENDOW.

With what easy finality we say to the child,
"Use the pedal with every change of the chord."

Usually the little fellow has only a very vague conception of what a chord is. How many notes make a chord on the printed page? Sometimes two; often three, and four. Frequently the child will hold a whole note in the bass while the right hand dances about with four different chords in quarter notes above this bass. How is the child to tell whether he can hold the pedal down for the whole measure or not?

Manifestly, the whole question resolves itself into a preparatory course for the eye. It is the eye that must have been trained to *see* that these four chords are simply reduplications of the three letters of the root-chord. Here is where the training in writing chords gets its strong sanction. Writing, as Bacon said, makes an exact man. This is true even when only copying. What is more, the child must be more keenly observant in order to be exact.

Chord training by means of the eye should be adapted to the needs of the pupil. As long as the child is getting acquainted with the geography of the key of C, use only the primary chords of that key. As preliminary, use two notes in combination first. Take *c* and *e*, then *e* and *c*—on different positions of the treble and bass staves. Then *e* and *g*. Let him write them, then play them, using the pedal, so that he gets the fourfold operation of hand, foot, eye and ear at once.

EYE TRAINING IN CHORD STUDY.

Two outstanding facts will be absorbed by the student if he is properly encouraged to look for them. The first grows out of the fact that the common chord is built by placing the third and fifth above the root. To the eye this means that such a chord, printed, gives a perpendicular impression resting on either three spaces or on three lines. The chords based on middle *c* and on the *g* above it are on lines, and the chord based on *f* (first space, treble) is on spaces. Taking the other positions of the chord, he can be trained to see that any three-note combination resting on two spaces and on a line not touching either space sounds well. Or a combination on two lines and on a space not touching either line. Take the chord of *f* in the first inversion and build it from *a* on the second space, treble. *A* and *c* on two spaces with the *f* above on the top line or even with *a* on the first added line—or *c* on the second line—above the staff. Or, the same thing holds good of lines below the *a* and *c* spaces. Write the *a* and *c* and bel them add middle *c* or the *a* on the next line below mi dle *c* or *a* on the top line of the bass staff, or the on the fourth line, or *d* on the middle line of the ba staff.

The next thing to help him in this connection is get him to see that a combination of notes on t spaces and two lines not touching those spaces a consonant. As example, *e* and *g* on the lower lines the treble staff harmonize with *c* and *e*, or with *e* a *g* on the upper spaces: or, going downward, the no *b*, *g* and *e* on the space above, top space and third spa respectively of the bass staff will harmonize with t original *e* and *g*.

The other outstanding fact is that when the eye, reading from one chord to the next, sees a note in t second chord placed one degree higher or lower than note in the first chord, he will recognize that that is signal for a change of pedal. Similarly, if taught t use of his ears, he will *see* that a scale run of a kind is not the place for the pedal.

AN INTERESTING COROLLARY.

As a corollary to the point just presented—the a pearance of the notation—the child who is taught write the arpeggios of the primary chords will read apprehend that a chord which is placed, like the cho of *f*, *a*, *c* on three spaces in one octave, will, wh placed an octave higher or lower, fall on three lin Beginning on the space below the bass staff the cho is on spaces; next octave, above lines; next, spaces treble; next, lines at the top and above the treble.
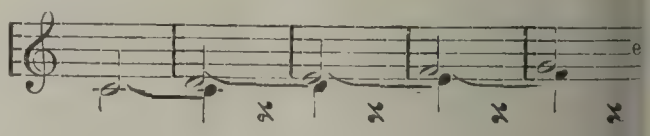
Perhaps one of the best ways to develop pedal co sciousness is by showing the child what not to Have him hold the pedal down and play a scale. make the sensation as acutely disagreeable as possib use the chromatic scale in that way.

While it is true that the most delicate use of t pedal is dependent primarily upon the ear, yet for t average player, who will have to read the most of h music, this training of the eye is indispensable un such time that the student has learned to hear t chord as soon as he sees it. This, however, takes great deal of time. Meanwhile, if this visual help neglected, the student drops into a well-nigh ineradi able habit of indifference as to the pedal effect.

LEGATO AND STACCATO PLAYING.

BY MARK HAMBOURG.

Good staccato and legato are very difficult to attai and, therefore, require a great deal of study and atte tion on the part of the student. In legato playi the wrist must be kept steady to such a degree that coin balanced upon it remains in position througho the playing of the passage. One finger must not raised until the next descends. For practicing it m be found useful to play scales and exercises in the fo lowing manner:



In staccato playing the best is what is known "finger staccato," the fingers being made to spring from the keys as quickly as possible, as though th were touching molten metal, or, in other words, "li a cat walking on hot bricks." There are various kin of staccato playing (wrist staccato, wrist and fing staccato, etc.), but special attention and work shou be devoted to finger staccato, since this is the kind mo used; besides that it develops and strengthens t muscles of the hands and fingers to a very remarkal degree. In staccato as well as legato playing precisi and equality are most important, and the equality mu be not only in touch but in time.

From an essay on "The Piano and How to Play i in *The Musical Educator*.

It is as inexplicable as it is true that to-day America there exists just about the same indifferen to the study of counterpoint that existed twenty yea ago for the study of harmony. It is not surprisi that the average student, who has a vague notion th counterpoint is hopelessly uninteresting should wish avoid it; but for an intelligent teacher, who shou know that it may be made most attractive, and that essence harmony and counterpoint are not two studie but only two branches of one great study, such a attitude is inexplicable.—Homer A. Norris.

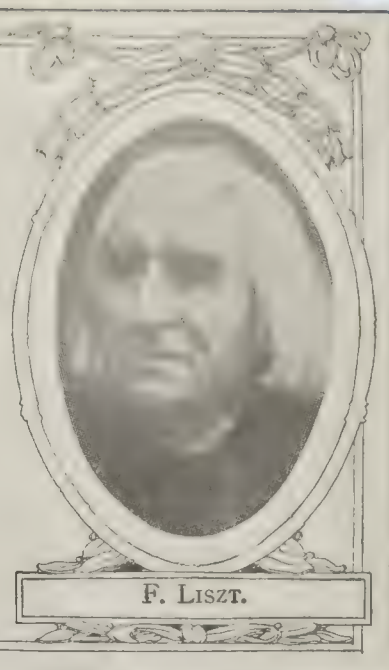

A. Borodin.

Liszt as a Russian Master Saw Him

An Account of Liszt as a Teacher

By ALEXANDER BORODIN

Translated and Arranged for "The Etude" Ey Ellen von Tidebohl.


F. Liszt.

Liszt, a cosmopolitan of astounding culture, was reat and sublime in everything he did. He was ltogether unique in his pedagogic ability. A great umber of famous pianists, who studied the piano under is direction, attained wide fame and were performers f the very first rank. We have only to remember everal of the living artists, such as Emil Sauer, Eugene d'Albert, Sophie Menter, A. Siloti and many others elonging to Liszt's piano school.

Consequently Liszt played a great part in the delopment of the pianistic art and his influence upon is hardly valued at its true worth. A writer in earch of the personality of the great man will be uite astonished to find only a few sketches from his upils on his class-method and his way of training is pupils, sketches which will remain precious docuents for enlightening the past of one of the most lustrious musicians who ever lived. Consequently all otable observations coming from those who were resent at his lessons are all the more valuable, as iszt did not like to receive visitors while giving ssons. He seldom made an exception, and solely in the ases of those with whom he was in hearty sympathy nd full confidence. Such a one was Borodin, the illustrius composer of the mighty group of Russian musicians Petersburg in the second half of the last century, I. Balakirev, Cesar Cui, M. Moussorgski, N. Rimskiorsakov and A. Borodin, who became representatives f the new Russian school. Liszt was one of the first o recognize the great beauty and high musical value f their works. He spread them over the world, perorming them himself and asking other musicians to ave them on the programs at their concerts. Liszt eemed to be especially fond of Borodin's music.

Borodin, who for a time was a surgeon, on his ojourn in Germany, called on Liszt and they were not ow to make friends. Liszt saw in Borodin a new rilliant star to illuminate the path of the musical ature, and Borodin venerated the old man, admiring s greatness as a genius and as a warm-hearted man. e was entirely intoxicated by his kindness and eniality. Borodin called Liszt his "Grey-haired Venus the Venusberg" in his letters to his wife—which, by ne way, are the most interesting, sympathetic references on Liszt.

Borodin was lucky enough to attend a lesson given y Liszt. He saw the old man acting as a teacher, nd gives a lively picture of his room and his pupils, athered round him. Liszt was at the climax of his edagogic activities and having the nameless something that enables one to sway the minds and hearts f his pupils, he created the bond which united them o him. Borodin gives a vivid word photograph of the aster, so that the readers see him acting, speaking, alking, giving advice to his students.

The meetings of Borodin with Liszt happened three mes at intervals of several years and were always a hearty nature, as their friendship had always the amp of the most intimate kind. The letters about ese meetings are the most interesting pages written out Liszt. They were gathered by W. Stassov, an ustrious writer on Russian music and art, and pubshed after Borodin's death. Liszt died in 1886 and orodin in 1887. Borodin was twenty-three years unger than Liszt.

The following are parts of Borodin's letters to his ife, in which he speaks of a lesson he witnessed at iszt's home:

BORODIN'S LETTER TO HIS WIFE.

Yena, 12 July, 1877.

——— ——— Vera Timanov told me that Liszt had settled his lesson for Monday next at four o'clock. I decided to go to him just at the same hour, as I was anxious to know and to see how he would give his lesson to his pupils. Liszt never receives visitors while giving lessons. It was just four o'clock when I arrived at Liszt's, and strictly obeying the advice of Baroness Neinendorf I asked the servant to introduce me to Liszt, as I was the visitor invited to be present at the lesson. It was absolutely necessary to do this, as otherwise the servant would have refused to introduce me to Liszt. Entering the room I saw a young gentleman (he was a Dutchman) sitting at the piano and playing a piece by Tausig. Liszt stood near the piano. About fifteen pupils were gathered round him. "At last you are here!" exclaimed the grey-haired master, seeing me, "please, give me your hand. Well, why did you not come yesterday? I was very sorry not to have you here. I could have shown you that I am still able to play Chopin's Sonata well!" He introduced me to his pupils. "They are all famous pianists!" he said, laughing, "if not at present, in anticipation!" The group of pupils burst out into a loud laugh, without any shyness. "Do you know we have settled our lesson for Monday quite unexpected," continued Liszt, "the reason for this change was a demand of Vera Timanov, who can do with me what she likes. She wished to have her lesson to-day—there was nothing to be done—I was obliged to do so." There was again an outburst of laughter upon the part of pupils.

LISZT'S PERSONAL ATTITUDE.

"Now, let us go to work!" said Liszt, and the interrupted lesson went on. Liszt sometimes stopped the pupils in their playing, sat down himself at the piano, gave advice in a serious way or spoke to them with real "humor," but was always warm-hearted, bringing merriness and hilarity into the company. He never became angry, never lost patience and his pupils never felt themselves hurt by his remarks.

"Please, try to play á la Vera," he repeated sometimes. He laughed heartily when a pupil could not perform a piece well, and when this latter insisted that he could play it Liszt brought him to the piano keyboard again and said, "Now, please, show us how you cannot play it!"

Liszt, although very intimate in his behavior with his pupils, was always delicate and polite in his remarks and saved their *amour-propre*.

Vera Timanov performed his E Flat Major Rhapsody, which she had prepared for a concert at Kissingen. He gave her very good advice, at last sat down at the piano and played it himself with his fingers as strong as iron. "This movement must sound like a triumph at a procession!" exclaimed Liszt as he started from his seat, took Vera by her arm, walked along the room, singing the melody of the Rhapsody.

The pupils were again brought to laughter. Vera Timanov repeated the Rhapsody and performed it exceedingly well, with all the new details, advised by Liszt.

When she had finished Liszt said to me, "Das ist doch ein famoser Kerl, die kleine Vera! (She is a famous fellow, the little Vera) and then addressed to Vera the following words, "If you perform the Rhapsody in the same way at the concert as you did recently, the greatest ovations you will receive will not be sufficient for you!"

Tears of joy ran down the rosy cheeks of Vera Timanov. Liszt patted her and kissed her on her forehead. She took his hand and kissed it. It became a habit of his pupils to kiss his hand, and he rewarded the compliment by kissing their foreheads or in giving them a short pat on their shoulders, in case he wished to awaken their attention to something.

His connections with his pupils were exceedingly hearty, intimate, very far from reminding one of the behavior of the ordinary German professors towards their students. He was like a father or grandfather to his children. Sometimes he could be sarcastic, especially while speaking of the Leipzig musicians and their school.

Liszt never chose a piece for his pupils himself. Nevertheless they often asked him if they might play this piece or another, as it had often happened that he did not allow them to continue to play a piece. "Leave it," he exclaimed in this case, "what a fancy of yours to play such a nasty thing."

LISZT'S INDIFFERENCE TO METHOD.

He is quite indifferent to the method of tone production demanding exaggerated special motions of the arms and fingers. However he made every effort to bring about the right expression and style. His pupils are generally well-advanced pianists. They play in a quite different manner as far as the methods of employing the arms and fingers are concerned. They represent many wholly different systems and methods of training. Liszt never asks them to play after his own particular manner.

The lesson lasted two hours and a half. Vera Timanov asked him to change the day for the next lesson, as she could not practice, having to play at the concert at Kissingen.

"She is always acting in this way!" exclaimed Liszt laughing, "but, please, listen, what will happen if I do not consent to it? She always will make me act, according to her fancy."

"Now," he became serious and said to his pupils, "will you come on Saturday next?"

"Of course! we will come! Of course, we will! We will come!" was the answer of many voices.

"Well," concluded Liszt, "the lesson will be on Saturday."

It seems that Liszt has a great penchant for Vera Timanov. After one of her brilliant performances of a piece he exclaimed, "Bravo, none of you could perform it in such a way!"

The pupils started going away. Liszt accompanied them to the entrance, helping them in their dressing. Several of them kissed his hand and he kissed them on the forehead. He seems to be a great lover of the female sex (ein grosser Weiberfreund).

When all were gone he looked after them and said to me, "If you could only know what good people they are! What an intensity of life!"

"Yes, this is real life," I replied, "and you, dear master, you are the creator of it!"

My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering and arpeggios—at least not from me.—*Bach.*

SOME OLD MUSICAL LEGENDS.

BY E. N. STEAD.

Music has played such an important part in the growth of the human race that there is small wonder if a number of legends dealing with music have intertwined themselves with the long tale of joy and suffering, beauty and squalor, mischief and wisdom that makes up the history of our civilization. The following stories have been selected from Engel's *Musical Myths and Facts.* Many of them deal with the love affairs of princes and kings after the good old style of the fairy tales of our youth. There is, for instance, a Greek story of a prince who loved flute-playing more than he loved women, and consequently fled from his father's court when the time came for him to marry. He sailed from home only to be shipwrecked on an island. Here he became a gardener in the palace grounds, but the sound of his flute, played ravishingly in the light of the moon, attracted the attention of the king's daughter, who fell in love with him. His royal birth was discovered, and his misogynous tendencies overcome by the beauty of the princess, so all ended merrily with marriage bells.

Many of the stories are less aristocratic than that already given, and deal jovially with the affairs of the common people. There was an old farm house situated near the River Elbe in Holstein which was visited by a lively but invisible flute player. The trouble began in the cabbage-patch from whence the sounds of flute-playing were first heard. Gradually the player came nearer to the house and finally took up his abode there altogether. He pervaded the sitting-room, garret, cellar and even the bedrooms, and no one quite knew where he was going to be next. He was a jolly fellow, however, and would always play the tune asked for by the children of the house, or the servants, or laborers. Sometimes when the dairymaid was busy in the dairy she would hold out an apple in her hand and call for a tune. In a moment the apple would vanish and the music begin. Gradually the flute-player became a nuisance. He developed mischevious habits, such as breaking the windows and turning the kitchen topsy-turvy. At midday, when the family was at dinner, it sometimes happened that the large dish of stew before them was emptied in an instant by invisible hands. The members of the family would then jump up and run about the room beating the air with their spoons. When they thought they had at least driven the fellow into a corner of the room, they would suddenly hear him playing his flute maliciously in another corner. Eventually a clever person from the neighboring city drove the unwelcome guest from the house by means of queer rhymes and smoke.

"THE JEW IN THE THICKET."

A quaint and amusing story is that of "The Jew in the Thicket." It tells of a young peasant lad known as "Honest Heinrich" because he was as honest as he was poor. With a few coppers in his pocket he set out from his native German village to make his fortune. On the road he met a little grey man, very old-looking, who accosted him for alms. Honest Heinrich was so touched by the old man's poverty and age that he emptied his pockets and handed his few remaining coins to the beggar, and went whistling on his way.

"Hallo! Wait a bit," said the old man. "Thou art an honest fellow and I will help thee. Thou shalt have three wishes, and they shall be granted thee."

Heinrich perceived at once that he had to do with an Onnerersk—one of the little folk who live in golden halls deep under the mountains. So he touched his cap and after thinking a moment, replied:

"Well, sir, let me have a fiddle which when I play upon it makes everyone dance. And let me have a blow-pipe with which I shall be sure to hit everything I shoot. And my third wish shall be that whenever I ask a favor of anybody they shall grant it."

All these wishes were readily conceded, and Heinrich went away anxious to test his new possessions. He had gone along the road only a mile or so before he came to a thicket in the midst of which was a magic bird singing most beautifully. Nearby stood a Jew, counting money which had recently come into his possession through no desire of its original owner. Owing to the magic of the bird's song, the Jew was rooted to the ground, and unable to move. As we have already hinted, however, he had particularly good reasons for wishing to get away from the neighboring city as rapidly as possible, and on seeing Heinrich's blow-pipe he called out:

"A good piece of money I would gladly part with if thou couldst procure for me that charming bird."

Honest Heinrich promptly took his blow-pipe and instantly killed the bird. At once the Jew was free, but instead of offering the gold piece he had promised, he commenced to make all manner of excuses, and crept further into the thicket. Whereupon Heinrich took from his back his magic fiddle. At the first stroke of the bow the Jew began to wobble, and as the music increased the dancing began in earnest.

Up and down the thief danced screaming with pain as the thorns stuck into his feet and legs, but Heinrich kept on playing until at last after a wild crescendo from the violin the Jew offered all his gold if Heinrich would only stop playing. The fiddler complied, and the mortified Jew handed him the bag of gold, and made off as fast as his sore legs would permit him. Honest Heinrich went on towards the town, intending to surrender the gold to its rightful owner, but on the way he was met by a watchman, who arrested him for stealing the gold and dragged him before the judge. In vain the unfortunate young man pleaded his innocence and described how a Jew had given him the money. The judge only laughed at him, saying, "A likely story! A Jew gave you the money, indeed!" So poor Heinrich was condemned to death.

Now in that city, a public hanging was regarded as something of a festival, and was much enjoyed, especially by the women, who wept copiously all the time the criminals were being hanged, but nevertheless thoroughly relished the excitement. As soon as Heinrich was brought forth they were much moved by his manly bearing, and the judge readily acceded to his dying request that he might be permitted to play his violin once more before going to his death. The Jew, who was among the bystanders protested, but the judge ignored him, and accordingly Heinrich began to play. Immediately the whole crowd, including the judge and the Jew, commenced to dance as if they were crazy. The faster and the louder Heinrich played, the more wildly danced the mob. The judge, the parson, the hangman, the doctor, the burghers, women with children in their arms and young maids, were forced to dance with the utmost exertion. Even the dogs and the horses joined in. "Hold! stop! hold!" cried the judge. "Thy life is spared, only put aside that dreadful fiddle!"

As soon as Heinrich heard the judge's promise of acquittal he stopped playing and descended from the gallows. At the foot of the steps he discovered the Jew, and immediately threatened to give a private recital for the Jew's own personal benefit, unless a true confession was forthcoming. In a moment the terrified Jew confessed to his crime, and was promptly strung up in place of Honest Heinrich, who continued his wanderings, and soon became famous.

THE MONK OF AFFLIGHEM.

Towards the end of the eleventh century at the Abbey of Afflighem in Dendermonde, East Flanders, when the pious Fulgentius was Abbot, an old monk whom no one ever remembered having seen before, knocked at the door of the monastery and announced himself as one of the brotherhood. The pious Abbot Fulgentius asked him his name, and from what country he had come. Whereupon the monk looked at the Abbot in surprise, and said that he belonged to the house. Being further questioned, he replied that he had only been away a few hours. He had been singing the Matins, he said, in the morning of the same day with the brethren. When, in chanting, they came to the verse in the ninetieth psalm, which says: "For a thousand years in thy sight are but as yesterday!" he pondered upon it so deeply that he did not perceive when the singers left the choir. He remained sitting alone, pondering over the words. Presently he heard heavenly strains of music, and on looking up saw a little bird which sang with a voice so enchantingly melodious that he arose in ecstasy. The little bird flew to the neighboring wood, whither he followed it. He had been only a little while listening to the song of the bird, and now in coming back he felt bewildered. The appearance of the neighborhood was so changed he scarcely knew it again.

When the pious Abbot Fulgentius heard the monk speak thus, he asked him the name of the Abbot and the king who governed the country. And after the monk had answered him and mentioned the names, it was found to the astonishment of all that these were the names of the Abbot and the king who had lived three hundred years ago. Whereupon the monk lifted up his eyes, and said:

"Now indeed I see that a thousand years are but as one day before the Lord."

He then asked the pious Abbot Fulgentius to administer to him the Holy Sacraments; and having devoutly received them, he expired.

PLAYING FOR OUR FRIENDS.

ALPHA H. LIENHARD.

Jean Ingelow's little poem, called *The Singing B* suggests the reason we so dread to play for our frien It is the fear of making a mistake, or of break down. Now many of us have little musical reputat to lose (so much the better!), and very little act knowledge or attainment (so much the worse!); nev theless, we want, if possible, to prevent the dread attack of nervousness. There is a method of avoid this sense of incapacity, though it need not necessar take the form prescribed for me by a kindly old G man professor. I had to play a long piece at a pup recital concert, and my knees shook throughout performance. My teacher kept whispering to "Take bress, take bress (breath)," and finally wh I had come to the end—for there is an end even twenty-eight pages of music—he said, "Very good; you must eat more steak!" Perhaps the "steak tre ment" may seem a little too drastic for most peop besides being a little indirect. If so, the followi suggestions may be found even more effective:

FIVE IMPORTANT PRINCIPLES.

First: If you are not a capable sight-reader, ne consent under any circumstances to play the simpl thing, solo or accompaniment, without having had so rehearsal beforehand—this is especially necessary accompanying a singer or instrumentalist.

Second: When not playing from memory, do attempt to use old ragged sheets that are liable to s to the floor, or to tear in turning. Use a good editi Very often the music rack is too low, especially grand pianos, and consequently the music hangs o like a garment on a wash-line. In cases of this ki a book with stiff covers should be used as a suppo It is also a good plan to stitch your music on a sewi machine about a quarter of an inch from the back, a then carefully crease each page, so that it may turned easily.

Third: Select music which is of a lower grade th you play in private. Do not worry about making good impression. The object is to give pleasure your friends, not to "show off." You will make a better impression by playing a simple piece with feeling and with complete confidence, than by flound ing through something more pretentious. If you rea wish to contribute towards the enjoyment of yo friends, it is an excellent plan to select a few pie well within your powers, and memorize them. Even you do not actually play from memory when yo friends are present, it is better to play as far as po sible from memory, and to keep the notes before y to give you confidence.

Fourth: If you are away from home, without yo music, and quite sure that you cannot play well enou to give enjoyment, do not attempt to do so, but s frankly that you are not prepared. Decline gently firmly, and let no amount of "coaxing" change yo decision. Your friends will soon learn that it is coaxing that you want. If you are prepared, howev go at once to the piano, and do not hesitate to pl more than one piece without waiting for some one say, "Oh, do play another!" Play a simple piece f the first, to gain confidence. If you do this you w probably surprise yourself or your second number.

Fifth: Try to have enough pieces in your reperto to be able to suit your mood. Even the best of have moods. Indeed, a musician without moods, w always played with the cold precision of a refrigerat plant, would be intolerable. It is hard to play a lig showy, brilliant piece when in the mood for a fune march. Do not depress your friends, however, by i flicting a dirge upon them, unless the occasion warra it, but when in such a mood, play something quiet a soothing, with rich harmony, or well sustained melo

These points may seem trifling, yet if carefully o served, they do much to help the nervous person give pleasure to his friends—which most of us ea nestly desire to do.

Stradivarius violins are believed by many to intensely human. That is there are violinists who w tell you that the life of a certain instrument has be worn out by excessive playing. One writer states th the life of a Strad is less than that of a man if t instrument is constantly played upon. The violin los is character and its vitality, which only returns to after great care and long rest. How much of th is conjecture and how much is fact is difficult estimate.



The Teachers' Round Table

Conducted by N. J. COREY

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belongs to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

BECOMING A MUSICIAN.

"1. I did not understand where the board was to be placed in the device, described in the August ETUDE, to deaden the sound in practice. Would it in any way harm the action of the hammer?

2. Have studied music by myself for six years, including harmony and history, and can honestly say that I know more about music than any of the teachers in this neighborhood. I can play fourth and fifth grade music well, and the scales in groups of four at M.M. 132. Can I develop sufficient speed to play any composition?"—G. R.

1. The lath is to be placed on the framework of the piano, directly over the hammers, so that the felt hangs down between the hammers and the wire. The hammer will then strike the cloth which will deaden the sound from the wires. THE ETUDE would not knowingly print any advice that would prove injurious to an instrument in its application.

2. Because a person is engaged in teaching music is not always a proof that he or she is a well informed musician. Unfortunately, there are many music teachers who never acquire any knowledge except what was taught them in the class room. It ought to be apparent to any student, however, that the class room is only the place where one's study is directed, and there is not time to communicate any considerable amount of information. The function of the teacher is more one of training. Aside from training, he can only guide and direct the pupil in his search for knowledge. It is true that in every community there are many amateurs who are far better informed than many teachers.

Playing difficult compositions is by no means solely dependent upon the speed at which one can play the scales. The musical education necessary for this is a very complicated and complex matter.

STUMBLING.

"1. I have a pupil who has been taking lessons for about six years, but cannot go through a piece without stumbling, although she has a good technic, having learned well all the standard technical exercises. Is it a lack of concentration? Placing a mark over the notes she has played wrong does not seem to help her to correct the mistakes.

2. She is unable to memorize. Shall I insist upon her attempting it?"—L. G.

Whenever I read of this class of pupils I always feel like resorting to current slang, and saying, "You have drawn a lemon." You never can make an orange out of a lemon, no matter how much sugar you put in it. There is little question but that such brains as the foregoing are in an incomplete condition. There is something lacking in the physical construction of the organ. Such people got through the world without noticing anything. Everything has to be brought forcibly to their attention. Like everything else the stumbling habit becomes fixed. Some students actually practice stumbling with great diligence. When you go over a passage a dozen times correctly you are learning to play it. It is also true that the oftener you repeat a stumble in a given spot the more the trick of stumbling at that spot becomes a habit; as a matter of fact you are learning to make that stumble more perfectly each time you go over it. Hence the only way the given passage may be correctly learned is to take it slowly enough so that it can be played smoothly, and then gradually increase the rate of speed. The mind that fails to notice is half dormant, and never will do better until some way can be found to wake it up. If you cannot induce your pupil to notice the marks you make, even by constantly reminding, the trouble is far from the mere music study, and can only be rectified by a general waking up of the brain along all lines. Even though she has no talent for music, the failure to notice marks that have been plainly made indicates a faulty brain construction.

The only thing you can do in this connection is to keep on with your constant drill and effort to teach her to notice by calling her attention to every lapse. Sometimes, however, the failure of pupils to correct notes and passages that have been learned wrong comes from mere indolence, which, however, is hardly more than an extension of the fault I have mentioned to the entire body. This experience is not individual with you, but comes into the work of practically every person who teaches, sooner or later, and often with distressing frequency. In regard to memorizing do not at present try to have her memorize her regular work. She should begin on some exceedingly simple extract of a few measures, a single page piece for example, and a certain amount of time given daily to it until memorized. If the brain is at fault, however, memorizing may be impossible.

CULTURED AND NON-CULTURED.

"Will you please advise me of a good way to teach the children of people in very moderate circumstances? The pupils I have are unable to take as often as they should. Please do not advise kindergarten methods, or those that keep the pupil away from the piano months at a time, for such methods are quite impossible with such people as I mention. They do not think their children are learning at all when taught in such a manner. I wish to know the most practical way of teaching this class of pupils."—B. H.

I know very well the class of pupils to whom this inquirer refers. Such pupils belong to the ignorant population, and are so poor that they have been unable in any manner to come in contact with matters of culture, especially with such abstract matters as musical progress and teaching methods. Their brains are sluggish from generations of the same kind of life, and they are totally incapable of understanding any method of teaching that does not at once show them that their children are learning to play tunes on the piano. In some of the manufacturing communities there are thousands of these people, often almost entirely foreigners. There are hundreds and hundreds of conscientious teachers who are so situated that they are obliged to work among them. All the articles about advanced principles in teaching avail them little or nothing. It is absolutely useless for them to attempt anything among these people except something that will show immediate results on the piano, even though the results be very rudimentary. A little tune thumped out with one finger of each hand would mean a thousand times more to them than any amount of demonstration as to the advantages of a year's preliminary study in a kindergarten method.

The stubbornness of such minds is incredible to those who have never come in contact with them. Should you try to show them that it would be better for the child to practice two weeks on the table they would be unable to understand the reasons and would simply inform you that they were not paying to have their children taught to thump their fingers on the table. "Anybody could do that." Whatever intelligence there might be as to methods you would have to develop in the pupil as you gradually progressed, and as the student grew old enough to understand. Meanwhile, in dealing with this class you will have to meet them on their own ground to start with or you can accomplish nothing. There is no use trying to be arbitrary with them, or you will defeat everything you might accomplish. You must necessarily take them directly to the keyboard, and do the best you can in hand and finger formation and correct motion.

You will find *Beginner's Book—School of the Pianoforte,* by Presser, an excellent manual to start with. As soon as possible introduce little pieces, not more than one or two pages long. But as poor people cannot spend much money for music you will find it much better to get some of the collections, which will last the pupils for some time. *First and Second Grade Study Pieces,* by Parlow, is excellent, and also *Standard First and Second Grade Pieces,* compiled by Mathews. Treat them kindly, and do not complain of them among your pupils who have been more advantageously circumstanced, and with whom you *can* apply modern methods, and you will be able to accomplish much good without doubt.

TALENT.

"I have a daughter nine years old, who I believe possesses a wonderful amount of musical talent. She can play by ear the same pieces her sister has learned during eight months of tuition. In six weeks tuition she can play advanced second grade music. I am not a wealthy man, and would like to know how rapidly prominent players progressed during their childhood lessons, in order to compare with my child's progress, and determine whether it will be worth while for me to spend the money for my child's musical education."—A. J.

Rapidity of advancement in music is a purely relative matter. It is always difficult or impossible to state definitely just how much a certain pupil should progress in a given time. Some progress with exceeding great rapidity for a time, and excite a great deal of comment because of it, and then suddenly seem to come up against an impenetrable wall and can go no farther, or at least only with difficulty. One sometimes also encounters the reverse of this, slow advancement followed by a period of almost incredibly rapid progress. For this reason it is always dangerous to predicate with exactitude in regard to any pupil. The progress made by the great musicians has almost invariably been very great when they were children. The infantile careers of Josef Hoffmann, Otto Hegner and Pepita Arriola are still fresh in the minds of all. These, however, are extreme cases, and there have not been many who have played so brilliantly at so early an age. Judging by the average pupil the progress made by your daughter is remarkable, and if she is as fond of music as your letter indicates she ought to have every possible opportunity. Thousands are endeavoring to prepare themselves for a professional career who exhibit no such capacity. You should see, however, that she has the very best teacher in your city. It is impossible to say from this distance whether she plays her second grade music after these few weeks with correct finger action. Oftentimes the class of music played does not indicate so much in a pupil's capacity as the manner in which it is performed. If you can find a reliable teacher in the city in which you live, one whom you can trust, you would better have a consultation with him.

A NUMBER OF POINTS.

"1. I have a girl of five who plays pieces in the first grade. What should I do to develop her hand?

2. With a man or woman who has never studied is Grade I of the Standard Course good to use? How much technic should be given?

3. With a beginner whose hand is not well developed how soon should I begin the scales? Should they be taught before arpeggios?

4. A pupil reads grade I well but her hands are so weak she cannot produce a good tone. What finger exercises can I use to strengthen her fingers?

5. How soon should I take up notation and scale writing with a beginner."—D. B.

1. With such little pupils no great effort should be made for rapid progress. The hand should be allowed to take its natural course in developing. You cannot force the development of a small child's hand because there is no extra strength back of it to sustain it. Everything is weak and immature. But playing a great deal of music in the early grades during these years is invaluable in the musical development of the child. She will become thoroughly familiar with the keyboard, and her ear more and more accustomed to tonality and music. When she grows older and stronger she will make infinitely faster progress for the early playing.

2. Nothing better can be used than the Standard Course. For technic take up the scales along the lines laid down in *Mastering the Scales and Arpeggios,* by J. F. Cooke. This is the most exhaustive and practical manual on this subject that I have seen, and should be in the library of every teacher and pupil. It will require considerable maturity of musical understanding to digest the first chapter on the history of the scale, but this need be used only with advanced pupils. Beginning with Lesson I. which, however, the teacher or pupil must not interpret in the ordinary sense of "lesson," or something to be learned in one week, the book may be begun during the first term. Some of the matter in this preparatory chapter should be omitted with tiny children, the most elementary ideas alone

being used. With all pupils topics should be selected and mastered one by one, leaving some for more advanced stages. For example, there is a classification of scale fingerings, but it would be a very dull teacher who would attempt to teach this in one lesson before the scales were known. The information should be added to the pupil's knowledge item by item as the scales are learned one by one. This may seem needlessly explicit, but I have seen so many teachers who had themselves had celebrated teachers start out with the idea that some book of technic should be learned by the pupil from end to end in exact rotation until finished, before anything else should be undertaken.

Used as the writer desires, even elementary pupils can acquire a feeling for that much vexed question of tonality. They become thoroughly familiar with the idea of key and keys. Scale markers are given, whereby pupils may be taught to construct the scales for themselves, thereby gaining a complete understanding of them. When actual practice begins they are first taken up in one octave form. Although the pupil may construct each scale for himself, and should do so with each one, yet after learning in this way he should refer to the book and gain an eye knowledge of just how they look on the printed page. You can advance your student gradually and systematically by following this compendium, selecting the topics in accordance with the pupil's ability to take them up and master them. The pupil who has mastered the material in this book will be able to successfully pass an examination in Europe or America.

This sufficiently answers questions 3 and 5 also, except that scales should be taken up before arpeggios but that the latter need not be delayed for long. Notation should be taken up at the start, and he should practice reading and writing notes while doing his first table exercises. He will be able to name them then when he first applies his exercises at the keyboard. He should write the scales as he learns them.

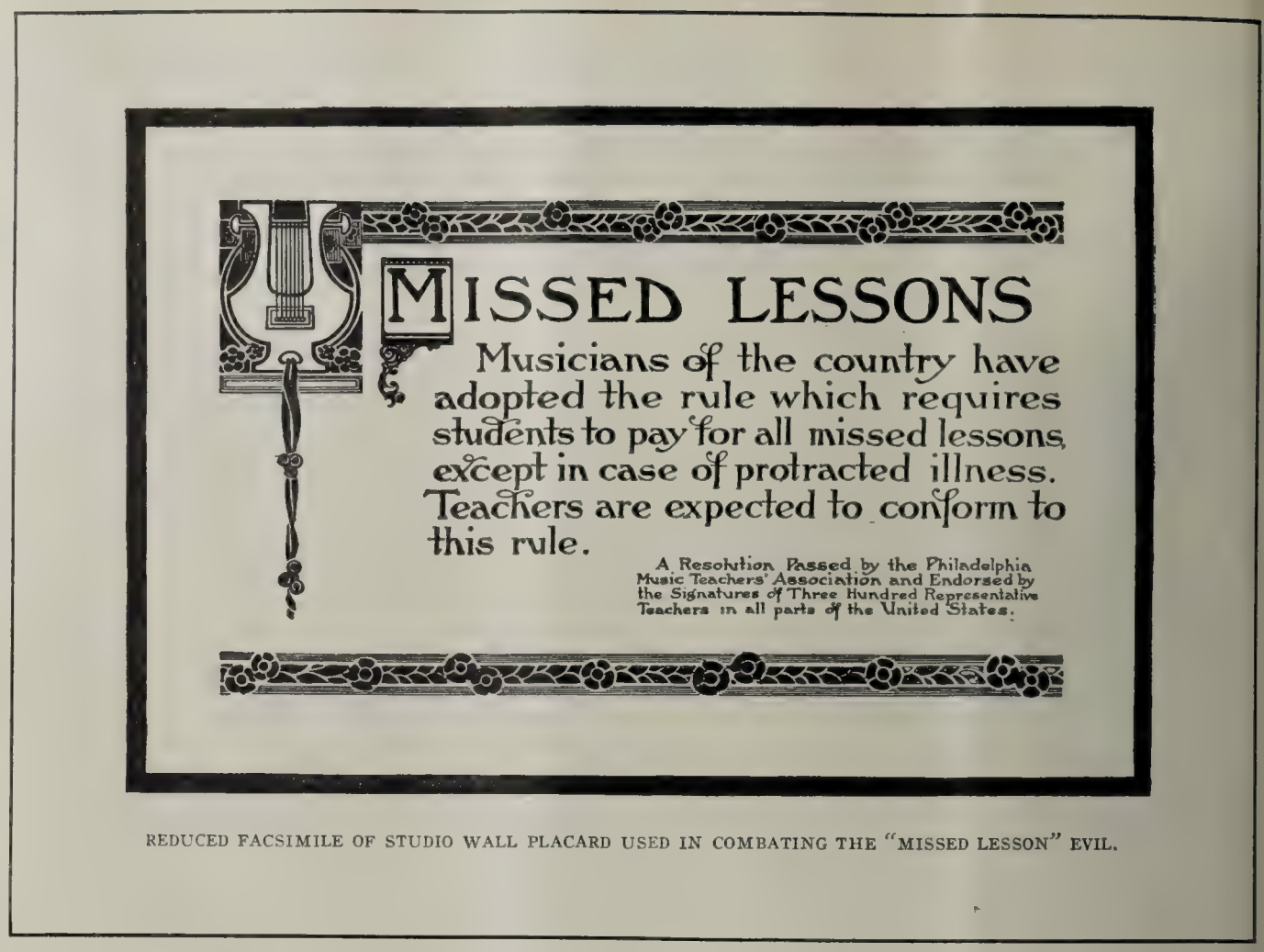
You do not state the age of the student in question 4. If a small child, you will have to wait until nature supplies strength by natural growth. Persistently opening and closing the hand very tightly and forcibly, repeating about twenty-five times several times a day, will do much in developing strength. You will not be able to induce your tiny tots to do much with exercises of this sort, however. Place the thumb on the table, using it as a sort of pivot, raise the second finger as high as possible and strike with force, repeating sixteen times. Take each finger in turn as a pivot, striking with the finger each side of them in the same manner. Keep the hand and fingers supple. This can be practiced at the keyboard if preferred, but can be practiced just as well on the table and save the distressing noise.

SOULFUL COMPOSITIONS.

"Will you kindly give me the names of a few compositions of about the grade of Beethoven's *Moonlight Sonata,* filled with a dreamy sort of sadness, that will contrast with pieces of the fireworks class? Something that will require a lot of soul to play well. The piano is sometimes styled a soulless instrument, and I want these things that will please throughout."—G. E.

No one who thoroughly knows the piano could ever say it was a soulless instrument, for indeed it is commonly known as one of the most expressive of instruments and amenable to the greatest variety of effects. When piano playing impresses one as soulless the fault is in the player and not in the instrument. I think you will find the following pieces suitable to your needs: Chopin, *Polonaise,* Op. 26, No. 1; *Nocturne,* Op. 37; *Nocturne,* Op. 15, No 2; Rubinstein, *Kammenoi-Ostrow; Barcarolle in G;* E. R. Kroeger, *Arion;* Sgambati, *Nocturne in B Minor;* Schumann, *Fantasie Stücke,* Op. 12; Liszt, *Liebestraum in A Flat; Sonette de Petrarca in A Flat; Les Cloches de Genêve.*

In just the same way that almost every one has a different voice, so has almost every one who plays the piano a different touch; and just as the voice can be improved by training and practice, so can the touch be altered. It is toward the matter of touch that the earliest lessons of the pianist should be directed; for the piano is such a sensitive instrument that the improper use of a single finger may alter the tone-color of a whole passage, and since tone-color is such an important factor in musical expression, it is of the utmost importance that the student should have perfect command of the keyboard in this respect.—*Mark Hambourg.*



REDUCED FACSIMILE OF STUDIO WALL PLACARD USED IN COMBATING THE "MISSED LESSON" EVIL.

Combating the Missed-lesson Evil

In the last issue of The Etude there appeared a full account of the widespread campaign started to combat the Missed-Lesson evil. Early in April, the Philadelphia Music Teachers' Association (organized 1891) held a meeting at which a resolution directed against this difficulty which all teachers encounter, was adopted. Since then this resolution has been printed on handsome cards measuring six by nine inches, and has been placed on sale for use as Studio Wall Placards. The object of these is to inform the public patronizing these studios so that the custom of paying for all lessons missed may become more firmly established, thus enabling teachers to enforce it with more regularity and less opposition. This resolution was endorsed by three hundred active representative teachers in all parts of the United States. As one of them writes there is no real reason why the teacher's salary should fluctuate from week to week by reason of this abuse, than there is for the salary of any employee of a large corporation wavering from $35.00 to $15.00 a week because the corporation president happens to take it into his head to take a day off. The Etude has received so many communications upon this subject that it can not undertake to agree to publish any more than those already received.

EDWARD ELLSWORTH HIPSHER.

My experience has been that, with so much competition from a large class of supposed-to-be teachers who have no real estimate of professional or business worth, and with so large a per cent. of parents who lack discrimination as to the quality of teaching, such a consummation is most difficult to establish. Good luck to every effort in that direction.

EVERETTE E. TRUETTE.

I am in sympathy with the spirit of the movement regarding "missed lessons," as it is a great annoyance to all teachers; but the conditions surrounding many teachers and many pupils are so varied that I do not see how it is possible to adopt a "rule" that will not require so many exceptions that it will fail to be a "rule."

WILLIAM H. PONTIUS.

One of the rules of this school is to compel students to pay for, or make up missed lessons.

GEORGE CHADWICK STOCK.

"Absence from lessons excusable only on account of protracted sickness." This statement is printed upon my bill heads. I find it necessary to adhere to this common-sense arrangement in order to prevent loss of valuable time.

MME. A. PUPIN.

I think I solved the missed lessons problem. I had a quarter, twelve weeks long, instead of a term, ten weeks long. The bill was sent for six weeks in advance, say from February 3d to March 15th, so many lessons per week. Patrons found it easy to pay small bills, even if they came oftener. If a pupil missed her lesson for some personal pleasure, without notifying me, it showed me she valued the pleasure more than the lesson. My time was usually wasted, and as it had been pre-engaged, I felt it should be paid for. Let teachers send smaller bills and expect payment in advance, and this habit will soon be established.

DANIEL BLOOMFIELD.

I am in hearty sympathy with your rule, and think every self-respecting teacher ought to be. It might be well to incorporate this idea in a code for music teachers.

FANNY MORRIS SMITH.

I used to lose a great deal of money when I first began teaching, especially from pupils whose parents would engage by the year, and then go South after February. I certainly do feel a sympathy with the movement.

T. L. RICKABY.

There can be no question as to the right of the teacher to be paid for lessons missed by the pupil. When the pupil arranges for lessons he practically buys so much of the teacher's *time.* If the pupil fails to take the time it is not fair that the teacher should lose by it. Teachers should never take a pupil without a distinct understanding of this much misunderstood matter. Make arrangements for lessons a contract, and a contract like any other contract which must be kept by *both parties.*

CHARLES A. FISHER.

Tuition, payable monthly, in advance, and *no* telephone in the studio—these will practically obviate the vexatious question of missed lessons.

The "Missed Lesson" campaign will be continued in the next Etude. So many letters have already been received that no more can be accepted for publication.

Secrets of Artistic Phrasing

By Dr. HUGO RIEMANN

Professor of Music at the Leipsic University

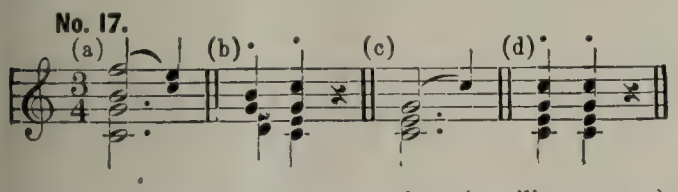
IV.

[The following is the fourth in the monumental series of articles upon phrasing written by this world renowned authority especially for THE ETUDE.—EDITOR OF THE ETUDE.]

THERE may be further added, by way of proof, that an "unaccented" beat necessarily belongs to the next following "accented" beat, a fact that was familiar to the ancient Greeks when they compared *measure* and *step*, the lifting up of the foot being called *"arsis"* and its setting down again *"thesis"*. In this way they coördinated the lifting up and the setting down of the foot. And it is also very true in music that the backward relationship of an unaccented beat upon its immediately preceding accented beat plays a much less important part than the counter relationship that of the forward relationship of an unaccented beat to an accented beat. Not only did the same thinker (Momigny) formulate the principle of the upbeat relationships, but also he defined the term *feminine ending* (*cadence feminar*) for all those many cases where an unaccented value must be referred back to a preceding accented beat as belonging to it. I have given so many examples of feminine endings it would seem quite natural for someone to suppose mistakenly that motive bounds start from a relatively accented beat. But it may be assumed that Momigny was right when he stated that *the feminine ending is derived from the masculine ending* and that the two are nowise coördinated. In point of fact there are no feminine "motive formations" but simply "feminine endings," but, as can be seen, these feminine endings play a very considerable part in the ending of subdivision motives within metrical measure motives. It now can be stated with some precision that feminine endings occur:

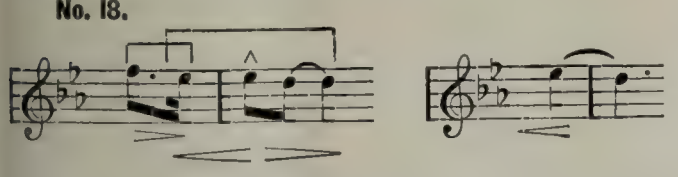
1. At the close of a composition as a part of the same, not only when a dissonance is resolved, as in the progression from a dominant chord to the chord of the tonic, but also when the harmony remains at a standstill and the melody progresses further within the same harmony as a repetition of the same:

No. 17.



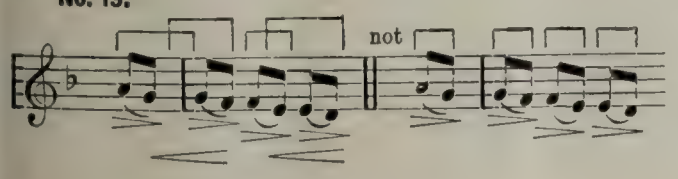
2. Where notes of ornamentation (auxiliary notes) such as suspensions and appoggiaturas upon the accented beat resolve on a consonant principal note on the unaccented beat. Theses notes form feminine endings quite as much as the others but without that close coherency that exists between an embellished beat and the next following beat which is to be ornamented, as, for example, (Beethoven, Op. 7):

No. 18.



This example shows not only a division into two notes, *f-eb and eb-d*, of fractional value, but the *eb*, which is doubly related, remains, in spite of its being embellished, the upbeat note to the second motive. In like manner in Beethoven's Op. 31, No. 2:
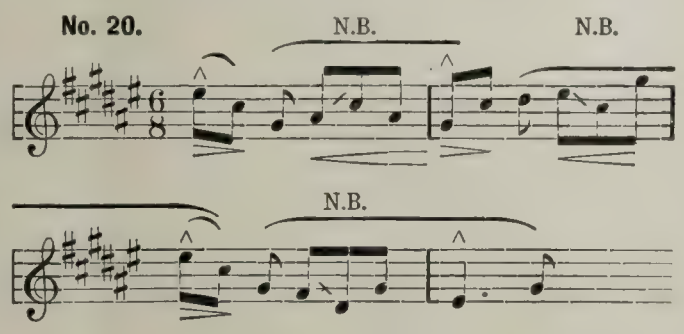
No. 19.



In performance a slight accentuation is required for the second note but this note, unlike the fourth one, is not an ending.

The consonant feminine endings—those within the chord—are only possible for metrical motives but not for subdivision motives. The symmetries in the first movement of Beethoven's Op. 78 will be as follows:

No. 20.
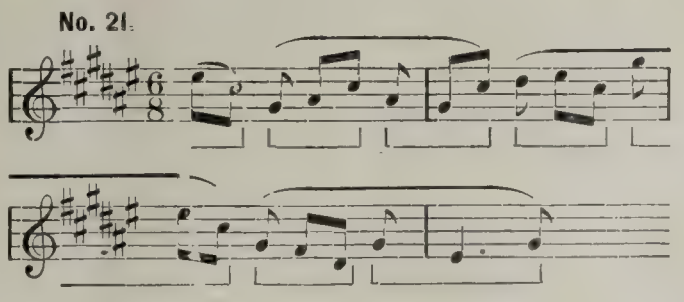




DR. HUGO RIEMANN.

and not:

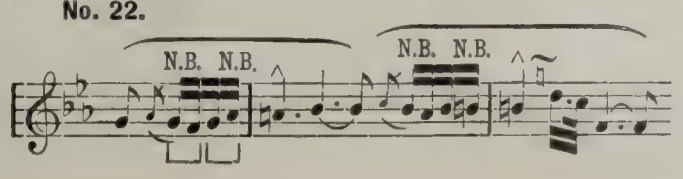
No. 21.



3. Auxiliary notes foreign to the chords can never form feminine endings, that is, as related to preceding notes, but must be regarded as belonging to the next following notes; for example, the *Adagio* of Beethoven's, Op. 22:

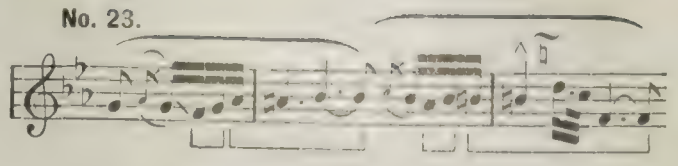
not:

No. 22.



but:

No. 23.



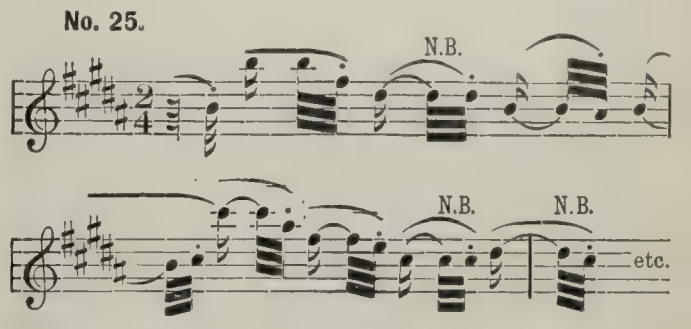
Possibly the most remarkable example in all musical literature of rhythmical complexities in the form of feminine endings is the first Variation of the B-Major Theme at the close of Beethoven's *Phantasie*, Op. 77, in which there is developed in the upper voice the following form of motive:

No. 24.



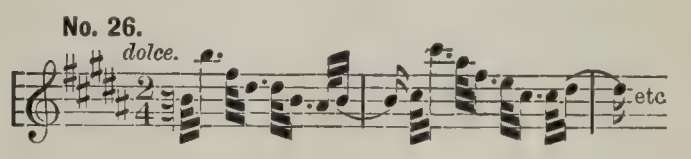
and makes use of consonant syncopations and tone repetitions. Hans von Bülow has called particular attention to the rhythmical motives in his edition (Cotta). It seems wise, however, that I should present to THE ETUDE readers my interpretation of these motives as they are given in my edition, and so make the difficult places more obvious:

No. 25.



The original notation makes the passage even more difficult of comprehension:

No. 26.



Since the purpose of these lines has been to make clear the necessity of a deepening of understanding respecting rhythm by means of the theory of phrasing, I have made it a point thus far to use such examples as would tend easily to make these matters clear, and, to a preëminent degree, prove the theory; but because the reader most likely has not been in the position to know the method pursued in the obtaining of these results in phrasing, I can now say that the rest of my exposition of the subject will not be so exacting in its demands upon his attention, but rather it will be my purpose to seek such clearness as will cause him to understand the principles that govern the structure of music as a whole and at the same time not annoy him by a too microscopic working-out of the details.

THE NEGLECTED STACCATO.

BY MAUD WINPENNY.

FEW teachers realize what a wonderful tonic the staccato touch really is. The very fact that the notes are played for such a very short period of time obliges the player to release the key in such a manner that certain muscles are exercised that otherwise have been permitted to remain dormant. Too much staccato playing injures smoothness, but a judicious amount proves most helpful.

This plan is an excellent one. Play all the scales with the regular fingering, with a finger touch, but staccato. If practiced in alternation, with the same scales practiced legato every day, the result will be a lightness and springiness that will prove most delightful and encouraging to the pupil. This applies especially to pupils whose playing is "draggy."

THE METRONOME AND ITS USES.

BY EDWIN H. PIERCE.

A FEW weeks ago an elderly maiden lady living near borrowed the writer's metronome, and on returning it some days later, said that she had found it very efficatious until "they" became accustomed to it, when it seemed to no longer be of any use. She then went on to explain that "they" referred to some *rats*, which had annoyed her by gnawing in the walls or under the floor at night. She would make up and set the metronome to going, and the rats, being suspicious animals, would relapse into silence. This struck me as the most novel use for a metronome that I had ever heard of, and started me thinking a little as to what were really the most frequent and legitimate uses of that instrument. Certainly, I must have used it a good deal in past years, for I had owned no less than three, one at a time—when one was broken I bought another—yet I had been without one now for several days without missing it. The fact is, the uses of a metronome, though important, are occasional rather than constant. The first and most important use is to indicate the exact tempo at the beginning of a piece, or at a change of movement, without the risk of ambiguity which arises from different personal ideas of the meaning of "allegro," "andante," etc. This ought to be a method of indicating tempo, free of all chance of error or misunderstanding, yet such is not always the case. No less a composer than Robert Schumann is thought by many good critics to have given certain of his metronome marks—many of them, in fact—reading from the wrong side of the weight—taking the numbers at the lower edge instead of the upper edge, which would give a figure almost impossibly rapid, while Spohr's metronome marks in his great oratorio, *The Last Judgment,* have been altered in various ways by modern conductors, to the great improvement of effect. Composers, too, are sometimes inexcusably careless in their use of the metronome indications, especially when they have had no practical experience in orchestra work, or in conducting. Many times one sees the metronome figure of common time given in half-notes, which would probably show that the rhythm was not 1/1 but 2/2 (alla breve)—two beats to the measure—and sometimes one sees 6/8 time with the metronome unit a plain quarter-note, which is an obvious absurdity, as the beat in 6/8 time is a dotted quarter, if rapid, or an eighth-note, if the movement is a slow one.

WHERE THE METRONOME HELPS.

In spite of all these shortcomings there remains one very valuable use of the metronome in this connection. I refer to the practice of etudes and technical exercises, in review, by advanced students. In a pupil's first study of such works as Czerny's School of Velocity, or Clementi's *Gradus ad Parnassum,* or, for violinists, say Pode's Caprices, most good teachers do not insist on any particular speed of performance, so much as on accuracy and correctness at a very moderate tempo. This is perfectly right, for the time being, but the student should be given to understand perfectly that a real mastery of these etudes involves working up to the proper metronome tempo, which means several additional years of work, off and on, before it can be reached. Sometimes this review may be conducted by the teacher in the regular course of lessons, but more commonly he leaves it to the pupil to accomplish by himself in future years, and the metronome marks furnish an excellent criterion of progress. If you have never tried it, take up some of your old studies and see if you can play them all strictly up to time!

The second use of the metronome which we shall consider is that of an aid to correct counting and steady timekeeping. There is a perennial prejudice, I find, against this use of the metronome, but I am at a loss to know how such a prejudice could arise. People say—"Will not practicing with the metronome develop a mechanical style of performance?" Frankly speaking, I do not know—I never yet met any one who had practiced with the metronome sufficiently to develop "a mechanical style of performance," and never yet knew any one who ever had met such an unfortunate individual, so I think the danger must be, as Mark Twain said of a premature report of his own death, "much exaggerated." The fact is, no teacher would set a pupil to practice with the metronome who had an exceptionally keen sense of rhythm and the power of counting time steadily, while those who lack this power always find practice with the metronome so distasteful that it is next to impossible to get them to use it sufficiently for their own good. With the great majority of pupils a moderate amount of practice with the metronome is very beneficial. It is often a matter of some trouble for the teacher to get them to realize properly that playing in time with the metronome means something more than simply to keep on playing while the metronome keeps on ticking—often it is necessary to insist on considerable preliminary practice in *counting* time as the metronome ticks—"one, two, three, four," or whatever the measure may be, before attempting to *play* in time with it. I have seen some so deficient in sense of rhythm that they could not even do this at first. It requires great persistence and firmness on the part of the teacher, but remember that without exception, the more a pupil objects to the metronome, the greater sign it is that it is needed. By the way, many of the locals of the American Federation of Musicians (commonly known as the Musicians' Union), include a test in ability to play with the metronome in their examination for admission.

A perfect metronome should beat absolutely uniform rhythm at any speed it may be set, but, unfortunately, there are some on the market which do not work up to their theory at the very high speeds, but beat right and left not exactly alike. Even these work fairly well at the moderate and slow speeds, and sometimes a clever watchmaker can benefit them by a little tinkering. In purchasing one, of course, it is best to buy only such as have a properly uniform beat.

I have not spoken of their use in the practice of scales and other technical exercises, as a criterion of speed, but this is also an important part of some good methods now in vogue.

It remains only to mention the *bell.* This attachment adds about a dollar to the cost of a metronome, and is of very little use to an advanced musician, but often is a great help with young pupils, or those having a feeble sense of rhythm, to give an idea of the recurrence of accented beats, and the necessity of properly filling up the measure.

A CIRCULAR TO PARENTS.

BY WILBUR FOLLETT UNGER.

IF teachers would only affiliate more and compare notes they might in time agree upon some definite plan of action that would in a sense have the effect of "boycotting" any pupil unfair enough to object to the system employed by leading teachers. This may sound rather harsh, but any hard-working serious-minded teacher who has sacrificed hundreds of dollars annually, not to mention lost time and effect upon nerves, through being "easy" with thoughtless pupils will agree that it is better in the end not to fear the loss of the pupil but to stand firmly to the principle of making a charge for missed lessons and know that he is right. The following is a letter that I have had printed. I show this to all my applicants before accepting them as pupils:

"Owing to the fact that in the past years of my teaching I have been subjected to so much inconvenience and loss of money and time in the matter of missed lessons, I have decided emphatically to enforce the following rule, beginning from September 16th, 1912:

"Every pupil who contracts with me to study music *Must Agree to Take Lessons Regularly, or Pay for Each Lesson Missed,* except in the case of sickness of the pupil, in which event, or that of any other *justifiable* absence, I shall endeavor to assign another time for that pupil, provided I am notified beforehand, and arrangements made to that effect.

"I regret the apparently commercial tone of this letter, but I feel the reasonableness of my position will appeal to any logical mind. Time is part of the teacher's stock in trade; when a pupil is accepted by a teacher, *A Specific Period of a Certain Day is Reserved for That Pupil Only, and Cannot be Used for Anyone Else, or for Any Other Purpose,* even though the pupil does not come for a lesson. Is it therefore fair or business-like that the teacher should lose for lessons missed through no fault of his? Few persons realize that while music with the professional is the pursuit of an art, it is also the means of a livelihood, and, as such, should be respected. Sometimes the excuses offered by pupils for missing lessons would be amusing, were the matter not so serious! Because the pupil 'could not practice on account of company,' is the teacher responsible? Is the fault the teacher's because the day is rainy? Should the teacher be the loser because of a theater engagement, heavy school work, *et cetera, ad nauseam?* When physicians, dentists and lawyers refuse to suffer financial loss if patrons fail to keep appointments, why should not music teachers? Then, considered pedagogically, the practice of missing lessons, greatly interferes with the teacher's carefully laid plans, and interrupts the otherwise smooth progress of the pupil.

"It is therefore understood that if I do not hear any objections from you at this time regarding this matter, you agree with and accept the above conditions.

"A copy of this letter is sent to each and all of my pupils, and I trust it will be received with the fair spirit in which it is sent."

THE pupil who begins by knowing more than his teacher ends by knowing less. There is no sense in being, as Mrs. Malaprop said, "As headstrong as an allegory on the banks of the Nile."

DEVELOPING ELASTICITY IN THE WEAKENED FINGERS.

BY GODFREY BUHRMAN.

IT is a fundamental law of human nature that whatever remains unused will soon become unusable, whether faculty of mind or body.

We have always been taught that the pianist's greatest enemy is the weakness of the third and fourth fingers; and we have very largely offered ourselves our sympathy, and then gone ahead to do our best against the (supposed) odds of the two weaklings. True, Schumann wanted more than sympathy, and in his haste got—destruction. We were glad he was driven from his piano to his manuscript; but we took warning, and reverted to nothing more than his predecessors had employed to overcome the supposed inherent defectiveness of the maltreated third and fourth. And we have pretty largely been sticking to our five-finger exercises ever since.

The writer once hurt the end of his first finger, and had to play without it till it got well, some weeks later. Finally one day he tried to use it again after the pain was gone, and lo! it was as stiff as a doornail. This was, of course, to be expected, but the incident started some thinking: If the index finger gets stiff when unused, why is it that the third and fourth have not the same privilege?

Most of us have a hand divisible into three distinct parts—a thumb, an index finger and "some others" thrown in to fill up. The thumb we use most, the index we use next, and the "some others" we use but a very little. Of them the second is most used, the fourth next, and the third least of all. (Of course, speaking of daily use, not piano playing.) Then why blame it if it is the weakling? Why not *set it to work?* So we put it to use, just plain common use.

Was a coat to be buttoned? It was done with the thumb and third finger, and not the first. Was a door to be opened? The knob had to be turned by the thumb and same finger. When a pen or pencil was to be used the third finger was employed, when a window was to be opened the same finger was used; and so on *ad infinitum.* In every possible action of the hand, the third, and occasionally the fourth finger took the place of the strongly developed first; and only in thoughtless moments did the index finger perform its usual functions. If work and exercise develop strength and agility, the determination was that they should do so for those two poor weakened fingers. In spite of the physiological construction of the muscles and ligaments controlling the third finger, that finger should receive its proportionate share of exercise; more than that, had we not better say *because* of this physical construction, the finger should receive even more than its due share of work.

The result was astonishing. It was proof positive of the proposition that the weak fingers are not really weak but are stiff from disuse. The application of work, work, work, and yet more work, is all that is necessary to rid the pianist of three-fourths (to put it mildly) of the trouble with his third and fourth fingers. Experience is the guarantee. Use the third finger for everything. Use it when you dress in the morning, use it when you open the door to go downstairs, use it when you move your chair in place, use it when you open your mail, use it when you pick up the knife and fork; use it at every time and in every place. Never forget to use it. Be forever at it. Even when you must use the whole hand for large objects, feel the grasp from the third finger more than from the first. Make it do more than its share till it grows to full maturity.

And apply this to your practicing. Don't play chords and figures in the easiest way possible, but play them in the most difficult. The easy way is already easy enough; it is the difficult way that gives the trouble. Play the chords using the third and fourth fingers, instead of the easiest and most natural way; play figures whenever possible with the weakened fingers; and even the running passages; utilize them for the special development of the neglected digitals. THE EASIEST WAY MAY BE BEST FOR TO-DAY, BUT IT SURELY WILL BE WORSE FOR TO-MORROW. Remember in all practice to search out these stunted fingers and give them their chance to mature. They deserve it; and will abundantly repay you for all you invest in them.

How Music Has Impressed Some Great Minds

By FREDERIC S. LAW

)ETHE'S SENSIBILITY TO THE REACTION OF MUSIC.

)F late scientists have begun to take note of the ual impressions excited by tones—pictures, images, ors, landscapes, etc. Thus far, for the most part, : accounts of such phenomena have been taken as ıggerated modes of speech, as rhapsodical expressions ;igned to serve as poetical comparisons to heighten : effect of music as music. One of the great minds the world, one, too, that was peculiarly sensitive to : reaction of music, Goethe, says in a conversation h Eckermann:

t is remarkable whither the present highly developed ınic and mechanical devices (this was in the year 1827) duct our modern composers; works cease to be music, y go beyond the limit of human sensation, and such ıpositions can no longer be judged by mind and heart. . . . Still the *Allegro* is not without character. This stant turning and whirling about brought the witches' ce on the Blocksberg before my eyes, and I therefore nd an idea to which I can refer this strange music.

Musicians themselves, owing to their stronger asso- tions with auditory impulses, are less liable to be ıs thrown out of balance, yet Robert Schumann ers a typical example of these phenomena. His let- s and criticisms are full of passages in which he .es them as self-evident—not, as is generally assumed, merely figurative and highly imaginative poetical guage, but as objective images actually impressed on : retina of the eye, *e. g.*, of some études by Szyman- ska he says, "They are tender blue wings that weigh wnward or bear upward." Of a collection of com- ;itions by Lickl: "The most prominent color of the ole set is a cheerful blue throughout; it is but seldom t it assumes a paler, grayer hue in its descriptions." ese are comparisons by means of color; in speaking a trio by Hiller he abandons himself to landscape: or several minutes it seemed to me that I stood in a gin American forest under gigantic leaved plants ong which were curling snakes, while over them flut- ed silver pheasants; such were the remarkable pic- es that the trio excited in me by its singularity."

HEINRICH HEINE'S IMPRESSIONS.

As might be supposed, Heinrich Heine was particu- ly susceptible to the appearance of "music phantoms," ich is the name given by scientists to such visions as : evoked by the agency of music. In his *Florentine ghts* he gives a description of the sensations awak- :d by the playing of Paganini, which is one of the ıst graphic that our subject has to offer:

'So far as I am concerned, you know my musical second ht—the gift that I possess with every tone I hear to a corresponding tonal figure; thus it happened that with ry stroke of his bow Paganini brought before my eyes ible forms and situations which were like a colored shadow y, in which by virtue of his violin playing he enacted chief role. Even with the first stroke of his bow on strings the coulisses around him changed; he suddenly od alone with his music stand in a cheerful room that s decorated in a taste particularly gay; with highly orna- nted furniture a la pompadour; everywhere were to be n small mirrors, gilded cherubs, Chinese porcelains, a ightful chaos of ribbons, garlands, white gloves, tattered le, false pearls, diadems, and such adornments as one ls in the boudoir of a prima donna. Paganini had nged his appearance, and much for the better; he wore e-breeches of lilac satin and a white waistcoat embroid- d in silver, a coat of light blue velvet with gold but- s, etc."

That seer of things from the realm of the super- tural, E. T. A. Hoffmann, speaks of being transported Haydn's symphonies into "invisible green hedges," in their music he sees "youths and maidens sweep in circling dances, laughing children spying behind es, behind rose bushes, pelting each other with wers."

MUSIC AND COLOR.

To many color is the most characteristic fact in the hearing of music, though it will be perceived that it is a prominent feature in all the examples thus far adduced. Perhaps the most remarkable instances of colored audition are those given in a passage in the autobiography of Ludwig Ganghofer, from which it will be seen that with him that the sensation of color not infrequently annulled the sensation of hearing. He relates the following reminiscences of his childhood:



THE LATE FREDERIC S. LAW.

"When Herr Kerler improvised on the organ in varying keys the whole church often suddenly became of a deep uniform color to my eyes; everything appeared suffused with a red or a light golden, or with a superb blue. This always lasted but a few seconds and then faded away. Generally I saw but the one hue, and when that disappeared I saw everything as it was in reality. But often it happened that when the key changed by a sudden transition the color changed with equal rapidity into another that glowed with even greater brilliancy. This color-play during the hearing of good music grew more and more pronounced in later years. When I play Haydn's first trio with my children, toward the end of the first movement the music page assumes a dull red violet hue; if we continue into the *Adagio cantabile* without interruption this changes into a deep steel blue."

HOW WAGNER WROTE.

This is a very interesting example of the case in point; that is, the taking up of the sensations of one sense and directly translating them into those of another. With Wagner as we know him the case seems somewhat different. It would seem that he conceived music in terms of poetry, or vice versa, rather than seeing it depicted objectively as form or color to the eye, though no doubt this phenomenon was also present. He could gain no inspiration from the poetry of others and wrote all his own librettos; *Tristan und Isolde* he wrote and composed simultaneously—that is, as the text was written the music was created in the same instant.

THE VISION OF SCHUMANN.

Neither is the phenomenon of telepathy unknown in these singular experiences. Schumann was once playing a Schubert march with a friend and suddenly asked him if he did not see strange shapes before him. "Of a truth, I did," he replied. "I found myself in Seville, but more than a hundred years ago—among promenading Dons and Donnas with trains, pointed shoes, poigniards, etc."

"Strange," returned Schumann, "our visions were identical to the very city!"

Franz Grillparzer, the dramatic poet, had reason to thank the revivifying power of music in the case of his great trilogy of *Medea*. He had worked it out more than half in his head when he was prevented from going on with it by many hindrances—his mother's death, illness, travel, domestic contrarieties, etc., until years had elapsed; then when he essayed to finish it he found that he had forgotten the plan he had formed and was unable to go on with it since he had made no notes of his scheme. During the earlier period he had played the classical symphonies on the piano with his mother while his mind was deeply engrossed with the framing of his play, and it so happened when in later years he took them up again he found that the strains of Haydn, Mozart and Beethoven brought with them the forgotten scheme in all its details. Their influence revived what he had thought was buried beyond recall and he set to work and finished the play.

Dr. Pedrone, of Padua, notes that one of his patients not only experienced separate keys as of different colors, which is not an uncommon occurrence, but that every instrument appeared as a different color. Thus, he heard the piano as blue, the clarinet as red, the saxophone as yellow, the guitar as a golden yellow, the kettle drum as a chocolate brown.

THE PASSING OF F. S. LAW.

IT is with great regret that we have to announce the death of Frederic Stanley Law, who is well known to our readers through many valuable contributions to this and other musical magazines. Mr. Law was born at Carlisle, Pa., January 6, 1849, and died in Philadelphia, May 28. He early showed signs of great musical ability, but beyond a few lessons in fingering given by his mother on a little old melodian, the only available instrument, he received no instruction. On entering the Dickinson Seminary, Williamsport, however, he had a more complete musical education. At the age of fourteen he was organist of a church in Carlisle, and held that position for three years. On graduating from the seminary, he was offered the professorship of music in that institution. Two years later he resigned in order to come to Philadelphia. He received further instruction from Dr. D. D. Wood and Charles Jarvis, two of the ablest musicians of that day. He also studied singing with Mme. Seiler, and later became a teacher in her school of vocal art.

For many years Mr. Law steadily devoted himself to teaching, playing, musical composition and journalism. Apart from his musical work, however, he was an able linguist, and had an excellent knowledge of French, Italian, German and Spanish. These accomplishments naturally stood him in good stead in his journalistic work, and one of his most important works has been the translation from the German of Hans Schmidt's work on the pedals of the pianoforte.

Mr. Law had many warm friends and admirers, all of whom were deeply grieved when it became apparent about five years ago that Mr. Law was suffering from the worst affliction a musician can know—deafness. In spite of this, however, he kept on with his work as far as he could, although he endured much suffering. He was a sincere, kindly, earnest worker in the field of music, and will be greatly missed by all who knew him, either personally or through his writings.

ABOVE all things, parents, do not say to your child's music teacher: "Can't you give Minnie some more pieces instead of all those scales and finger exercises?" and then add, like a covert threat, "We heard Florence, from next door, play such a lot of pretty things the other day." It is almost the same as telling him that unless he does as you wish, and not as he, who has made musical instruction his life study, thinks best, you will take your child out of his hands and engage Florence's teacher for her. It may demoralize him unless he is a person of strong individuality, and may greatly retard your daughter's musical progress.—*Gustav Kobbé.*

Study Notes on Etude Music

By PRESTON WARE OREM

FANTAISIE—IMPROMPTU—C. MOTER.

The term *fantaisie* and the term *impromptu* are in music very nearly synonymous, a *fantaisie* being a composition in unrestricted form and an *impromptu* being a piece written in *extempore* style. An examination of pieces by good writers bearing either of these titles, reveals the presence of a very definite formal design on the part of the composer. Chopin's *Fantaisie Impromptu,* for instance, is an elaborate *song-form.* Mr. Moter's *Fantaisie Impromptu* is in a sort of free *rondo-form,* very effectively worked out. Both in form and content this piece tends rather towards classic models. It merits serious study, and it should serve as an admirable vehicle for the cultivation of the art of singing on the piano, pure tone production, and an expressive manner of delivery. Technically, it should come within the range of a player well past the intermediate stage.

PENDANT LA VALSE—TH. LACK.

Theodore Lack, the popular French composer, born in 1846, has made a specialty of brilliant and individual pianoforte pieces of various degrees of difficulty. He has been a very prolific writer, and is still active. *Pendant la Valse* is a fine example of his style. It is real pianoforte music, at once scintillating and sonorous, lying well under the hands, with highly characteristic passage-work. The first section, with its tinkling, broken octaves, should be taken swiftly, in a brilliant manner. The middle section, with its broad baritone melody and chromatic ornamental work, should be taken more slowly, with dignity and elegance. This is a fine recital number.

BARCAROLE—G. EHRLICH.

This is a graceful and polished effusion from the pen of a modern German writer, talented and well-schooled. This composition will require considerable technical fluency, and a refined style of delivery. It is a fine teaching piece for a student somewhat advanced,

LA FIESTA—E. J. DECEVÉE.

Mr. Decevée's portrait, together with a brief biographical sketch, will be found in another column. *La Fiesta* is his most recent composition. Owing to the necessary similarity of rhythm found in all *tarantellas,* it is difficult to write with originality, but Mr. Decevée has really something new to say, and he has evolved a bright and cheerful number which should prove a pleasure to practice, and a success as a recital number. In a *tarantella,* a certain rapidity of execution is always demanded, but clearness and accuracy should never be sacrificed to mere speed. In pieces of this type, steadiness is needed also, and but little freedom of tempo is allowable.

JUNE TWILIGHT—R. R. BENNETT.

This attractive drawing-room piece introduces to our readers a promising young American composer. The flowing and expressive melodies are tastefully harmonized and the general effect is full and rich. This number should be played in the style of a *song without words.* The piece is rather slow, and much freedom is allowable.

GARDEN OF GIRLS—J. W. BISCHOFF.

J. W. Bischoff (1850-1909) was a noted blind American musician, a successful singing teacher, pianist, organist and composer. He wrote more than 150 songs, anthems and pianoforte pieces. His *Garden of Girls* is a clever *scherzo* in *schottische* rhythm, very graceful and characteristic. Mr. Bischoff's compositions are all melodious, and display good taste and sound musicianship.

THREE LITTLE CLASSICS—ARR. BY A. SARTORIO.

The many imperishable gems from the works of the great classic masters should become familiar to students, when possible, in the early stages of their musical education. It is possible, in many cases, to present these excerpts in simplified form without impairment to their content. Mr. A. Sartorio, by reason of his long experience as a writer and educator, is peculiarly well-equipped for a task of this nature.

The *aria* of *Orpheus* in Gluck's opera of the same name, contains a melody of wonderful beauty and simplicity, full of true pathos. Mr. Sartorio's arrangement is well done, and true to the original version.

Premiere Valse contains the first two themes from Schubert's Op. 9. The dances of Schubert serve to display his fondness for folk music, and the fluency and fertility of his melodic invention. The second of the themes here given is the well-known *Sehnsuchts* (Longing)—*Walzer.* The present arrangement is well adapted for small hands. In his *Soirees de Vienne,* Liszt has elaborated some of these Schubert waltzes into large concert numbers.

Schumann's *Slumber Song* is one of the most charming of all pieces of this particular type. In the original, it is not very easy to play. Mr. Sartorio's arrangement brings the piece within the powers of the young players, preserving the melody and the harmonic structure intact.

JOLLY BLACKSMITH—HUBBARD HARRIS.

A lively and effective teaching piece taken from a new set, just published. Mr. Hubbard Harris is a well-known and successful American composer and organist, who has not been represented previously in our music pages, and whom it is a pleasure to introduce to our readers.

PIPER IN THE WOODS—P. BROUNOFF.

A quaint and characteristic number, from Mr. Brounoff's new *Oriental Suite.* It illustrates the fact that local color and originality may be obtained frequently by comparatively simple means. Note the use of the older form of the minor scale (without raised seventh), also the open fifths in the accompaniment.

SUNNY DAYS—SPANISH WALTZ. BRAVE HEARTS—POLISH MAZURKA—CHARLES LINDSAY.

These are two characteristic dances, very decided in rhythm and pleasing in melody. For second grade teaching or recital purposes they will be found very satisfactory. For pieces of such early grade they are remarkably full of color. There is always something alluring about the Spanish waltz rhythm and the *mazurka* suggests vigor and action.

GITANA (FOUR HANDS)—C. HEINS.

A good light duet number, well-suited to the summer season. Carl Heins is one of the best known German writers of music of the drawing-room type. *Gitana* is equally effective either as a solo or a duet.

LOVE'S OLD SWEET SONG (VIOLIN AND PIANO)—MOLLOY-BANNER.

J. L. Molloy (1837-1909) was a gifted amateur, some of whose songs, notably *Love's Old Sweet Song,* have enjoyed considerable vogue. This number, as transcribed for violin and piano by the well-known *virtuoso,* Michael Banner, makes a beautiful recital solo or *encore* piece. As played by Mr. Banner himself, it never fails to evoke enthusiasm.

PETITE MARCHE (PIPE ORGAN)—DUBOIS-ROGERS.

In the original this is a piano piece, but as arranged for organ, by Mr. James H. Rogers, it is remarkably effective. Although Mr. Th. Dubois is more particularly known as an organist and composer for the organ, he has written many successful piano pieces. *Petite Marche* will make a good recital number or closing voluntary.

THE VOCAL NUMBERS.

The many admirers of the songs of Tod B. Galloway will welcome his most recent composition, *The King of Dreams.* This song is much on the order of Mr. Galloway's very popular number, *Gipsy Trail.*

Mr. H. W. Petrie's *Star of My Heart* is another new song, which should achieve much popularity. It has a refrain which seems even more catchy than that in his successful love song, *Until the End of Time.*

Every complete sentence has its noun, verb, and their modifiers. The relative importance in meaning of such words is expressed by a good speaker by great variety of intonation. The relative value of notes in a page are equally varied. The average phrase should commence with a subordinate accent, gradually increase (crescendo) toward some high note of some principal measure-accent near or beyond the middle of the phrase and decrease toward the end. There may be two climaxes of unequal importance in one phrase, and there is nearly always a series of phrases leading towards a climax, and forming a separate "period" for each division of a piece.—*W. H. Sherwood.*

Well Known Composers of To-day



E. J. DECEVÉE.

Mr. Decevée was born in Brooklyn, N. Y. At elev years of age he commenced the study of music w his mother. Later he studied for several years w S. B. Mills. In 1884 he entered the Conservatory Leipsic and remained there for three years studyi under Zwintscher, Weidenbach and Jadassohn. At t same time he took a course in philosophy and Germ literature. One year was spent at Dresden studyi under Janko. During this year Mr. Decevée also to up the study of the history of art. Two years mo were spent in Berlin, where he studied under Rob Klein and Otto Tiersch, doing special work at the sa time in philosophy and German literature.

When the subject of our sketch returned to Brookl he became organist of the Bedford Avenue Bapt Church, and taught in the city of his birth for seve years. Later he went west to Sioux City, Iowa, whe he became organist of the First Congregational Chur When the Harrisburg Conservatory of Music was esta lished, in 1896, he was called to take part of the pia and theoretical departments. He is now organist of t Zion Lutheran Church and conducts a large and wid known choir. Mr. Decevée is now the Director of t Harrisburg Conservatory. During one season he co ducted a course in musical æsthetics in Dickinson C lege.

His compositions are marked by a fine melodic fe ing and are distinguished for their absence of trivial and commonplaceness. His best known works ar *How Sweet the Moonlight Sleeps, Terpsichore Polac Gracieuse,* piano pieces, and the sacred song, *O Jes Thou Art Standing.* He has published recently so new songs and piano pieces.

CLEANING UP MUSSY OCTAVES.

BY MAUD WIMPENNY.

Mussy octave playing is unforgivable. It may eas be remedied if the proper methods are taken. S squarely before the keyboard with the wrists h level or slightly below the level of the keyboa Place the hands upon the keys in any convenient octa position and press them gradually inward on the ke toward the instrument. The wrists should be held loosely and freely as possible. While the hand is this position raise the wrist as high as it will go wi the fingers still upon the keys. Slowly return to t original position.

Play the octave C with the right hand at first slow and then gradually quickening the tempo. Then pl the octaves up and down for one octave with loo wrist and with smooth and easy action. After th play all the octave forms in all the major and t minor scales. Watch the wrist motion very carefu and see that there is no tightening of any kind. Pl for a time with the wrist held high and then with held on the level of the keys, to avoid the strain th sometimes accompanies a single position.

PIPER IN THE WOODS

PLATON BROUNOFF

Moderato M.M. ♩ = 126

p

Ped. simile

rit.

Last time only

a tempo

ppp Fine.

mf

pp

ppp D.C.

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JOLLY BLACKSMITH

HUBBARD HARRIS

Allegro non troppo M.M. ♩ = 160

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LA FIESTA

TARANTELLA

Allegro molto M. M. ♩. = 160

E. J. DECEVEE

last time to Coda, see opposite page ⊕

un poco rit. *a tempo*

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dim. e rit.

p atempo

un poco rit.

atempo

p

f

pp

un poco rit.

atempo

pp

p

f

un poco rit.

atempo

f

D.C.

CODA

f con spirito

f

f

ff accel ed cresc.

ff

PENDANT LA VALSE

CAPRICE

THÉODORE LACH

Vivace M.M. ♩.=72

ff *sf* *p grazioso* *f*

p *ff*

Ped. simile

p *f*

p *cresc.* *f* *più cresc.*

p a tempo *f*

last time to Coda opposite page

p *ff* *p ma ben*

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Molto meno mosso

cantando

cresc.

dim.

poco rit.

f espress.

p dolce

f

p

cresc.

dim.

rall.

p D.S.
grazioso

Tempo I.

CODA

f

piu cresc.

rall.

ff

Molto meno mosso

p

rall.

Tempo I.

cresc.

molto e con brio

ff

GITANA

MAZURKA BRILLANTE

SECONDO

Allegro non troppo M.M. ♩ = 126

CARL HEINS, Op. 156

Last time to Coda

CODA

GITANA

MAZURKA BRILLANTE

Allegro non troppo M.M. ♩=126 **PRIMO** CARL HEINS, Op. 156

f *p* *mf* *con grazia* *p* *mf* *p* *cresc.*

Last time to Coda

ff *mf* *fz*

CODA

f *fz* *ff*

1 2

SECONDO

f *p* *mf* *p*

mf *p* *ff* *mf* *fz*

mf *p* *mf* *p*

1 2

f *p* *f* *fz*

ff *mf* *ff* *mf* *f* *mf* *f*

mf *p* *mf* *p*

f *p* *f* *fz* D.C.

PRIMO

mf *con grazia* *p* *mf* *p*

mf *p* *cresc.* *ff* *mf* *fz* *f*

p *p* *f*

1 2

ff *mf* *fz* *mf* *f* *mf*

p *mf* *p*

f *fz* D.C.

a)

THREE LITTLE CLASSICS

"I HAVE LOST MY FAIR EURYDICE"
from "ORPHEUS"

Arr. by A. SARTORI(

CHR. W. GLUCI

Andante con moto M. M. ♩ = 84

p *f* *p* *f* *p*

1st time only *last time only*

dim. *f* *p* *Fine*

Poco lento

p *poco rit.* D. C

PREMIÈRE VALSE

FR. SCHUBER

Vivace M. M. ♩ = 144

p dolce *sf* *p*

f *p* *Fine*

(SEHNSUCHTS - WALZER)

Poco meno vivo

p cantabile

mf *cresc.* *f* D. C

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SLUMBER SONG

R. SCHUMANN

Allegretto M. M. ♩. = 63

p dolce

cresc.

f rit. e dim.

Fine

D. C.

BRAVE HEARTS - POLISH MAZURKA

CHAS. LINDSAY

Tempo di Mazurka M. M. ♩ = 126

mf lively

cresc.

fz

quieto

Fine

Animato

p

mf

f

D. C.

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SUNNY DAYS - SPANISH WALTZ

CHAS. LINDSAY

Allegro M. M. ♩. = 54

f

p

lunga

fz

mf

accel.

Ped. simile

Animato

cresc.

Fine

D. S.

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THE GARDEN OF GIRLS

DANCE PICTURESQUE

J. W. BISCHOFF

Slowly M.M. ♩ = 96

Moderately slow tempo - strict time M.M. ♩=10

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last time to Coda

CODA

mf *p* *pp* *ppp*

TRIO

p

f *p* *mf*

cresc.

f

D.S.

BARCAROLE

GUSTAV EHRLICH, Op. 5

Andantino grazioso M.M. ♩.=48

pp

p

pp

fz

p

p

mf

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p

cresc.

f

rit.

a tempo

mf

pp

poco rit.

dim.

pp

Fine

pp a tempo

mf

f

rit.

ff a tempo

p

D.C.

THE ETUDE

JUNE TWILIGHT

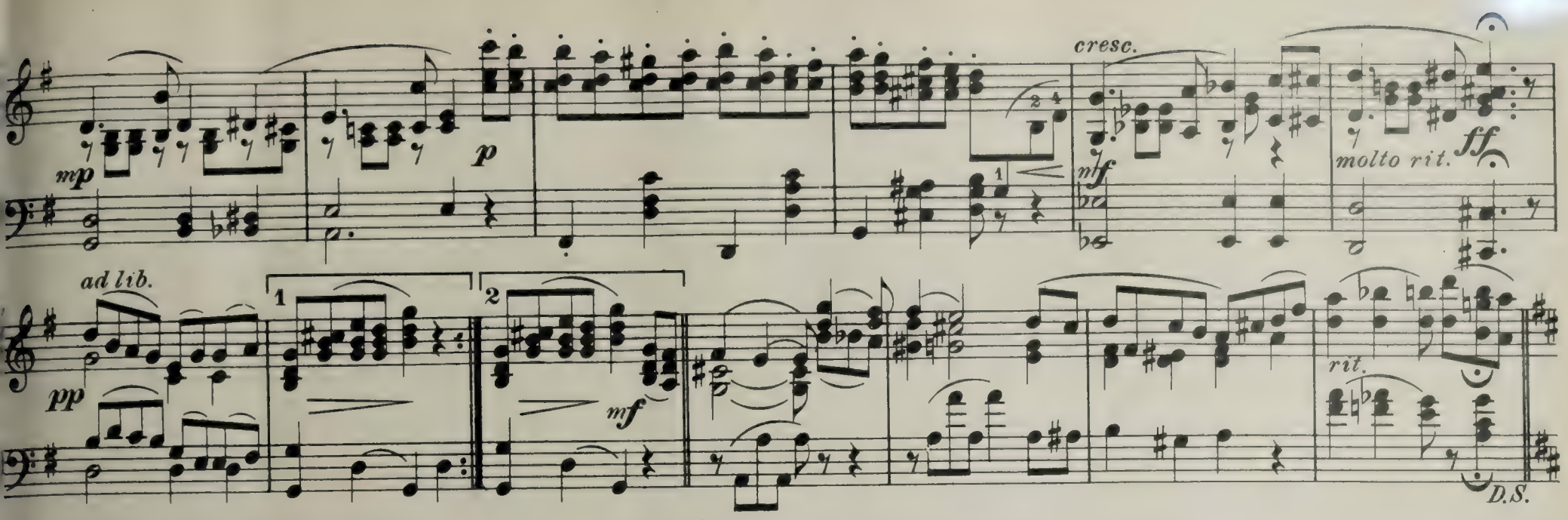
REVERIE

ROBT. RUSSELL BENNETT

Moderato con sentimento M. M. ♩= 72

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Prepare
- Sw. soft 8′ and 4′ with Oboe.
- Great. Gamba and Fl. 8′
- Choir. Melodia Dulciana Fl. 4′
- Pedal. Bourdon 16′
- Sw. to Gt. Sw. to Ped.

PETITE MARCHE

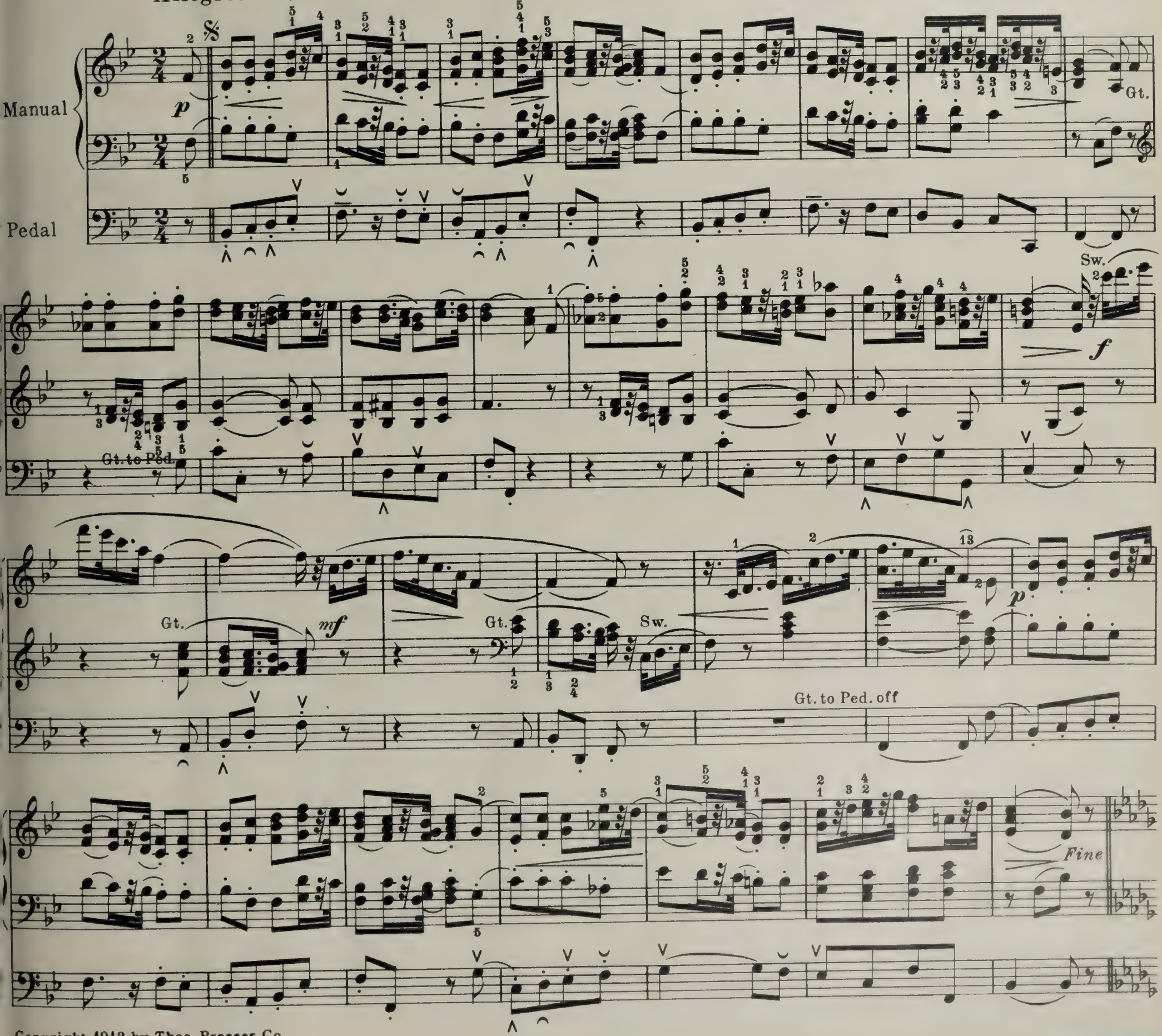
TH. DUBOIS

Transcribed for Organ by James H. Rogers

Allegretto M. M. ♪=108

Manual

Pedal



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Gt. Gamba off

mf Sw.

Sw. both hands

p poco tranquillo

a tempo

Gt.

Sw.

mf

Sw. both hands

D.S.

LOVE'S OLD SWEET SONG

J. L. MOLLOY

MICHAEL BANNER

Andante con moto

VIOLIN

PIANO

Sul D

pp semplice

mf

rit.

a tempo

pp

ten.

III Corde

rit.

Sul D

pp

pp

espressivo

con sordino

rit.

a tempo

p

ppp

sempre perdendosi

rit.

*The B is not to be played quickly.

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FANTAISIE- IMPROMPTU

Andante con espressione M.M. ♩ = 108

CARL MOTE

p

delica *mente*

Poco piu mosso

cresc. *legato* *p* *rit.* *seherz.*

marc.

f sempre stacc.

mf

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Tempo Primo

p

pp delica.

p scherz.

cresc.

ff

p lusingando

cresc.e string.

fz

sempre f

cresc.

a tempo

ff

string.

brillante

cresc.

fz

fz

fff grandioso

STAR OF MY HEART

R. Bronner

H. W. PETRE

Moderato

The dew was fall-ing on the clo - ver, T
"For you," she said, I'm al-ways lone - ly, N

stars were shin-ing far a - bove, A maid - en roam-ing with her lov - er, Was list - 'ning to his words of
oth - er love my heart can know, To you I've giv'n my prom-ise on - ly, Be - cause, sweetheart, I love yo

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love,— The sweet - ness of the clo - vr blos - soms, That drift - ed o'er the mead - ows wide,— Was
so,— "Of you," he said, I'm ev - er dream - ing, And long - ing for you day by day,— The

not as sweet as words he whis - per'd, As she was stand - ing by his side:—
world with out you would be lone - ly, And once a - gain she heard him say:—

Cantabile

"Sweet - heart, my love— is true,— True as the skies— are blue,— I

long for— the day that no more we shall part.— I

love you. A - dore you, Bright star of my heart.—

THE KING OF DREAMS

CLINTON SCOLLARD

TOD B. GALLOWAY

Moderato

mf *poco rit.*

Some must delve when the dawn is nigh; Some must moil when the noon-day beams; But
This you may sell and that may buy, This you may bar-ter for gold that gleams, But

f *mf* *poco rit.*

rit. *a tempo* *1st time only*

when the night comes and the soft winds sigh, Ev - 'ry man is a King of Dreams Ev - 'ry man is a King of Dreams.
there's one do - main that is fixed for aye Ev - 'ry man is a King of Dreams Ev - 'ry man is a

rit. *a tempo* *p*

2d time only *f molto dim.* *mf* *dim.* *p*

King of Dreams One must plod while an-oth - er must ply at plow or loom till the sun - set gleams, But

accel. *mf* *dim.*

rit. *f a tempo*

when the night comes and the moon rides high Ev - 'ry man is a King of Dreams Ev - 'ry man is a King of Dreams.

p *rit.* *f a tempo*

ff *pp*

One is slave to a mas-ter's cry, an - oth - er serf to a des - pot seems, But when night comes and the dis - cords die,

pp

mf *f* *D. C.*

Ev - 'ry man is a King of Dreams, But when night comes and the dis - cords die, Ev - 'ry man is a King of Dreams.

mf *cresc.* *f* *D. C.*

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Department for Singers

Conducted by Eminent Vocal Teachers
Editor for July
MR. JOHN TOWERS

[Mr. John Towers, editor of the Voice Department for this month, is one of the most experienced voice teachers living. He was born at Salford, England, in 1836, and commenced his musical work in 1844. He became a pupil of Pinsuti, Regaldi, Jewson, Lucas, Kullak and Marx. A mere catalogue of his numerous accomplishments fills a large page of fine type. His "Dictionary of Operas" is, without question, the most monumental work of its kind ever written. Mr. Towers devoted six hours a day for sixteen years to this subject. A continuation of his department will appear in a later issue.—EDITOR OF THE ETUDE.]

INCREASING THE BREATH POWER.

THERE are twenty-four hours available in the twenty-four hour day to every civilized human being. If these be divided in three periods of eight hours each, one for sleep, one for work and one for study and recreation, there should be no difficulty whatever in the way of practicing deep breathing at the open window, or anywhere else where pure, unalloyed air can be inhaled. The neophyte should be instructed to begin with a single breath of six seconds, the time to be carefully taken from a nearby watch, or clock. After the complete inhalation, through the nose, the intaken air should be expelled from the mouth, to the last available particle. After this practice has been indulged in from five to ten minutes every available hour of the day, a given tone, beginning on a low one, should be sung for the same stipulated time. This tone, which should be sung to all the vowel sounds in turn, should creep up by semitones day by day, until the highest at command be reached, without the slightest strain or effort Then a fresh start should be made, and so on, da capo, not only for days but weeks, months and, if need be, for years. This should all be done without support from the piano, or any other instrument.

Each week there should be an additional second added to the duration of the breathing, and of the vocal effort. By this means the control of the breathing apparatus gradually develops, and after a year's perseverance the pupil has the satisfaction—no little one be it added—of holding a note, close on to sixty seconds with as much ease as the six at the beginning of the practice. This is the way this branch of the vocal art is taught by all the noted teachers in Italy, the true home of the human song-bird, and this fact explains why a thoroughly trained artist, such, for instance, as Caruso, can sing with one unbroken inhalation, a difficult and complex roulade or passage, accompanied with trying physical action, for a whole minute, without any apparent fatigue whatever.

By way of showing what can be accomplished in the way of breath control, may be quoted the instance of a man who is, or was, the "Champion tank swimmer of the world." He and I happened to be pupils at the same swimming school, oh, hundreds of years ago, at least so it seems. I remember well that even then, while I could barely struggle a few feet under water, he seemed to have no difficulty in compassing the whole length of the plunge, some seventy or eighty feet in length. Whilst I was puffing and fuming and blowing, to equal his feat, and never succeeding, he filled my cup of bitterness with envy, hatred and all uncharitableness to the brim, by not only swimming under water the one length of the bath, but turning and swimming back again, without coming to the surface. At last my milk of human kindness was exhausted, and I boldly charged him with either witchcraft or unpardonable meanness for so far surpassing me in this particular line of swimming.

His reply to my taunts is still fresh in my memory. He simply said that I did not go the right way about it. He then explained that he added a second each week to his endurance test, and found but little difficulty in so doing. Some thirty years after, a poster appeared outside a certain vaudeville play-house in New York, announcing that the "famous champion tank swimmer of the world" would perform his great feat of remaining under water FOUR MINUTES AND A HALF. Recognizing my man, from the picture given, I went and surely saw him do it. When the stunt was over I walked round to the stage door, and after considerable difficulty with the door keeper I got an interview. All that passed between us need not be told here. The essential part of it was this: Mr. Johnson, so he related, had held on all along to his original method, increasing the time under water every week just the one second. The net outcome was as above stated, namely, four minutes and a half under water with one inspiration. A warning on the subject must here be given to those beginners who "balk" at the idea of gradual development in the way of breathing control, as sudden effort at long sustained breathing is liable to cause hemorrhage (or emphyzema), which if not actually fatal, is quite sufficient to put an end to all hopes of ever singing at all in this world. It is needless to say that the long sustained tones above suggested are only by way of a start, although in themselves of much greater importance than may appear on the surface.

UNREMITTING PERSEVERANCE NEEDED

Mobility and flexibility of voice, paramount in importance, can be obtained only by the same unremitting and long continued effort on the part of the student. The head and front of the needed exercises are the major and minor scales, which by degrees, are followed by the arpeggio, the chromatic scale, the trill and all other grace notes and varied gymnastics for the voice which may be found to repletion in the almost innumerable books devoted to voice training and development. The fatal objection to most of these misguided books is the accompanying piano part. In the majority of cases the aspiring pupil pays far too much attention to this accompanying business, and far too little to the main object in view, the upbuilding of the voice.

Ciro Pinsuti, under whose able training I had the privilege of being vocally brought up, did not permit any accompaniment at all to his foundation work. He maintained, and rightly so, that while in action the pupil had all he could do first to form the lips and mouth for tone emission before the mirror, then listen intently that the tone and the syllable sung were true to nature, then to watch the play of the features that they too were natural and void of exaggeration and grimace, and last that the brain power—when, as he used to say, there is any—be brought to bear on the immediate work on hand, without any distraction of any kind whatsoever. He never tired of reminding his pupils that at least three of the best faculties were simultaneously in action when engaged in properly building up the voice, namely, seeing, hearing and thinking. He held, moreover, that pupils trained to sing from the outset, without any accompaniment, got by degrees so thoroughly self-possessed that they tripped easily over difficulties which seemed insurmountable with those other pupils who had been used to having everything played over, for and with them, and who when left alone, as is the case mostly in recitatives, were completely at sea, perilously, indeed near figurative shipwreck.

SOME PRACTICAL ADVICE

All these and other exercises should be sung to alternating vowel and diphthongal sounds, by which means alone, clear and natural enunciation of words, no matter what the language sung, can possibly be attained. Especial care should be taken with the thin sounds, such for instance, as *e* and *oo*, so that there may be as little inequality in the singing of the vowels as possible. As most teachers know, many pupils fight very shy of these troublesome thin sounds, preferring the majestically open "ah," a preference, it is regrettable to say which is not limited to those taught but which enters into the philosophy of some rather eminent teachers, otherwise symbolized by the mystic letters "O. K." Be this as it may, it is beyond question that indistinctness of enunciation is one of the crying evils of the day, and the sooner a reform in this direction is started and carried out to its logical issue the better it will be for the oncoming vocal artists and for the long suffering public destined to listen to them. At the time of writing it is an unbearable bore, nuisance and annoyance, that not a tithe of that which is sung on the platform and stage is intelligi the average listener, and specially so to those who pose as authorities on th ject. It may at once be said th badly needed improvement in this will not be forthcoming until pup instructed in freedom of lip ma tion and action. They should, o all, be carefully and unremittingly trai to form the various and varying peculiar to every possible combinat vowel and consonant. By doing this fore the mirror it will easily be see particular muscles are in action fo such combination, and with contin fort and practice, these muscles will act almost automatically in producin cisely the sound needed to make th word just as clear and distinct spoken one. In addition to this p the pupil should be called upon a quently as it is well possible, to the words to be sung with becomin matic action, not only to the teacher but at pupils' instruction recitals each other. Personally, I attach s importance to this part of the t of a fully equipped vocalist that I upon its being done at the public given regularly by my pupils. T sistence has, it is true, caused n loss of not a few pupils, but, h much regretted, this loss has been compensated by the unasked for of many others, who ascribe much o their subsequent success with the to this very feature of their p training in this direction. Readers of THE ETUDE require no telling that a very large percentage of aspiring public vocalists fail through want of this self-possession before an audience. In any case the best remedy for this is to get the habit of singing while in the inevitable leading strings to any body and every body who can be persuaded to listen.

THE NEED FOR VOICE TRAINING IN PUBLIC SCHOOLS.

THE mention of school life is a reminder of the distressing fact that, in numberless instances, the child voice is hopelessly ruined through over-strain. As a rule, in other branches of knowledge in the public schools, the teachers are called upon to furnish proofs of their own scholarship, and of their general fitness for the respective positions to which they aspire. With some few notable exceptions public school music teachers are engaged "at sight," frequently through some local "pull" or influence, in many cases too without having the faintest knowledge of the subject they are called upon to teach. The inevitable consequence is that they do vastly more harm than good. It is easy of proof, anyhow, that thousands of the oncoming generation know very little more of singing from notes when they leave the public school than they did eight years before, when they entered it, and that oftentimes they either have no voice at all left, or, at least, have far less voice, so far as vocal purposes are concerned, at the ending of their school career than they had at the beginning.

Many so-called teachers of singing, both in and out of the public schools, act altogether as though they knew nothing at all of the very simple and commonsense dictum, that where there is disturbance or inflammation of any part of the human anatomy, there should be absolute rest. The Doctor who, in handling a fracture, recommended gymnastics as a cure, would promptly and rightly be relegated to a back seat in the nearest lunatic asylum. Yet nobody has a to say to the thousands of rea posed vocal teachers and elsewhere, who, amongst other ill advised things, ur children under their

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they are worth" during the mysterious and eventful period of mutation, which takes place, usually, between 14 and 16. If, moreover, some teachers were told that even the voices of girls during this inevitable period of transition should be handled with special care, they would, in most instances, conclude that the authority for this averment was "off his base." Yet it is absolutely and undeniably true, as could easily be proved by reference to the most elementary work on physiology. Small wonder that there are so few famous vocalists now-a-days. Whatever else our fore-fathers may have lacked when put in comparison with us, their assumed superiors, they possessed, at least, a full share of good, wholesome, common-sense, and judging from the vocal records of the past, they contrived, amongst other good things, to supply the artistic world with kings and queens of song, who, both quantitatively and qualitatively, beat us moderns "to a frazzle" (whatever this may mean).

SECURING THE RIGHT POSE FOR THE BODY.

BY JOHN TOWERS.

It would seem from the general and piteous "woodenness" of public singers, both on the operatic stage and concert platform, that the poetry of motion is as little practiced and understood as metrical poetry. This is a truly lamentable defect in the equipment of the public artist, whose business is not to point a moral to the listener only in one artistic direction, but in all. One, and not the least, of these "directions" is surely the pose of the body when before an audience, which, as a rule, is nothing if not critical. The foremost artists should realize much more extensively than they do that a great responsibility rests on their shoulders when in action, inasmuch as they can, by their demeanor as well as by their singing, do positive mischief, especially to open-mouthed students of the same divine art as themselves, who pay their hard-earned money to be led, and not misled. The answer given by the matchless tragedian Salvini to the inquiry as to what constituted the three most essential requirements of the finished actor, should be ever present to the mind of the vocal artist, especially of the highly paid class, when singing in public. The famous answer aforenamed consisted of exactly three words, namely: Action, action, action! To attain to this indispensable feature in public display the pupil should be required not only to recite the words about to be sung, but to do it with becoming and suitable action of the whole body, especially of the hands, the feet, the head and of the eyes, notably, since that which our German cousins say, on the subject is literally true, to wit:

In den Augen liegt die Seele.
(In the eyes, the soul lies.)

It goes without saying, that all exaggeration is censurable and unpardonable. Shakespeare's view of the subject is as near the mark as is humanly possible. It is as brief as forcible.

Keep Nature's great original in view,
And thence the living images pursue.

And again:

Hold the mirror up to Nature.

The reliable teacher will not fail, both by precept and example, to guide his pupils through this neglected labyrinth of the poetry of motion, and the pupil, who is earnest and wishes to make the very best of the too fleeting moments devoted to acquiring all knowledge possible, will crown the teacher's work by much that may be learned from a conscientious study of self in Nature's unfailing reflector, the faithful mirror which shows up defects to be remedied as well as beauties to admire.

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TO SINGERS"
ary temperament and a good voice, your ultimate development of your breathing power; upon perfect In the very beginning of vocal training the singer l, whether it be in a song or merely an exercise, that uality. ¶ Learning to sing is a matter of unfolding; thout sincerity and individuality there can be no such er, after technique has been mastered, is to help a Imitating some one else never yet made an artist. ; one that is able to detect the promise of distinctive can materially assist his pupil in eventually realizing pupil should faithfully adhere to a daily continuance r this manner never has to be undone. ¶ Whatever ng the voice is simply the result of recognizing the way in which to confer *power* of utterance on a soul receive communications from prospective students of of the country. Fall teaching begins September 10th.
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WHAT IS THE BEST LANGUAGE FOR SINGING?

BY JOHN TOWERS.

Opinions on this subject differ as widely as the poles asunder. The English-speaking races claim the supremacy in the matter, from the fact that the English language being so varied and diversified, is so flexible, and expresses so much in a few words. Whatever truth there may be in this is severely handicapped by the fact that everybody says precisely the same thing of his own mother tongue. It is essentially a matter of training and environment. Apart, however, from all these diversities of opinion there is one factor which effectually disposes of the question, so far, anyhow, as singing is concerned. It is this: All good tone is produced on vowels, and the more consonants with which a language is hampered the less it is suited for vocal purposes. Now, when put in comparison with say, English, French and German, the Italian language is incomparably superior to the rest, from the signal fact that the open vowel element, so well adapted for good tone production, preponderates over the other three quoted languages in the proportion of, at the very least, five to one. In other words, while an artist in, say, English, is struggling to produce good tone on unpronounceable and unmanageable consonants, another in Italian is rolling out exquisite tones on words containing a large percentage of fine open vowels, and most of which finish with a vowel, coming through an open mouth, without any impediment from either throat, tongue, teeth or lips. Of course there is some truth in the assertion that there is no use singing to an audience in a language which the audience does not understand. This objection, however, applies largely to all words sung by poorly trained singers, and the difficulty, so far as foreign languages in general are concerned, can be overcome by a translation being supplied on the program. In any case, if the soul of good singing be, as I fully believe it is, pure, rich, equal, flute-like and heart-touching TONE, why then Italian comes in first, and the rest—nowhere.

THE AIM IN VOCAL STUDY.

You wish to sing? Why? Because you are longing to become celebrated, or because you love money? Or do you really love art itself? Some people come to me candidly confessing that they want to sing in order to make a little money to be able to pay the rent of their house. Others avow frankly that they want to sing because they have to earn their own living, and they prefer singing to doing anything else, as it is learnt "so quickly and brings in so much more money at the end." One thing is certain, whatever you undertake without love—I mean love in the best sense of the word, not love of worldly matters—cannot be accomplished. It was love—love for God, for nature and art—which made the ancient painters and sculptors so great, and it is the lack of this love which makes our modern artists so hopelessly small. The old idea is replaced by the desire of making money to procure luxury. One must live, of course, and if an artist makes money by his art, well and good, it is perfectly legitimate. But to regard an art solely from the point of view of being able to make money out of it is absolutely to be condemned. Art is serious; the pupil who wants to play with it should give it up; it is a grave matter to become a singer.—Blanche Marchesi, on "The Teaching of Singing and the Singer's Art," in *The Musical Educator*.

WHAT IS INVOLVED IN VOICE CULTURE.

The act of singing involves a combination of physical acts of which the mind should be in complete control, yet which are mechanical in their nature, and in a measure involuntary. To the student they are manifested in certain restrictions that hamper him in the use of his voice. The rigid jaw, unmanageable tongue, stiff lips, strained face, contracted throat, tense mouth are tangible indications of wrong conditions which accompany his efforts to use his voice in singing. Almost invariably, the more he attempts to sing, the more pronounced do these restrictions become. It is the province of voice culture to trace these conditions to their source to determine their cause and to rectify them. This would be a comparatively easy matter were it not for the fact that to the majority of students these causes are obscure. Their physical aspect conceals rather than reveals their real source, and the effort of the student to overcome them results in misdirected effort. Upon the teacher falls the responsibility of analyzing the various acts of singing, of tracing them to their source, and clearly setting forth the principles by which they are governed.

A. L. Manchester.

Teaching requires a special aptitude. However good an execution a person may possess, if he has not a decided taste for teaching he will never rise above the mediocre. This gift of transmitting to others, which is so rare and precious; this sort of intuition, that penetrates a pupil's character at once; this sure and rapid judgment that deserves the best means of succeeding, whether it be by affection, by mildness, or by firmness; this clearness in demonstration, so necessary, especially with children; in a word, this difficult art of instructing, and at the same time, keeping up the interest, all this cannot be learned; it is a gift of nature rather than the result of study. Nevertheless, the taste for teaching sometimes awakens and develops these desirable qualities. Be diligent, then, and try to acquire them.—Le Couppey.

STORIES OF THE FAMOUS SINGERS.

BY MURIEL BECKWITH.

I

MARIA FELICIA MALIBRAN.

Few indeed are the people born to live romance like Maria Felicia Malibran. 'erhaps a humdrum existence is more omfortable, but it cannot be half so ascinating. From her childhood to her agic death Malibran fulfilled a destiny s striking as any fiction one might hoose. Her father, Manuel Vicente iarcia, the noted Spanish musician, was istinguished as a composer, actor, singer nd conductor when he was less than ighteen years of age. His children, laria Felicia, Pauline (later Pauline iardot-Garcia) and Manuel (who died 1 London in 1906 at the age of one hunred and one years) were three of the oremost vocalists of the last century.

A BRUTAL FATHER.

Maria was born at Paris, March 24, 808. She was educated at a convent here she became a great favorite. When till little more than a child she acquired fluent use of Spanish, Italian, French nd English. Her father was almost rutal in his determination to turn her ore or less mediocre voice into that of great singer, and his ambitions resulted n many hardships for the delicate young irl.

Her début was made June 7, 1825, in *l Barbiere* at the King's Theatre, Lonon. The seventeen-year-old girl was so uccessful that several other engagements ollowed. Criticisms of her singing were aried, and in some cases adverse, but he fact that she met with great applause t all times indicates that the favor of he public was easily won.

In November of 1825 we find the iarcia family in New York forming the rincipal part of one of the first operatic enterprises of any consequence in the Jnited States. Maria naturally became he leading attraction in a company of uestionable excellence. New York, then inaccustomed to opera, immediately made great favorite of Maria, and she was reeted with the greatest imaginable enhusiasm at all her appearances.

MALIBRAN'S UNFORTUNATE MARRIAGE.

Enter M. François Eugene Malibran, French by birth, and merchant in New York by force of circumstances. M. Malibran, a man of years, experience and manners, falls violently in love with the seventeen-year-old prima donna. M. Malibran is rich, and such wealth is not o be sneezed at even though the unfortunate Maria protests against her father's nercenary purpose. Accordingly they are married March 26, 1826. One year ater, when M. Malibran declares himself a bankrupt, Maria takes advantage of the opportunity to escape him.

Returning to Europe, Malibran repeated ner successes in both Paris and London. Ere long she was earning the immense sum of six hundred dollars for a single night—a very high figure in those days, although Caruso, Patti and others have received four times as much.

Charles de Beriot, the violinist, then much courted by the music-loving throngs of Paris, became deeply attached to Malibran. It was a love match pure and simple and lasted until the end. In 1832, Malibran went to Italy and toured the opera houses with Lablache. Like a veritable queen she was received by the Italian public, always ready to give homage to great musical artists.

Thereafter Malibran's musical life was an ascending scale of triumph after triumph. The sums she received were so extravagant for the times that her earnings were the surprise of all. One season she received ninety thousand dollars for one hundred and eighty-five performances. Admirers frequently chose to honor her by taking the place of the horses of her carriage and drawing her through the streets. In Venice her advent was announced to the public by fanfares of trumpets.

Despite injuries received while driving and riding she continued her work when really unable to do her best. On the night of her last performance, September 14, 1836, she was carried fainting from the stage in Manchester, England. After nine days of serious illness she died of injuries to her brain. She was buried in Brussels, where her husband erected a worthy monument over her grave.

MALIBRAN'S VOICE.

It is difficult to estimate at this time what the character of the voice of a singer who lived nearly one hundred years ago might have been. The contemporary critics seem to have agreed that Malibran's voice was contralto. Yet many speak of her remarkable soprano



MME. MALIBRAN.

tones. It is possible that at this time we should think of Malibran as a dramatic soprano. Her father's severe methods of training gave her a technic in fioritura which was astonishing. More than this, her great mental alertness and her excitable temperament led her to improvise original cadenzas after the fashion of the day. It should be remembered that Malibran was a capable musician, that she played Bach at the piano with fluency, and that she had the assistance of musicians about her. Her readiness to improvise is shown by the fact that she would often hear coloratura passages sung by singers for the first time on the stage on which she was appearing. She would not only imitate these florid passages exactly, but would devise variations upon them on the spot. This won the jealousy of many singers for her.

MALIBRAN ANECDOTES.

Malibran was ruthless and indomitable. Once, after fainting in her dressing room, a vinaigrette containing caustic acid instead of smelling salts, was emptied over her lips. This raised huge blisters. Her manager was beside himself. The curtain was about to go up and the audience was impatient. Malibran went to her dressing table, and with a pair of scissors cut off the blisters, powdered her face and then went to the stage and sang with success.

The severity of Malibran's father was so great that during one of the performances of *Otello* in New York, she as Desdemona, saw her father as the Moor approaching her with a real dagger in his hand instead of the customary stage dagger. "Father, father," she shouted in Spanish, "for the love of God do not kill me." Her father saw his mistake in time and no danger was done. The audience thought her lines in her native tongue resembling Italian was a part of the opera.

THE SIZE OF ROOM BEST SUITED FOR VOCAL STUDY.

BY CÀRLOS N. SANCHEZ.

Some time ago there appeared in The Etude an article on vocal "Practicing in Small Rooms." I have since thought it might be of interest if I presented to your readers some of my own experiences. When a student I practiced both in large and small rooms, and during my professional career have sung in small rooms as well as larger halls and opera houses; also during twenty years of teaching I have had occasion to teach in rooms of different sizes, so that I feel my experience may be of service to the student in voice culture as well as to the young artist starting in the profession.

Teaching in a very large room (especially for beginners) is not advisable, as a student must learn to concentrate his tones as well as his thoughts. He must learn to hear errors in his own voice, which if emitted in a large hall would (to him) be lost in space, though audible to the critical audience. Singing in a large hall or theatre is not a comfortable experience for a young student or artist, and the knowledge of the best way of doing so can best be gained by advanced pupils' recitals in small halls by way of preparation.

It is just as inadvisable to practice in a room that is too small, for in so doing the student accustoms himself to hearing the sound of his voice too intensely, and in singing in a large hall he would feel lost and straining after tone quality would follow. The first thing a student has to do is to reconstruct his voice, and after breath control has been obtained an increase in the volume of tone produced may be sought. Each of these requisites can best be obtained in a room 18 feet by 20, with a 12-foot ceiling. This size will answer the purpose both for teaching and practicing, sympathetic acoustic surroundings being essential.

Straining for tone diminishes both the quality and quantity of the voice. The student should sing in a large hall as he would in a room 18 by 20, but he should speak his words to the last person at the end of the room. This would give his voice real carrying quality—carrying quality that could not be obtained by studying in too small a room.

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BY CHARLES BANCROFT.

I believe it is my duty to be in attendance at all rehearsals.

And to be attentive to what the choir master says; not to let my thoughts wander; but to use my brain, so that his efforts and mine may bear fruit in the church work.

I believe early to bed on Saturday evening makes my mind clear to the things I wish to remember Sunday morning; only by attention can I be a true representative of the choir with which I am connected.

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Department for Organists

Editor for July, HARVEY B. GAUL

[Mr. Harvey B. Gaul, the editor of the Organ Department for this month, was born in the early eighties. In America he studied with F. Le Jeune and Dudley Buck. In England he studied with Alfred R. Gaul and Dr. Armes. In France his teachers were Guilmant, Widor Decaux and d'Indy. Mr. Gaul has held several important posts in well known churches and is now organist in Calvary Church in Pittsburg.—EDITOR OF THE ETUDE].

LOCATING THE ORGAN CONSOLE.

WE are told by actors, base ball pitchers of the sage-bush league, society leaders and others of the cognascenti that there is everything in position. This is true of most of the things in life and particularly so of the organ console.

This article is in the nature of a protest, and might just as well be signed by our "Public Spirit" and "Steady Subscriber." The protest is this, the mal-location of the average organ console.

The first complaint is that of the keyboard attached to the organ case, where the organist sits below the instrument with his back toward choir and congregation. This is trebly wrong. First, he should be away from his instrument, so that he can gauge the tonal values, get the nuances, or "feel of the tone." Second, he should face his choir and not see only the backs of their heads through a mirror. Third, he should be able to see his rector and congregation without doing vaudeville contortions.

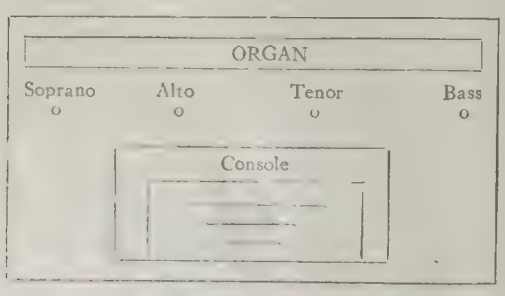
I am perfectly aware, and so are you, that this was impossible three generations ago, when the tracker action was the only action. The age of the traction action, along with the horse car, the hand-knitted suspenders and the Bohemian musician, has passed.

This is the electric age, the age of mechanical perfection. With our improved pneumatic and electric actions we are able to place our consoles where we will.

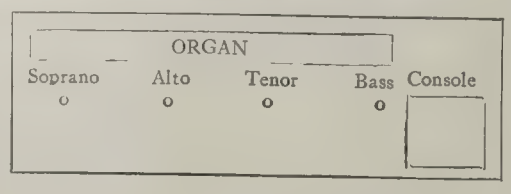
You say yes, but the pneumatic action doesn't carry much further than the old tracker did. But you are wrong, for under some conditions pneumatic actions have been installed where the action carried fifty and even sixty feet. Of course with the electric action you may separate the desk from the organ any distance you like, thirty feet or three hundred feet, and get almost immediate response.

The proper position for the console if the church has a quartet choir should be as below. Right here let it be said that this is a consensus of opinion among organists.

The organ and quartet are placed in the gallery so the position should be this:

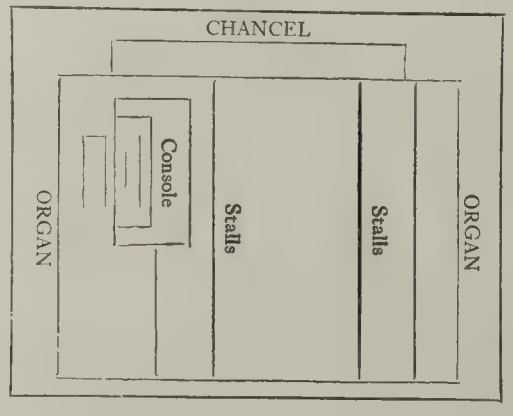


If there is not room for the console in front of the quartet, then let it be placed to one side, the organist faced sideways to the congregation in this position:



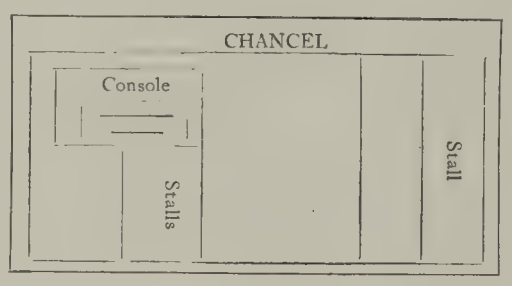
Now the average console is only six feet long by five feet broad, sometimes it is only five feet square, so that the plea of no room is invalid in the majority of cases. This placing of the console applies just as well when there is a gallery chorus choir.

If it is an Episcopal church with a chancel choir, then the console should be placed in this fashion on the Cantoris side, *i. e.*, the left side or opposite the Decani:



It should be in the choir, not away from it, nor above it, for the simple reason that the choirmaster—he is usually the organist—can better direct his choir when he is in or near it.

In one of our prominent churches the console is placed in this manner:



It has just one thing to commend it, and that is the fact that the entire choir can see the organist. So can the congregation. From a congregational viewpoint the most tiresome thing to see is the organist performing his duties.

The only reason I can think of for not having a detached console is the music committee, and as most music committees suffer from mental and musical astigmatism combined with economic myopia, they should be disregarded when the organ is being placed.

The church architect—there is a special purgatory prepared for him on account of his shortcomings—may have provided an entirely inadequate organ chamber; it is a tradition and disease with that profession. But as a rule he has left room for the choir, and if there is "more room up front," as our street car over lords tell us, there is room for a detached console.

We are living in the twentieth century, on the fortieth parallel, and the millenium is as near now as it will ever be, so let us have the benefits of modern organ building—I almost said civilization—and insist on a detached keyboard.

ORGAN RECITALS.

WE are organ-recital mad! The dementia has broken out all over the country, but in New York it is worse. On Fifth Avenue and its environs you may count that day as lost that sees no recital begun. The popular salutation between our best organists will soon be, "Good morning, have you had your daily Bach?"

In a way the recital craze is beneficial. It has improved the rank and file of performers until every organist must be a virtuoso. It has demanded better organs from the makers—at least, if not better, say more elaborate.

The organ recital has developed organ music immeasurably. It has made possible such writers as Dethier, Bonnet, Ferrata, and Karg-Elert, and others who have new ideas to express.

The recital craze, however, has not created general musical progress. It has in fact retarded certain branches of musical work. It has not improved the standard of church playing, improvization or organ accompaniment. The departments stand almost where they were before the wave swept over these free-thought, free-lunch, free-recital United States.

The last two generations have seen a great change in organ building. True, the old organs have tone, splendid diapason body tone, but they were sadly defective in solo stops, and as heavy in action as a Shakespearian tragedian (a wit once said that we get our word manual from the old organs because it took manual labor to play them).

What have we to-day? According to the new issue of makers' catalogs we have nothing but magnificent organs, containing beautiful—sometimes wonderful—tone, solo effects, with solid concrete foundations, and if you wish it, a Pullman-Cunard mahogany case. All this and more may be obtained for $1,000 and up. Cash on delivery.

There is hardly a hamlet from Mingo Junction to Minnehaha Falls that does not boast of a four-manual organ. They are as common as automobiles and some are just as dependable. Like the automobile the style changes annually and in advance, so that in this year of our Lord, 1913, you may order and obtain the 1914 model, four-cylinder, air-cooled, magneto-battery machine, and when you get it you wake up to the realization that the 1915 models are out—in the catalog—and that you are hopelessly behind the times.

In one of our representative churches in the Middle West, which has been built only three years, there is a noble three-manual organ of 50 stops. A student with recital proclivities tried the organ and then said to me, "Isn't it too bad they haven't a modern organ in this church?" Insidiously but surely Oslerism creeps in.

TOO MANY RECITALISTS.

As we have better organs so we have better players—notice I did not say church organists, for as Potash and Perlmutter say, "Aber, that is something different again." Our organists have to improve to keep up with our imaginative makers, and it is good that it is so. The trouble is this, *all* our players are recitalists, whether it is a preludial recital or postludial recital or mid-week recital or fortnightly recital or just twilight recital. They are like the poor, they are always with us.

It takes a special gift to be a recitalist on the organ, piano, violin or any other instrument, and that gift is the result of incessant practice. It is also the definition of the word genius, the capacity for work.



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It takes unlimited practice to play as a uilmant, an Archer, or a Best. These ıen were toilers, as are many of our merican virtuosi. Organ playing was ative with them, and on top of native ›ility they put patient, unremittent prac-ce. When they concertized it was a rivilege to hear them.

A poor recital is a baneful thing. It ives little pleasure, and is without value, s the works presented are so mediocre ıat they hardly seem worth performing. good recital, on the other hand, is a eat. It is a thing worth doing and hear-g, and has tremendous educational value. he worthy recital contains works of the ıasters and big transcriptions, not Batiste ffertories nor pretty one-hand cantelinas.

DON'T NEGLECT THE REGULAR SERVICES.

We are so obsessed with the recital fea-ıre that few of us put much thought or reparation into our preludes and post-ıdes. We save all the good pieces for ›ncert work.

Time was when an organist would sit own and deliberately practice his volun-ıries. To-day almost any piece with a 'ox Humana stop in it will do for a relude, and anything that sounds martial ill make a postlude. This story is told f old Wesley. One day a friend came › see him at the Cathedral. The friend sked the verger if he could be shown to ıe organ loft. Said the verger: "You an't see Mr. Wesley to-day; he is busy racticing to-morrow's improvisations." When it comes to practicing to-morrow's nprovisations or any other day's, I im-gine most of us have time to see all our riends, for the average organist's im-rovisations sound as if they were not ven thought out. They are excellent ex-mples of impoverished extemporization.

It is a fine thing to have large organs, ›lo organs, concert organs, but the unfor-ınate part is the gratuitous self-exploita-on of the organist. An ordinary organ ecital is not actuated by a desire to edu-ate or benefit the public, but is inspired y the great opportunity for *self-exploita-on.*

The curious part is that music commit-ees want just that thing. As soon as the ew big organ is installed the committee egins to look around and ask:

Breathes there a man with soul so dead,
Who never to himself has said,"
Organ Recitals!

nd when they find that man he is en-aged as demonstrator.

This story is told of the colored Baptist rethren down South. They held a meet-ıg to discuss the purchase of a chandelier. 'hey argued pro and con. Finally one old ›lored man in the back part of the room ›se and said, "I allow it's alright to get ıis hyah chandeliah. I sutin'ly concurs in ıe opinion of the elders, but what I wants › know is, who is going to play it after 'e gets it?" And so some music com-ıittees want to know who is going to play ıeir fine new organ, and they decide on ıe man who can play Lemmen's *Storm* ı the most donner und blitzen fashion. Ie gets the job because he is a *recitalist,* ven if he cannot play a good service.

If we must have recitals, let us have ıem on the right scale and of proper pro-›rtions. Otherwise let us return to safe nd sane preludes and postludes, and omit ıe cheap, free recital that depreciates the one too strong standing of organ music, nd try to improve our church service.

ANENT organ touch. The late Frederic rcher was wont to say that any fool ›uld put a note down but it took an rtist to know when to release it.

MODERN ENGLISH ORGAN MUSIC.

BY EDWARD C. BAIRSTOW, MUS. D., F. R. C. O.

[NOTE.—This is an excerpt from a lecture delivered by Dr. Bairstow before the Royal College of Organists. While it pertains to conditions in England, it is of international appeal, as we have those same conditions in America. It is worthy of your consideration.]

UNTIL recently the organ has been of all the greater instruments the least expressive. Its heavy touch and slow-speaking pipes precluded very rapid passages. Its clumsy and cumbersome draw-stop action made sudden and frequent changes of tone-color and intensity of sound impossible. Therefore, many great composers passed it by as an unworthy vehicle for their musical thoughts. This idea of the organ is still prevalent with many composers, and I feel sure that the reason they leave the organ alone is that they think that the only effective style of music for it is a restricted contrapuntal style. It is still true of the organ that different qualities and intensities of tone have to be obtained from it by more mechanical and perfunctory means than on the pianoforte, or on instruments of the string family. Subtle rhythm and delicate nuances are still difficult or even sometimes impossible to obtain from it. But no instrument is all-sufficient in itself, and what the organ lacks in some directions is amply made up for by a gain in other ways.

The pianoforte has fewer mechanical obstructions to be overcome between conception and execution, but it has fewer tone-colors and does not provide so great a range between *pianissimo* and *fortissimo.* The string family makes the realization of intimate expression an easier matter than the pianoforte, but it is an impossible and unfair thing to compare a monophonic instrument with one which is polyphonic. The organ has many advantages peculiar to it. It can present several different parts, each in a different quality of sound; it can sustain sound more evenly than any other polyphonic instrument; the effect of its deep pedal notes cannot be got by any other instrument, and modern invention has done away with nearly all its original defects. Slow-speaking pipes are a thing of the past; pneumatic and electric draw-stop action make rapid and frequent changes of color and shading an easy matter; difficult passages are as easy to execute on it as on the pianoforte; artistic voicing has improved all the different departments—diapason, string toned and reed—out of all recognition.

THE ARTISTIC VALUE OF THE ORGAN.

I think I have said enough to prove my point, which is that the modern organ of the highest class in the hands of a capable artist is quite worth any man's while, however great a composer he may be, to write for it. But just as Chopin and Liszt understood how to get better effects from the pianoforte than other of the masters because they were pianists before all else, and just as Spohr's violin concertos will perhaps be studied when the *Last Judgment* is no more, so we shall always, I think, have to look to the organist for the music most suitable to the idiom of the organ. And as the organ is made much of in England, and because the organist is the most influential factor in English musical life, it is natural to expect that those English organists who are also composers should give to the world something which, beyond doubt, is of the highest inspiration. I hope I may be forgiven when I say that, in my opinion, this is not the case at present.

Again, why is it necessary for an organist to play so many arrangements and transcriptions of orchestral music and music written for other instruments? Surely because, if he tabooed these great art works, he could not find anything worthy of filling their places in his repertoire. Why is it, then, that we have so many organists, and yet so few composers of organ music who turn out really good work—and fewer still, I fear, if any, whose organ music will be handed down to posterity to rank with the great things written in other branches of our art? Before attempting to answer the question let me say that I do so in all humility, with a deep sense of self-criticism, and not in any censorious manner. In fact, the self-examination caused by the sense of my own limitations as a composer of organ music has been quite as much help to me in preparing this paper as the criticism of other men's work.

•

DIFFICULTIES IN THE WAY OF ENGLISH ORGANISTS.

To my mind the three strongest factors working against inspiration in modern English Organ Music (particularly that composed by organists) are: (1) The British temperament, (2) the average musical and general education of an organist, and (3) his daily life and duties. The British temperament, for which, apart from art, we are all devoutly thankful, although by no means an absolute bar to success in musical composition, is often a great hindrance. Our conservative, equitable and steady-going temperament, which has given us such a stable constitution and many other benefits, has been anything but a blessing to our music. It is responsible for the suspicious and often pugnacious spirit which some of us show towards everything new or strange to us in music. When we have got a good thing we stick to it far too long. For when a Britisher once gets an idea firmly fixed in his mind nothing in heaven or earth will alter his opinion. One finds this trait in the inhabitants of the Northern portion of this island, who were for a long time so adverse to the introduction of the organ into Divine worship. One still meets thousands of people who believe that Handel's *Messiah* is the last word in oratorio. The British temperament accounts for our long and devoted worship at the shrines of a few of the great masters—not perhaps the greatest—and English music has suffered much through this. Handel was idolized, whilst Bach, his far greater contemporary, is only just coming into his own. Mendelssohn and Spohr were idolized, and their influence is still felt, though it is waning. Gounod had a short innings, but managed to do us a great deal of harm, particularly in church music. There is even now a cult of Brahms worshippers; their music is often more his than their own; one enjoys it, nevertheless, for Brahms was a great giant, and far more worthy of devotees than the others.

Much of our organ music shows signs of the overwhelming influence of these men, and many an English organist would have done better work, if he had been reared on stronger food and allowed himself more changes of diet. All of our idols are men whose music might naturally be expected to appeal to us as a nation, for, like the British character, it is very orderly, quite decorous and highly respectable.

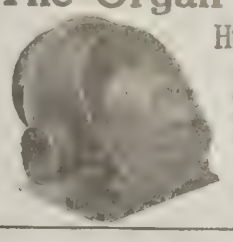
MECHANICAL RESTRICTIONS.

This question of restraint and writing within well-defined and strictly-kept limits brings me to my second point, namely, the average musical and general education of an English organist. The average organist's mind is far too much occupied with the mechanical side of his

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art—if art is ever mechanical—and far too little with the poetic and artistic. Text-book learning and examination passing are exalted amongst organists to a position of importance out of all proportion to their real worth; also, far too much time is spent in working cramped and soulless exercises with the idea of gaining some coveted honor. The rules of Harmony are not like the laws of Nature, inexorable and unchanging. They were one thing half a century ago; they are quite another thing to-day.

In a few years they will have changed again. The most that can be said for them is that they show the student what we (or perhaps I ought to say, what our fathers and grandfathers) in the light of modern harmony, thought sounded nice and pleasant. They help the student to order his thoughts, but they alone are not enough to express the message he has in him. The rules of counterpoint are avowedly calculated to produce smooth, flowing music. Such music naturally cannot express any deep emotion, for its very lack of anything but plain concords and carefully-prepared discords makes it so suave and contented that it fails to stir the heart at all. Here again the study of counterpoint is necessary as a start; but is not the genteel, polite English Organ Fugue which we know so well—which keeps to the lines as invariable as the Scotch Express—is it not largely the work of men who have been overdosed with text-book exercises, and having never tried to do without them, must always have the lines ruled before they can write?

Examinations are a good thing, inasmuch as they give to the deserving man the hall-mark whereby the public may know that they are not being deceived in his knowledge of the rules, or in his ability to play certain pieces with technical accuracy and a certain proportion of artistic feeling. They are also a check to the number of charlatans and imposing rogues. Still, English musicians put examinations on much too lofty a pedestal, and devote far too much time to studying for them. Viewed in their proper light, and not looked upon as the aim and end of all study, they are no doubt a good thing; but magnified and multiplied they are paralyzing to art.

SUGGESTIONS FOR CHOIR BOYS.

BY THE REV. N. N. BONAVIA-HUNT.

[The following appeared first in the form of a letter in the London *Musical Standard*. The author is familiar to THE ETUDE readers through his works upon musical history. EDITOR OF THE ETUDE.]

TO PARENTS OF CHOIRBOYS.

I. Boys are eligible for admission to the choir of ..... Church between the ages of nine and eleven.

They are received first on "probation," and after sufficient progress has been made, are formally admitted (at the Sunday afternoon children's service) as junior choristers.

On working his way up to the eighth place (on either Decani or Cantoris side) a junior chorister becomes a senior, and receives payment.

II. Payment (at the rate of ..... per attendance) is given each quarter, and full particulars of the amount due to each boy are entered on the quarterly report which the choirmaster sends to the parents.

III. A boy is liable to fines for absence or unpunctuality, and also to suspension for irregularity or disobedience.

Information of suspension will always be sent to the parents of a boy thus punished.

N. B.—Full particulars of fines are included in the quarterly report.

IV. As the manners and conduct o choirboys are important outside th church as well as within, it is advisab that parents should know the hours which their boys are required to atten

The present arrangement of hours as follows:

[Here should follow the hours o practices and services.]

Additions to these hours are very ra and exceptional. Practices will clo punctually at the hours stated.

V. Boys are expected to attend eith the Sunday-school or the children's i struction service which is held eve Sunday afternoon at 3.30 P. M., in th chapel of the church.

Any boy absent from one or th other is liable to suspension from th evening service.

VI. Parents are earnestly requested coöperate with the choirmaster in h effort to keep their boys in the choir long as possible; (1) by not allowi their sons, up to the age of fourteen, undertake any work or occupation whi will interfere with the practice hours the choir; and (2) by securing for the after leaving school, such trade, occup tion or profession, as will enable the to attend at least the Friday practic

VII. Notice will be given to parents of any permanent alteration the hours of attendance required.

(*Signed*)

.....*Choirmaster.*

QUESTIONS OF ORGAN PUPIL

Q. Should you sound in advance t note of a hymn, chant, or anthem to gi the choir its cue?

A. Most emphatically not. Only poorly prepared choir needs a note anticipation. The choir that is trained notice the word "trained"—is ready a waiting, and knows how to "attack" wi a feeling note.

Q. Are interludes between the vers of hymns permissible?

A. They are permissible, but questio able. Most organists feel that they a in bad taste. Usually they are about appropriate as entr'act music in theatre and about of the same qualit They destroy the sentiment and distu the continuity.

Q. How often can I use the Vo Humana stop in a piece?

A. Once! and sometimes that is to often. There are other combinations stops to convey the same effect; they ar Vox Celeste, Vox Angelica and Und maris. These have the vibratory qualit without the sentimentality.

Q. Should I play an organ piece f the offertory?

A. Rarely. The best kind of offerto is one sung by the full choir or quarto Solos, either vocal or instrumental, shoul be seldom used, as they seem out of plac There is a singular feeling of fitness whe the entire choir sings the offertory th is lacking in solo efforts.

Q. What is the time division of th Amen?

A. Invariably the tempo of the piec which precedes it. If it is a hymn three counts to the bar, then it shoul be three counts to *A* and three counts t *men,* not more nor less. If it is an Ame after a prayer, then the division is tw counts to each syllable. The Amen shoul be clearly attacked and cleanly release Remember a choir is judged by the Amer it sings. It is the test of finality.

GEO. F. LE JEUNE once said a good or ganist chooses his preludes and postlude as he would his furniture—"they shoul be suitable and appropriate," he sai "only most organists know little abou furniture."



Department for Violinists

Edited by ROBERT BRAINE

CLEAN PASSAGE WORK.

A CORRESPONDENT writes: "I am a violinist after a fashion, that is, I have studied for some years, and play, some say, very well indeed. I have a full round tone, fair technic—but—I cannot do rapid work. Something is wrong—can you tell me what it is? For instance, in rapid passages played with single bowings in the middle of the bow, I get very much confused and stumble. This is a fault I should like very much to remedy."

Our correspondent's trouble is, no doubt, caused either from the failure of bow and left hand fingers to work simultaneously, or from a fundamental lack of correct time and rhythm. In order to play fast passage work cleanly it is necessary that bow and finger act at the precise same time. The right and left lobe of the brain must coördinate perfectly. Many piano pupils suffer from the habit of anticipating with the left hand, the right striking slightly after, thus creating an uncertain see-saw effect. Much of the beauty of the playing of a really good pianist comes from the fact that notes which are intended to be struck exactly together are played so, giving a clean rhythmical effect. A failure to do this is the cause of much of the slovenly piano playing we hear, in the case of imperfectly educated pianists. Many violin students have the same failing. Where bow and finger do not move exactly together, we have a muddled, slobbering effect which utterly destroys the effect of a rapid passage.

The only way to overcome this trouble is by slow practice at first, with the speed gradually increased as proficiency is gained. I do not know of any better exercise to begin with than the famous bowing exercise in sixteenth notes of Kreutzer (No. 2). The exercise should be played slowly at first, as if written in quarter notes, then in eighths, then sixteenths, then thirty seconds. As soon as the student finds that his playing is uneven, he should drop to a slower tempo. The metronome is a great help. At first play one note to each tick, then two notes, then four, and then eight. Never leave one speed until it has been absolutely mastered. Another good exercise for this purpose is the No. 8 of Kreutzer, which can be practiced first in triplets and then in sextoles. The effect of slow practice in work of this kind is almost miraculous, and all the greatest violin teachers insist on it. Mastering fast passage work in a clean, rhythmical manner takes much time and patience, and slow practice is the best means to attain it. The average violin student attacks fast passages as a rule at a fast tempo, skipping along at an uncertain hobbling gait—any way to get the notes in. Leopold Auer, teacher of Mischa Elman, Kathleen Parlow and other famous violinists, insists on painfully slow practice at first, with a gradual increase in tempo as proficiency is gained. Any difficult passage is bound to yield to practice of this kind, if persisted in.

Other violin students fail in doing good passage work because they practice without the natural and special accents required. I have heard advanced violin students play difficult studies and pieces without a trace of accent—everything in monotone, like a grind organ. Some people seem born without the feeling of rhythm, and the playing of such people is invariably uneven and irregular. Others seem to feel all the accents by nature and never have to be told. Where a pupil seems to have no feeling of accent, the teacher should not rest until the accents are made in the proper places, when a great improvement will be noted. Proper accenting helps greatly in acquiring a clean, even manner of playing fast passage work.

While the above methods of practice will be effectual in improving the playing of fast passages by the majority of pupils of talent, it is undeniable that people are occasionally met with who cannot attain the requisite speed for passages where great agility is required. Just as in the case of horses, the great race horses are capable of wonderful bursts of speed, so in human beings, some seem to have the natural gift of playing rapid passages, which are impossible to others. One thing is certain, however, persistent practice along the lines indicated above will work wonders.

FRAUDULENT LABELS.

A CORRESPONDENT from Pennsylvania writes to THE ETUDE: "I think a stop should be put to this mis-branding of violins. I know of a case where a boy gave $25 for a violin marked "Stradivarius," the actual value of which would be $12 per dozen. It is a shame, an outrage that this pernicious practice should be allowed to continue."

The custom of placing the names of famous makers in violins had its origin at a very early date, in fact it commenced about the time the great superiority of the violins made in Cremona, Brescia and other Italian cities began to be generally acknowledged. The human race will do almost anything for money, and in the absence of any law forbidding it, the violin maker who can get a higher price for his violins by making them in imitation of a more famous maker than himself may safely be relied upon to do it. As far as I know none of the legislators in any country have at any time considered the matter of counterfeiting violins of sufficient importance, to pass a law forbidding it, although courts of law have occasionally awarded heavy damages and other penalties against persons who have sold violins for a high price when guaranteeing that they were made by famous violin makers.

The old masters of violin making put their names, the place of manufacture, and the date, in their violins by way of trade marks. It is doubtful if their violins were much imitated during their lives, besides, the laws in regard to trade marks were in a very misty and chaotic condition in those days. If Stradivarius had made his violins at the present day he would no doubt have patented them, and brought suit for damages against anyone using his improved construction and trade mark. But he and his illustrious compatriots in the violin making art have been dead for decades, and there is no one to object, so the merry art of turning out imitation "Strads" goes on apace.

In violin buying the legal phrase "Caveat Emptor"—let the buyer beware—obtains. There are imitations and counterfeits in every trade. At this very day American machinery and goods are being counterfeited by other nations and sold in South America. In many cases they even bear the counterfeited name and trade mark of the manufacturer. Of course, the real manufacturer fights this imposition wherever he can, but in many foreign countries it is more trouble than it is worth.

As far as fraudulent labels go, the principal part of the mischief is done already as there are millions of imitation violins scattered all over the world, containing the names of great makers. These violins are constantly growing older and acquiring signs of age, and the older they get the more likely they are to fool the unwary and ignorant. To violinists of experience, and to violin makers who know all the tricks of the trade, it seems absurd that anyone should invest his money in a violin purely on the strength of a label which can be purchased for a penny and stuck in any violin. The fact remains, however, that thousands of ignorant people buy violins thus fraudulently labeled, and if they do not pay the high prices which the originals would command, they in many cases pay far more than the violins are worth. The world is full of frauds in other arts as well as violin making, and there are hundreds of clever workmen, and even factories in Europe, which turn out vast quantities of bogus antiquities, curios and fake works of art which are sold to unsuspecting tourists at high prices.

AMERICA THE DUMPING GROUND FOR CHEAP "FAKE" VIOLINS.

BY E. W. ABELL.

ANYONE who has looked about much for a good violin at a moderate price cannot have failed to marvel at the enormous number of inferior instruments on the market. Nearly all of these are made in Germany, probably nine-tenths of them coming from Markneukirchen, in the southern part of Saxony, where more violins are made than in any other part of the world, if not in all the rest of the world taken together.

There can be no doubt that good instruments are turned out at this great centre of the industry. Indeed, everything known to the art is found there. A high school for violin making is located near Markneukirchen, probably the only school of its kind in existence. Nevertheless, the superior instruments reach this country in such limited numbers, and are so high in price, that the rank and file of music lovers have to put up with an inferior article.

The chief reason for this is our high duty on violins, which is now forty-five per cent. The new tariff proposes a reduction of only ten per cent., leaving the duty thirty-five per cent. This will make very little difference in the existing unsatisfactory condition. As a result of the high duty this country is flooded with the refuse, on which the duty per instrument amounts to little. The manufacturing cost of most of these cheap violins is about two dollars. The majority of which bear the fraudulent label which has been the means of deceiving so many into believing that they possess a real Cremona violin. Our high duty, therefore, puts a premium on the cheapest product.

Our government has, no doubt, classed musical instruments as a luxury, and has made the duty what it is in order to



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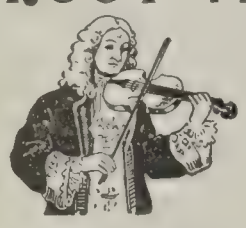
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obtain revenue from the well-to-do classes. The rich can buy good instruments and not feel it, to be sure, but where one of this kind is brought into the country a hundred cheap ones are imported. The revenue from the rich is negligible. Our people in general, who can ill afford it, pay the bulk of the duty and have to put up with instruments bearing "fake" Stradivarius labels that the Germans themselves would probably refuse to play on.

It may be asked why we do not make our own violins. It is for the same reason that we do not make our glass for telescope lenses, spectacles and other optical instruments. We buy it from Jena in Germany, or from Paris, where the art is far ahead of us. In Saxony a whole community devotes its energies to violin making, just as in this country Lansingburg, N. Y., makes most of our brushes, Troy, N. Y., our collars and cuffs, Gloversville, N. Y., our gloves, and Schenectady, N. Y., our electrical supplies. There are a few highly gifted and capable makers in America but not enough to supply the great demand.

The old world has made violins for centuries. The manufacture has become specialized. They are in close touch with the "old wood" market and other supplies. Their restricted area has compelled them to become experts in small things, while we are devoting our energies to large affairs. It is doubtful whether we could afford to undertake competition with the Germans in making cheap violins during the next fifty years. The good violin makers in America make a higher class of violin.

To put violins and all violin accessories on the free list would hurt nobody and benefit multitudes. Anyone familiar with the situation knows that the comparatively few violin makers of this country are almost wholly occupied with repair work, with keeping our present stock of good instruments in playing order as long as possible. It is useless for them to try to make violins in quantities to compete with those from Germany. I have talked with a number of violin makers and music dealers. All are against the duty. With violins, strings, bows, etc., on the free list their increased sales would benefit them and the public. The duty is, therefore, not for protection, for there is no one to protect. It is for revenue only, which is not paid by Germany but by us, in the higher cost of the instruments and the supplies.

High duty has made this country the dumping ground of the cheapest possible imitation violins, fraudulently labeled inside "Antonius Stradivarius Cremonensis faciebat 1716," in deference to our craving for something really good. Thousands and thousands of such violins have been sold in America. Perhaps we need a new law like the Pure Food and Drug Act to insure honest violins.

In all cases of repairs, address yourself only to a person of known experience and integrity. If convenient see to the repairs yourself as often as possible. I have already recommended that the greatest care should be observed in making experiments with the sound-post and the bridge. This attention must be increased with old instruments, as frequently, from the many years' pressure, the places under the bridge have already suffered much wear.—Spohr.



Did the Stradivarius Factory Look Like This?

Our cartoonist has caught a delightfully humorous aspect of the old violin swindle in this picture. No amount of publicity seems to be sufficient to convince the owners of violins that many of the instruments they own containing Stradivarius labels stand about one chance in a million of being genuine. Antonio Stradivari, according to some authorities, made 1116 instruments. Of these instruments there are records of 540 violins, 12 violas and 50 violoncellos. The last records of his instruments date from 1737. That so many instruments remain after nearly two hundred years have past is remarkable in itself. It is very likely that most of the others have been destroyed through accident and age. The secret of the wonderful varnish was pasted in the family bible of the Stradivaris but destroyed by Stradivari's son because of the fear that it might become common property.

The immense value which the old violins assumed naturally made imitators, not by the hundred, but by the thousand. Sheets of spurious labels were printed in thousand lots to supply the impostors who palmed off cheap violins as genuine Stradivarius instruments. The swindle became so infamous that at one time practically all of the countless cheap fiddles imported to this country bore the label of the genuine Stradivarius instrument. Sometimes this label was a facsimile, but at other times it was merely a bungling imitation. The result is that there are literally millions of violins in the world bearing the Stradivarius imprint, but which are altogether worthless. Some of these violins are fifty and one hundred years old and because they have "been in the family for ages" the owner assumes that they are genuine. The chance of being genuine is about one in one hundred thousand. Our cartoonist has imagined a picture of what the Stradivarius plant must have looked like if only a fraction of the violins attributed to the Italian master had been made by him. Stradivari was not the only sufferer from this swindle, as spurious violins bearing the names of other Cremona makers, as well as the best German and French makers, are numerous.

The Etude *is compelled to refuse to answer requests for information regarding old violins. It is absolutely impossible to appraise the value of an instrument by correspondence. The only possible method of doing this is by securing the advice of some absolutely reliable and dependable expert. The expert will, of course, expect a fee for his services. If his opinion is favorable to your instrument it would be advisable to secure the advice of still another so that there may be no uncertainty about the value of the instrument.*

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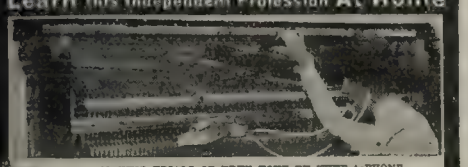
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GREAT VITALITY REQUIRED FOR VIOLIN PLAYING.

A VIOLINIST writes from Massachusetts: "Do you know whether or not violin playing affects the nervous system or the heart? Sometimes I feel depressed and nervous after practicing an hour or so, and I am anxious to know if it is from eye strain, concentration on position, tone, etc., when not reading music, or what?"

Our correspondent's depression may come from any or all of the causes he has specified. The old adage tells us that there are "more ways than one of killing a cat." In the same manner there are more ways than one of playing the violin. If the player sits calmly in a chair, and plays easy music in a listless, feeble, expressionless manner, there is no doubt he could keep it up quite a time without any special wear and tear on the nervous system. If, however, he should play with fiery energy, great tone, passionate expression, much enthusiasm, and intense mental concentration, he would find that he was making immense drafts on his nervous energy and vital powers. For playing such as this, the entire nervous system and every faculty of mind and body must be keyed up to the highest pitch. There are few human occupations which call for a greater expenditure of nervous force than playing difficult violin compositions with the energy and expression which they demand. I personally knew of a case where playing a Paganini concerto on the violin caused the temperature of a young man to rise two degrees, by the record of a clinical thermometer. He had been ill and feverish with the grippe, and the doctor forbade any violent exertion. Neglecting this advice the young man played the concerto with the result above named. Violinists with a weak nervous system and weak heart are naturally affected if the strain of playing is too great or long continued. A great French violinist fainted on the stage in Paris a year or so ago while he was playing a concerto. He had been turning night into day, and indulging in a continued round of gayety for some weeks, with the result that his nerves were worn to a "frazzle," and his vital powers "went dead" just at the wrong moment. Paganini is said to have ruined his nervous system by practicing in his boyhood and early manhood at the rate of ten hours a day, for months at a time, although it is claimed that dissipation had a good deal to do with it also. However that may be, he had miserable health all his life, and died just when he should have been in his prime. Many a splendid talent and brilliant young artist have been snuffed out because they could not stand the double strain of concert violin playing, and a wild life in the bargain.

The moral of all this is that the violinist must conserve his energy and live the simple life, if he hopes to give the world the best that is in him, and enjoy a long career and the honorable old age which should be enjoyed by every artist. If the student finds that his practice is depressing his nervous system, he should take considerable periods of rest between his hours of practice, practicing in frequent periods of say only twenty minutes or a half hour at a time, and resuming when he feels rested.

HINTS FOR THE VIOLIN STUDENT.

BY JULIUS W. HULFF.

NEVER hurry to the studio. It is better to come early and wait a half hour than to hurry to the teacher with the fear that you will be late.

Nervousness is the bane of nearly every musician. At the very outset of your musical career aim to acquire as little of it as possible by plenty of outdoor exercise.

When going to a lesson carry your violin case under your arm and thus prevent tiring your fingers and wrists unnecessarily.

Silence is golden on your part while your teacher is speaking. Have a notebook handy when you return from your lesson, and jot down the most important points of your teacher's explanations.

Always have your bow and violin in condition when you step into the studio.

Think your tones. Be alert to pitch at all times. Even on your way to the studio you can train "your ears." Listen to the pitch of the street car gongs, the whistles and human voices. Try to eliminate all sounds but the footfalls of the pedestrians, and you will be startled at the roar of the shoes—and yet, you probably never noticed this before.

Never buy a violin without first consulting your teacher.

Earn the everlasting gratitude of your teacher by saying nothing about acquiring the "vibrato" until you have mastered all the positions.

Always clean the rosin from the body of the violin and the stick of the bow before placing them in the case.

Come regularly to your lessons. If you cannot come, pay for the lesson. Time is your teacher's stock in trade. And do not throw your money at the teacher. Whatever the price, the teacher earns it.

I have yet to find a teacher who was not affected by flowers and other little gifts from his students.

A teacher who makes unkind comments on the character and teaching ability of other teachers cannot long hold the respect and confidence of his students.

Some come to the studios in autos, some in street cars, some on foot and a number, who should stay at home, are brought in baby buggies. A conscientious teacher should show no partiality. Genius often prefers the threadbare coat of the newsboy to the broadcloth garments of the idle rich.

Avoid facial distortions, swaying of body and beating time with the foot while practicing.

CONCERT ETIQUETTE.

A CORRESPONDENT wishes to know if, in case of a recall by the audience after a violin solo, the accompanist should return to the stage with the violinist and bow acknowledgments also. This depends somewhat on the nature of the composition which has been played. If the composition is a sonata or any composition in which the piano has equal honors with the violin, both performers would bow. If, however, the piece which has been played is a solo for the violin, the piano part being merely the accompaniment, only the violinist would bow, although after several recalls a soloist sometimes insists on his accompanist coming forward to share the honors. To illustrate: after having performed a Grieg sonata for violin and piano, both pianist and violinist would come forward and bow, but after a performance of Paganini's *Witches Dance*, only the violinist would acknowledge the applause.

SUMMER READING

Master Lessons in Pianoforte Playing
By E. M. BOWMAN

The most important steps for both the student and the teacher are the first steps. An eminent pianoforte teacher has outlined the most modern thought in piano study in this wholesome and stimulating book.
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Price, $1.00

Imaginary Biographical Letters
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By ALETHEA CRAWFORD COX and ALICE CHAPIN

Suppose the little friend to whom you desire to give a gift were to wake up some morning and find letters addressed to her from Bach, Handel, Haydn, Mozart, Beethoven, Rossini, Moscheles, Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt and Wagner, wouldn't she be surprised? This fascinating little book is the next best thing. It adds the charm of romance and personality to musical biography. It makes the composers live like real men. It will surely be appreciated.
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By W. FRANCIS GATES

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Department for Children

Edited by Miss Jo-Shipley Watson

[THE ETUDE takes pleasure in presenting a portrait of the genial and practical editor of the Children's Department, Miss Jo-Shipley Watson. Miss Watson has had a most thorough training for her work, and is now a highly successful teacher in the Middle West. After spending two years at Wellesley College under Junius W. Hill (a remarkably fine pedagog), Miss Watson went to Europe, where she remained, studying music for three years under Martin Krause in Leipsic and Heinrich Barth at the Hochschule in Berlin. Later she had additional courses in special work in America under Edward MacDowell, Alfred Ross Parsons and Carl Faelton. She has taught in Emporia, Kansas, and in Kansas City. Our readers are familiar with the stimulating freshness, practical usefulness and wholesome optimism which makes her department in THE ETUDE so near to the child soul and so helpful to those who work with children.—EDITOR OF THE ETUDE.]

"AN EVENING WITH 'PAPA HAYDN.'"

(SCENE:—*Evening in* JOSEPH HAYDN'S *study in Vienna. A clavichord of beautiful workmanship stands to the left; tall book cases to the right; large table strewed with books and manuscripts in the center. The room is dimly lighted with wax tapers.* HAYDN *is seated at the table facing* BEN *and* MARY, *two lately arrived music students from America.*)

HAYDN (*smiling good-naturedly and pointing to the untidy table*): I have written many scores at this very table, so many in fact that I have not kept count of them; but to the most trifling piece I always add these three words at the top *In nomine Domini.*

BEN (*drumming the table*): Sounds French.

HAYDN (*thoughtfully*): No, it's Latin and means, "In the name of the Master."

MARY (*wonderingly*): Is that for luck?

HAYDN (*seriously*): Perhaps it is. I simply can't help it. When I think of our great Creator, my heart is so filled with joy that the notes fly off as from a spindle—and I am grateful from the bottom of my heart.

BEN (*excitedly*): Gee—I wish I could make my pieces fly like a spindle!

HAYDN (*tapping Ben's shoulder*): Maybe you will, my lad—no one knows what lies deep down in our heart of hearts. Who could have dreamed that I, out of a family of twelve, should be the chosen one? Even Beethoven marveled and said, "How wonderful that so great a man should be born in a peasant's cottage."

MARY (*eagerly*): And you are called the "Father of the Symphony," too! How did you get to be a symphonist, Herr Haydn? Do tell us.

HAYDN (*leaning forward*): Well, my dears, becoming a symphonist as you call it, is rather slow work, at least it was for me—though I must say I had an accurate ear and a fine sense of rhythm for a boy. Rhythm, the swing of the piece, counts for more than you think.

BEN (*interrupting*): We have good ears too, why I can stand right over a cannon fire cracker and let it explode and never wink an eye.

HAYDN (*laughing heartily*): Well I didn't mean that sort of an ear. We children like noise at home, though it wasn't such noisy noise as yours. I remember making a toy violin out of two pieces of wood—my gracious, the noise I must have made with that thing—performing pieces on it, if you please, of my own making.

MARY (*looking up*): We couldn't even know enough to put two pieces of wood together, much less play our own pieces.

HAYDN (*turning to Mary*): You modern children have so much done for you—you scarcely need to invent amusements—why I do believe that your teachers do most of your thinking for you—very bad, very bad! My first teacher gave me real discipline, and I received more beating than bread or instruction; my second one was no better, he punished and scolded like a tyrant.

MARY (*excitedly*): Oh Herr Haydn—did he ever rap your knuckles?

HAYDN (*laughing*): Indeed he did, not once but dozens of times.

BEN (*under his breath*): You bet I'd wear my base ball gloves I would.

MARY (*frowning at Ben*): How ever could you learn anything. I should be so excited.

HAYDN: What I learned at that time was out of books, I simply dug into all the harmony and counterpoint books I could buy. Every penny father sent for clothing I spent for music books. I slept with Fux's *Gradus ad Parnassum* under my pillow and the shabbier I looked the more excited I became about my art.

BEN (*inquiringly*): Would it do us any good to sleep with Czerny under our pillows?

HAYDN (*laughing loudly*): You might try it, no harm would be done.

MARY (*with interest*): We'll do it, Ben, and see!

HAYDN: Beside harmony and clavichord playing, I had other work to do; I was a singing boy, a chorister in St. Stephen's church; but after my voice changed old Reutter, my teacher, turned me out because I had become quite useless to him. It seems the Emperor had told Reutter that I sang like a crow, my brother took my place and I began to know what hardship was. It was a wretched time. I recall one night in particular, when I walked the streets of Vienna weary and hungry, sleeping on a park bench with a bundle of three shirts for a pillow.

MARY: It wasn't very polite of Reutter to turn you out—I'm sure our teacher would not think of such a thing, no matter how miserably we played or sang.

HAYDN (*thoughtfully*): Times have changed in that respect, and it is good that they have—you are better able to accomplish more than I did as a youngster.

BEN: But we are not talented like you—we're only plain boys and girls.

HAYDN: We all have some talent, my dears, and industry may be cultivated anywhere and in any place; all I have managed to do is by dint of hard work. I have never forgotten the baker near St. Stephen's. When I sang a solo he always gave me a present of a cake. "Be good and industrious," he would say, "and serve God continually."

MARY (*with curiosity*): But what became of you—you could not sleep on park benches all the time?

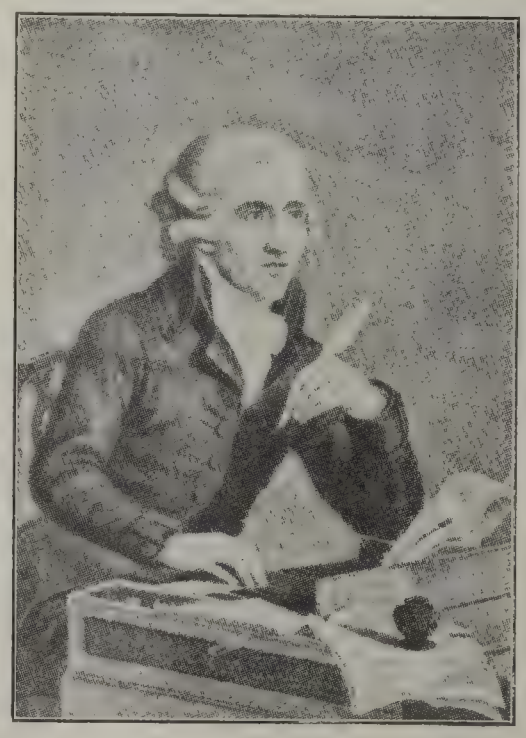
HAYDN (*smiling*): Of course not—no, a tenor singer in a neighboring church let me have his garret, it was a slight improvement over park benches, though the rain and snow came in and the wind blew so much that I could not keep my taper lighted. I accomplished a great deal of reading here, and later, when I went to my second garret, I had the good fortune to have an influential neighbor; I also had a clavier. My neighbor, the poet Metastasio, introduced me to Porpora, the famous teacher of singing.

BEN (*inquiringly*): Oh, was he the one for whom you ran errands and blacked boots?

HAYDN (*laughing*): Yes, Niccolo Porpora, I doubt if he would be known to-day had I not done these menial tasks for him. He was not always grateful either, but I had splendid opportunities of meeting famous people at his house and my good fortune seems to date from Porpora's garret. I practiced and memorized six sonatas of Emanuel Bach, the great Bach's son. I owe a great deal to Emanuel Bach. His *Treatise on Clavier Playing* was most valuable; from it I learned the habit of thinking in song. It was while I was at Porpora's that I gave my first lessons, for the magnificent sum of two dollars and fifty cents a month.

BEN *and* MARY (*in chorus*): Oh, that wouldn't be enough to keep us in candy and moving pictures!

HAYDN (*somewhat testily*): Maybe not—but all this self-exertion was of immense value to me. I *grew;* I didn't stagnate in my garret as some do to-day who sit in plush-lined chairs,



HAYDN AT THE CLAVIER.

(The German clavier resembled the spinet very closely.)

MARY (*excitedly*): Oh, Herr Haydn—Grandpa's attic leaks awfully, and there is a melodeon up there, do you think we might practice there and become geniuses?

HAYDN (*laughing gaily*): You are a bit too old for geniuses, besides you do not have to practice in a leaky garret, or black boots in exchange for lessons—but the wonder is with all your advantages how few good amateurs you have in your country. In my day there were fine amateurs among the upper classes and the nobility. The Prince Esterhazy made it possible for me to work out my ideas.

MARY: Did you write music for him, Herr Haydn?

HAYDN: Oh, yes, indeed, I wrote all my quartets for his players. My Prince was always satisfied with my work—I was at liberty to make experiments, observe what produced an effect and what weakened it. I could be as bold as I pleased and as I was cut off from the world there was no one to confuse or torment me and I was forced to become original.

BEN: Well you went to England anyway. I have your picture crossing the English channel.

HAYDN: To be sure—I made two trips to England. I liked the country and the people. You know at Prince Esterhazy's I had to appear in white stockings, white linen, and either with a pig-tail or a wig. In England I dressed differently.

MARY: Oh, tell us what happened in England, we want to study you in our club this year and my subject is "Haydn's English Visits."

HAYDN (*with interest*): I'm glad you are to take this subject because the English period was the most fruitful. I wrote twelve symphonies for my manager Salomon and these are the flower of my work, and this at the age of sixty and more; so take courage, my dears, you still have plenty of time to become great.

BEN: I fear we never can, and besides we have no boots to black.

HAYDN (*laughing loudly*): So much more time to study; I worked slowly, and received little praise at first. I was an old man when worldly honors came to me; in England I received a degree at Oxford. I was *fêted* by the royalty, the press extolled my works; but what were worldly honors compared with my God-given gift. Oh, I am never so happy as when sitting at this old table inventing new tunes.

BEN *and* MARY (*in chorus*): We just love your pieces.

HAYDN (*with interest*): I'm heartily glad you love my music; when there is so much thunderous noise in the land it is good to know that my quiet airs are still remembered and played.

MARY (*enthusiastically*): I played the air to the *Surprise Symphony* in a recital when I was six.

BEN: Your music is so easy to understand, too, just as plain and clear as daylight. Teacher says we are to study your E minor sonata this summer.

MARY (*interrupting*): And teacher says, "'Papa Haydn' doesn't know how to be sad, his music is like sunshine."

HAYDN (*smiling good-naturedly*): That pleases me—For I meant to make the world happy. It is impossible for me to find any luxury in grief. I never could stay miserable more than a minute at a time—I'm sure that's one reason why you find my music so refreshing in this tired noise-driven age.

BEN *and* MARY (*looking at the hour glass*): Oh, we must go, it's almost twelve o'clock.

HAYDN (*rising*): Now remember the next time you hear a piece called "Haydnish" it does not mean silly and simple but something clear, straightforward, fresh and winning. I think I have done my duty and been of use in my generation by my works. Let others do the same.

BEN *and* MARY (*calling from the doorway*): You have helped us all and we are coming to see you again, so *Aufwiedersehn!*

SOME QUESTIONS TO ANSWER ABOUT "PAPA HAYDN."

Name some great musicians who lived during Haydn's lifetime.

Where is Haydn's birthplace?

What was Haydn's pet name as a child?

What forms of music did Haydn write for his patron, the Prince Esterhazy?

Tell about Haydn's *Toy Symphony?*

What simple song did Haydn write in his old age?

What piece do you play of Papa Haydn's?

"I CARE little for 'methods' as such. Like quack medicines there are many which may have some desirable points and have been of more or less value. But individuality is the thing."—B. J. LANG.

THE LITTLE SISTER OF THE PIANOFORTE.

Her name is Clavichord, and who can tell something about this sweet toned, fragile looking forerunner of our modern piano? I believe every one of us should know the construction of his instrument, its history and development.

No more quiet, unassuming instrument can be imagined than the Clavichord. Some of us who pound out the melodies of pieces on our "Grands" would snap all the strings asunder on the Clavichord for they are of brass and no thicker than a hair.

Children in Bach's time practiced upon Clavichords and even as late as Beethoven's childhood they were used in Germany. Bach wrote most of his clavier music for them and Beethoven considered them the most expressive of keyboard instruments.

On visiting days you can still see Mozart's Clavichord in the Mozarteum at Saltzburg. He used this instrument when composing *The Magic Flute*. Bach's son, Emmanuel, wrote a book upon the art of playing the Clavichord and this essay seems to have been the basis of all succeeding text books upon the art of piano playing.

Look inside a Clavichord and you will find that its workings are very simple. Its hair-like strings rest upon a bridge at one end, the other end being lost in folds of felt. When the key is pressed down, a thin blade of brass (called a tangent) rises and plucks the string, producing the tone, and acting as a second bridge as well, measuring off the required length of string.

The tone is most delicate and tremulous, weak to our modern ears but beautiful nevertheless, and capable of reflecting the finest shades of touch.

With the Clavichord it is not *how loud* but *how soft* can you play. Some of our modern methods of tone production would endanger the whole mechanism of the Clavichord; yet the German organists of the eighteenth century were trained upon this instrument and gained strength enough to play brilliant music upon the heavy organs of that time, some of which required a pressure often amounting to a pound to each key.

So light is the touch of the Clavichord that an unduly strong blow on the key tightens the string and makes the pitch a little sharper; if this could possibly occur on our pianos what a warning it would be to us—translated it would mean "Don't pound!"

Clavichord players kept their hands very still indeed, tranquil hand position was absolutely necessary if the pitch of the instrument was to be maintained at all.

So the Clavichord, little and weak as it is, teaches us one big lesson—that is, we do not have to pound to get tone, and controlled strength is a most valuable asset in playing the piano.

An Enigma for Quick Minds

By Mrs. Chas. E. Avery

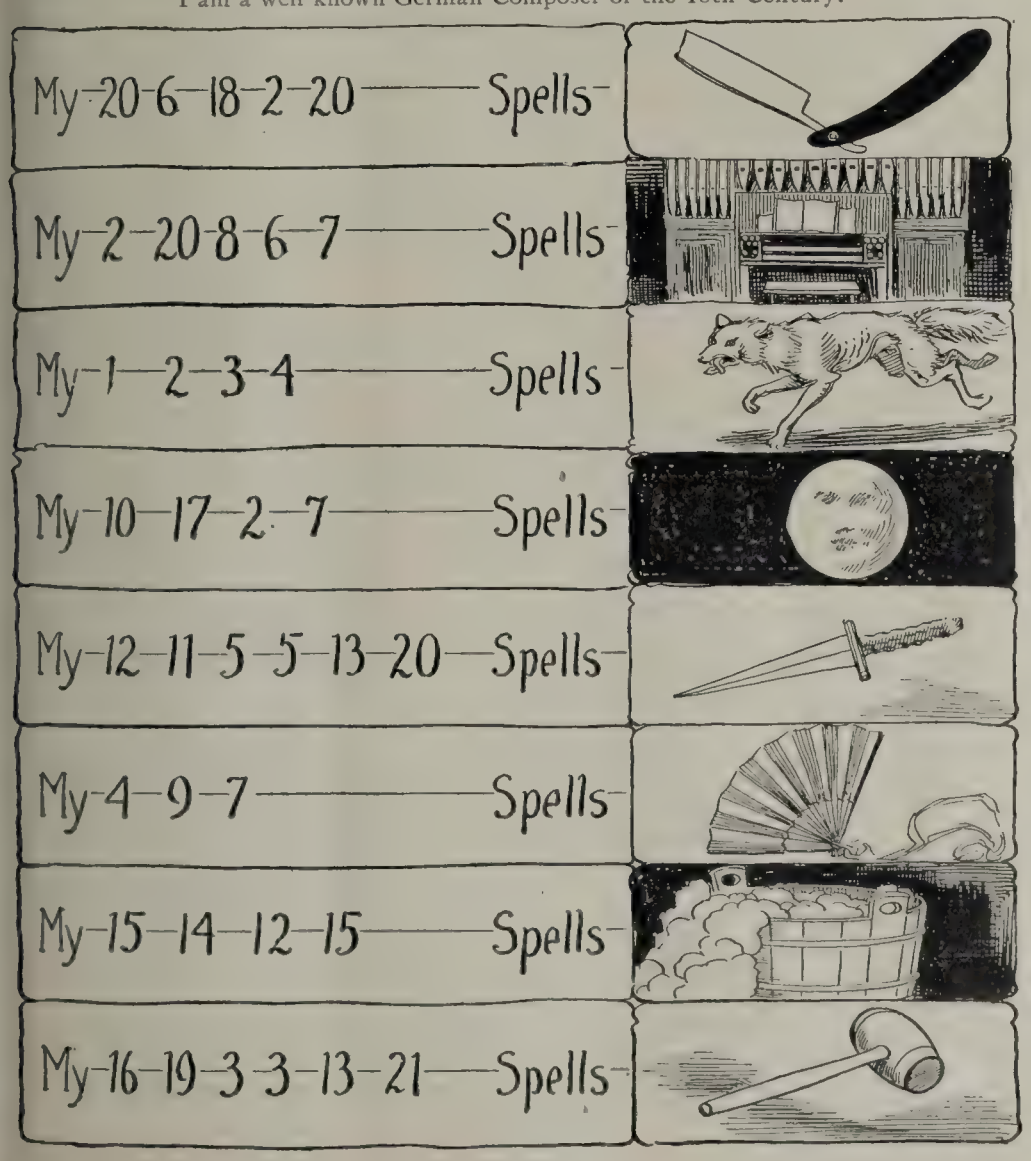
There is a fascination about solving an enigma, especially when one is well constructed. The simplest plan is to place a series of stars in a row according to the number of letters required; in this case the number is 21. Then number the stars after the following fashion:

*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	O		.		A												Z		R	
																			R	

After this arrangement has been made determine what the object in the following series of illustrations is and then place the letters under the above. Continue doing this until the full number of letters in the name is determined. The first word, razor, is spelled out above as an example.

The following is an excellent enigma for use in clubs and classes where musical history is studied:

My whole is composed of twenty one letters.
I am a well known German Composer of the 18th Century.



Publisher's Notes

A Department of Information Regarding New Educational Musical Works

The Yearly Settlement of Accounts. One month ago in the June issue of The Etude, directions were given with regard to the return of music not desired from ON SALE packages and the final settlement of accounts. The note mentioned particularly that with the June statement, complete directions would be given. That statement and those directions have been delivered to all of our patrons and thousands have made their returns and settled.

A yearly settlement is imperative; it is the greatest amount of credit that any firm in any business can profitably allow. The only exception to a yearly settlement that we can possibly offer is to allow the ON SALE music that has been sent out during the past year to be retained one more year on condition that by private correspondence a settlement be made for music that has been used during the past year.

That part of the monthly account which has not been settled monthly during the year is now due. A complete statement of the exact amount due will be sent to every patron as soon as their ON SALE returns are received. Perhaps the most important final direction that can be given is to say—PUT THE NAME AND ADDRESS OF THE SENDER ON EVERY PACKAGE RETURNED, NO MATTER BY WHAT METHOD.

The keeping of an ON SALE package over, making settlement only for the amount used, is of quite an advantage; it saves transportation two ways and the old package can be freshened up not only by the receipt of new music ON SALE monthly during the next season, but by supplementary selections. Another important word would be to *order early for next year*. It is impossible to order too early; order now and set the date you want the delivery made. There are many obvious advantages from following this course.

Order Early. All teachers whose work continues through the summer months will keep in touch with a reliable music supply house during that time, but those who give up teaching until fall often sever all business relations with the trade until almost the very day when the new season's work begins; then there is a hurry and rush to get an assortment of teaching pieces together, but, more often than otherwise, the music is not received until several days have been practically lost; all this is quite easily avoided by placing the music supply order early enough to guarantee delivery days or even weeks before actual teaching begins. The vacation period is a good time to make at least partial preparations for the new season's work. For several years we have made it worth while for teachers to send us their orders in the summer, before August 15th, subject to delivery at or before a stated date. We are sure this arrangement has given great satisfaction to hundreds of teachers in the past and we cordially repeat the invitation for this season. Teachers unfamiliar with this offer or with the "ON SALE PLAN" are urged to correspond with us. All inquiries cheerfully answered.

Early Closing During July and August. The question of the hours of a mail order house is of considerable importance to its patrons. Thousands of our patrons have found how convenient it is and how much more promptly they receive an order from Philadelphia by mail than if they waited for a local dealer to do the same ordering. During July and August we close on Saturday at 1 o'clock and other days at 5 o'clock. This may mean the delay of a day or of a half day in the receipt of an order, particularly to nearby points. Some of the inconvenience that might result from this delay could be avoided by the sending of the order at the earliest possible moment. We ask this consideration during the two summer months.

Summer Orders and New Music. There seems to be an idea in the music trade that music teaching stops during the summer. This house has never found that to be a fact. We do a very large mail order business during the summer months; there are certain sections of the country, certain sized cities and towns that do more music teaching in the warmer months than they do during the winter months, and we are all prepared to give perhaps a little better service during this time than we are in the busier winter months.

Every order is filled the day it is received, our organization is complete with the exception of vacation times, which always interfere to some small extent, but we can give at least as good service as at any other time of the year and we are prepared not only to take care of the regular orders that come in, but will be glad to send New Music ON SALE once or twice during these months to those who want any of the classifications which we send regularly during the winter months—i. e., piano or vocal or octavo or organ or violin or all of them.

A Fascinating Summer History Class. Two years ago we showed our readers how fascinating the study of musical history might be made by organizing classes for summer study in connection with the very successful Standard History of Music, by James Francis Cooke. It may not have occurred to the average teacher that in these days of vacation schools she may utilize her time and the undistracted attention of her pupils in developing a branch of her work that will do more to push her pupils ahead than anything else in music. Music History cultivates an intimate love for the art by making the pupils acquainted with the lives of the composers, their aims,

loves and personalities. A class may be started with two pupils or even one. It may be expanded to thirty or more if the teacher has the tact and organizing ability to keep up the work. The Standard History of Music may be put into use at once by any teacher. Previous experience in teaching the subject is unnecessary, everything is arranged in its proper order, with an abundance of test questions. In another part of this issue you will find a division of the work into a course of eight weeks. The whole subject may be covered profitably in four if sufficient time is given at the lessons. If you desire to do something to make your summer worth while, let us send you our plan to help you organize a class and also let us quote you our special prices for the History when ordered in quantity. Don't hesitate to write—we are only too glad to assist active teachers with full information.

Three Months' Etude Subscription. During the summer months we offer THE ETUDE at a reduction. We will send any of the three summer months for 25 cents. The months included in this three months' trial subscription are June, July, August, September and October. The principal benefit of this trial subscription is that there are so many pupils whose interest it is necessary to keep alive during the summer months and the receiving of THE ETUDE monthly will do this better than almost anything else. It will give them pleasing and instructive music suitable for the summer playing, and in addition to this a most excellent lot of reading matter which will be stimulating. In many cases these subscriptions will continue through the teacher in the fall. Why not try this with your class? Offer them this trial subscription at 25 cents and we are positive that there will be a hearty response to any effort made in this direction.

Missed Lessons. Sit down and estimate how many times during the past year you have been obliged to forfeit an entire hour owing to the fact that some pupil has failed to live up to his obligations and take the lesson you have arranged to give him. Perhaps you have printed on your letter head some statement which informs the pupil or his parent that he is expected to pay for lessons not taken. So far so good. But what you really need is some conspicuous sign hanging constantly in your studio containing a statement backed up by the authority of representative teachers. This should have a wonderful effect in assisting you to secure your rights in this very important matter. We have taken the statement of the Philadelphia Music Teachers' Association which is endorsed by three hundred representative teachers in all parts of the United States and had this statement, reading *"MISSED LESSONS. Musicians in all parts of the country have adopted the rule which requires students to pay for all missed lessons except in the case of protracted illness. Teachers are expected to conform to this rule,"* printed in two colors on a buff gilt-bevel-edged cardboard measuring six by nine inches. The statement is surrounded by an artistic design and makes a very attractive placard to hang in the studio. It costs only ten cents postpaid, and it may be the means of saving you "missed lessons" which might cost one hundred times the price of the card. Every teacher should secure one of these at once and assist in fighting the greatest business abuse which teachers suffer.

Reed Organ Music. The demand for music and instruction books for the cabinet or reed organ is particularly heavy at this season, and, as a partial guide to the selection of suitable music, etc., of this class, we have prepared a list of choice compositions and arrangements, studies and methods, shown on page 465 of this issue of THE ETUDE. Any of the above will be sent for examination (On Sale) and all teachers of this instrument are invited to take advantage of the offer.

New Pipe Organ Book. We have in preparation a new collection of pipe organ music printed from especially large plates and containing pieces of a popular order and intermediate difficulty; organ pieces of such a character as are frequently included in the music pages of THE ETUDE. It will be such a book as the organist can pick up at any time and find in it a piece suitable for almost any ordinary purpose. The numbers will all be bright and attractive.

For introductory purposes we are offering this new volume at the especially low price of 20 cents.

Vaccai Method of Italian Singing. This standard work is to be added to the Presser Collection. It will be printed from new plates, carefully prepared, and the book will be revised and edited by one of the leading Vocal Teachers. Vaccai's Studies have proved most popular among students and teachers and they bid fair to be used for a long time to come. They are extremely melodious and are written in the Italian style.

For introductory purposes we are offering copies of this volume at the special price of 20 cents, postpaid.

First Piano Book. By E. D. Wagner. This standard elementary work for piano will be added to our catalogue during the summer months. This work is of interest to all teachers of beginners. Next in popularity to Köhler's Practical Method comes Wagner's First Piano Book. The material in this book is much more modern than Köhler and even more interesting. It is advisable to change the instruction book from time to time. It adds zeal to teaching and affords a teacher an opportunity to pick up new ideas. It matters not what book you have been using as an elementary work it would be well to try this new book when it comes out.

The special price is but 20 cents, postpaid.

Haydn's Sonatas, Volume 2. This volume will follow very closely on Volume 1 which has recently been delivered to those who have subscribed for it in advance. In these two volumes there is sufficient material for the average pupil in the works of this classical composer and it is a very fitting preparation for Beethoven's Sonatas. The second volume is equally as interesting as the first and we have offered the first volume on the special offer at 35 cents, and we will now offer the second volume at the same price and we will also have an additional offer for the two volumes for 70 cents, but in no case will the first volume be sold alone for 35 cents. It can only be had at special rate in conjunction with Volume 2.

Concentrated Technic. By Alois F. Lejeal. As this work has been slightly delayed, we shall continue the special offer during the current month only. It is an excellent technical work for more advanced students and may be used to advantage in daily practice during an extended period.

During the current month the special advance price will be 20 cents, postpaid.

Melodic Studies for the Piano. By Herman Vetter. We have been somewhat delayed in issuing these studies but they will be ready in a short time. We shall continue the special offer for one month longer. It is one of the best books for beginners' second grade work.

Our special price in advance of publication is 15 cents per copy.

Etudes Melodiques for the Pianoforte. By E. Nollett. This interesting volume of piano studies by one of the leading French composers is well along toward completion. These studies combine technic, rhythm and melody in a high degree and are extremely interesting throughout. They are a little less difficult than Czerny's Velocity.

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Chaminade Album. We will publish during the summer months a Chaminade Album. This volume will contain only the best compositions of this popular composer.

The introductory price of this volume will be 20 cents, postpaid. This is about the price of the average piece that is in the collection and there will be some 20 pieces in the volume.

Great Pianists on the Art of Pianoforte Playing. This new work, now fast on the way to publication, is a series of personal educational conferences with renowned masters of the keyboard, presenting the most modern ideas upon Technic, Style, Interpretation and Expression. It is the result of a great number of study talks conducted by James Francis Cooke (author of the *Standard History of Music* and *Mastering the Scales and Arpeggios*), with the leading pianists of the past decade, including Arriola, Bachaus, Bauer, Bloomfield-Zeisler, Busoni, Carreno, Gabrillowitsch, Goodson, Godowsky, Hofmann, Lhevinne, de Pachmann, Paderewski, Pauer Rachmaninoff, Reisenauer, Scharwenka, Schelling, Sauer, Stojowski, etc. A fine half tone portrait of each pianist will accompany the chapter giving the personal opinions of the pianist. A concise biography and word picture of each artist has also been written. At the end of each chapter are ten questions in style interpretation, technic and expression, which not only make the book particularly valuable for use in connection with self study, but which enable the teacher to conduct classes in these subjects that will give his pupils "the last word" of the greatest artists upon the most important subjects. Additional chapters are upon the making of a virtuoso, the artist life, the relation of the artist to the manager, and a hundred and one things of great interest to every one studying music. Mr. Cooke's experience as a teacher covering a score of years makes it obvious that the general plan of the work is thoroughly educational and practical. It is the kind of a book that every teacher should possess, as well as one which no student beyond the elementary grades may peruse without immense benefit. The special introductory price in advance of publication is 50 cents postpaid. Students have paid hundreds of dollars to secure similar opinions from the virtuosos in person.

Two Part Songs. We will publish a volume of two part songs for women's voices during the summer months so that it will be ready for use in the fall. Only the most popular and singable songs will be included in this volume. Our resources along this line are ample and our readers can look forward to a collection of great value. This work may be used with choruses, women's clubs or female colleges or even for duets or private purposes. The form in which it will be published will be octavo.

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THE popular assertion, "Music is the language of the emotions," should not be accepted as though music expressed emotion only; for it expresses thought as well, and sometimes even thought without emotion. But if we admit the above assertion it is because music is the chief art-medium for expressing the emotions, capable not only of commanding, but of communicating them to others.—CHRISTIANI.

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"We must go to work," I answered. "Time flies, you know. Now do your very best, and hold your hands steady and strong on the pretty white keys."

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The World of Music

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At Home.

THE latest Gilbert and Sullivan revival at the Casino Theater, New York, is *Iolanthe*, one of the most tuneful of all.

THE American rights of *Das Furstenkind*, the last opera of Lehar, of *Merry Widow* fame, have been acquired by Henry W. Savage.

MENDELSSOHN'S *St. Paul* was rendered by the Memorial Choir, of Newark, on May 18, under the direction of Louis Arthur Russell.

MR. EMIL LIEBLING has been especially active in his recital work during the past spring meeting, with large success in different mid-western cities.

THE Central State Normal School, of Michigan, gave a musical festival in May in which a large chorus took part. One of the evenings was devoted to Flotow's opera, *Stradella*.

MINNEAPOLIS is said to be laying plans for having a yearly season of opera. The visit of the Chicago-Philadelphia Co. this past season proved unusually popular.

A CONTRACT has been concluded by the manager, Rudolph Aronson, with Johann Strauss, one of the famous Strauss family, of Vienna, to tour this country in 1915, from May to September.

OSCAR HAMMERSTEIN has taken title to the property on the east side of Lexington Ave., between Fiftieth and Fifty-first streets, New York, where he will erect his new opera house.

A NEW ENGLAND CONSERVATORY ASSOCIATION has recently been formed in Los Angeles, with Miss Emma Francis Pike as the founder. Fifty-two active members took part in a recent banquet given by the Association.

THERE is a report to the effect that Andreas Dippel is to build a theater in New York, presumably for the production of light opera, as he has agreed to keep clear of grand opera for three years.

A TRAINING school to aid young singers and other artists who have not the means to study is planned by the Woman's National Theater, according to announcements at a meeting of the organization in New York last Tuesday.

THE Twelfth Annual Commencement exercises of the Guilmant Organ School were held on the evening of Monday, June 2, at the First Presbyterian Church, N. Y. Dr. William C. Carl introduced many graduates.

THE successor to *The Chocolate Soldier*, Oscar Straus' tuneful opera, is *My Little Friend*. This new work has been produced in New York, but the critics do not appear to think that Straus has added to his laurels.

THE ETUDE has frequently given accounts of the excellent work done by the Philadelphia Operatic Society, which objects strongly to being classed as a local or amateur affair. The most recent venture of the society was an entire week of opera given at one of the leading Philadelphia theaters.

THE annual prize of a Mason & Hamlin grand piano, offered by the New England Conservatory of Music, Boston, for the ablest pianist of the senior class, was won this year by Sara Helen Littlejohn, of Galveston, Texas. We hereby extend our heartiest congratulations and best wishes for future success.

WILLIAM H. THOMS, a well-known American musician and writer, died recently in New York. He was born in New York in 1852, and won renown as a boy both as violinist and pianist. Later he studied voice abroad, and on returning to America became interested in various journalistic enterprises.

AT the commencement exercises of the Combs Broad Street Conservatory, on May 27, thirty pupils received diplomas and certificates. The Conservatory Orchestra of sixty-five players furnished the orchestral parts for the concertos performed by the pupils.

A FORTUNE of $100,000 was left by Dudley Jardine, the son of the founder of a famous organ-building firm. Notwithstanding this wealth, Dudley Jardine elected to live as a poor man in the Bowery, New York, where he was known for many years under the name of William Smith.

DURING the present summer Mr. Sigismund Stojowski, the well-known virtuoso, is touring in Europe. Many distinguished engagements have been arranged for him. The London Symphony Orchestra, under the direction of Arthur Nikisch, will perform Mr Stojowski's *Prologue, Scherzo and Variations*.

THE prize offered by the De Koven Opera Co. for a libretto of a comic opera has been won by Hilliard Booth, a poultry raiser, of North Carolina. He has won $1,000 with his libretto, entitled *Jean Lafitte*. The work deals with the romantic adventures of the notorious pirate who went to General Jackson's aid at the battle of New Orleans.

THE Chicago Musical College reports that it graduated the largest class in its history at the commencement, held in Orchestral Hall, on the evening of June 17. The College orchestra, composed of sixty members, participated in this the forty-seventh commencement that the institution has had.

HAVE you ever heard of a thirty-two hand arrangement of Rossini's *Semiramide*. The indefatigable Czerny wrote one, and at a recent pupils' recital in San Francisco, Mr. George Kruger had sixteen young lady pupils perform this high-power pianistic achievement upon eight grand pianos. The arrangement is really very effective.

THE Chicago-Philadelphia Opera Co. has officially announced that Cleofonte Campanini will succeed Andreas Dippel as manager. The directors also announce that a prize of $5,000 is offered for the best American opera by an American composer. The work is to be presented during 1914-15. A series of ten operas in English is to be given on ten Saturday nights.

THE "Chaminade Club of Jackson, Miss.," takes it upon itself to pay the tuition of a student in music. This is done by making a sacrifice of one of the most important social functions of the year, which the club is glad to give up in order to help a worthy student. The club has recently planned a program devoted to the works of M. Ernest Kroeger, the American composer.

A NEW Italian opera, *L'Amore dei tre re*, is promised for production at the Metropolitan Opera House next season. It is the third work of this kind by its young composer, Italo Montemezzi. It is said to be modern in spirit, with a dash of Wagner, Strauss, as well as the modern French school. Let us hope there is enough Montemezzi in it to make the work not too reminiscent.

A SILVER laurel wreath was recently presented to Mischa Elman, bearing on its leaves the signatures of many prominent New York musicians, among whom were Rafael Joseffy, Franz Kneisel, Victor Herbert, and others. The occasion was the violinist's final appearance of the season, when he played for the benefit of the Musicians' Fund, incorporated by the Bohemian Club, of New York.

THE National Federation of Musical Clubs has officially announced that it will offer a prize of $10,000 for American composers of grand opera. It is distinctly stated, however, that "the libretto must . . . be worthy the sponsorship of The National Federation of Musical Clubs." In other words, the National Federation will not stand for opera plots of questionable morality such as are all too prevalent on the operatic stage to-day.

THE May Musical Festival, held under the direction of Mr. H. Augustine Smith, at the New First Congregational Church in Chicago, is one of the unique events in the West. Three nights are devoted to the Festival and the choirs of the Church (there are several, including children's choirs) sing numbers ranging from Gounod's *Messe Solennelle* to the *Pirates of Penzance*. This church is doing a splendid work with its choirs, and maintains a summer camp for the members.

THE Philadelphia Music Teachers' Association gave its annual banquet on the evening of June 2. One hundred guests participated. The guests of honor of the Association this year were Dr. Hugh A. Clarke, Professor of Music at the University; Mr. John C. Freund, proprietor and editor of *Musical America*; Dr. W. W. Gilchrist, Mr. John Luther Long, Rev. D. M. Steele, Mr. Thomas Tapper, Mr. Herbert J. Tily and Dr. J. Frederick Wolle. An account of the practical work of this association was given in THE ETUDE last month in connection with the "Missed Lesson" article.

Music in Richmond, Indiana, is placed upon an exceptionally fine educational basis. The town supports a symphony orchestra of sixty-five players, including all the instruments of the regular symphony orchestra. In the High School there are two orchestras, junior and senior. The senior orchestra boasts of fifty-five players. The High School also has elective courses in harmony, musical structure and in the study of advanced musical works. The scholars receive credits for all the musical work done in the school. Will Earhart, the musical supervisor of the town, deserves credit for much of this unusual activity.

Six operas are to be given by the Metropolitan Opera Co. in New York next year which have not yet been heard in New York—at least not in opera form. These will be "one of Richard Strauss' operas"—probably either *Der Rosenkavalier* or else *Ariadne auf Naxos*. *Eugene Onegin* is also on the list, and this work of Tchaikowski's has probably been selected by reason of the Charpentier's *Julien*, an entirely new work, will be produced, Wolf-Ferrari's *Jewels of the Madonna*, Giordano's *Madame Sans-Gêne*, and Victor Herbert's new one-act opera, *Madeleine*, to be sung in English, complete the list. Other novelties, however, are also contemplated, and there will be many interesting revivals of old favorites that have been unheard for some time.

It has been figured that 20,000 people attended the recent Syracuse three-days' musical festival during the five concerts given. The Boston Opera Orchestra was engaged under Wallace Goodrich, and eight distinguished artists appeared. Maud Powell earned special honors by reason of her heroic journey across from Detroit while suffering from an attack of peritonitis. She played the first movement of the Coleridge-Taylor concerto with a doctor and a trained nurse immediately in call; moreover she played it without rehearsal, and the conductor was unfamiliar with the score. The children's chorus also covered itself with glory, and the adult chorus rendered *Hiawatha's Wedding Feast* remarkably well.

The following are the conditions governing the annual competition for the $100 prize offered by the W. W. Kimball Co., of Chicago, for a setting of the poem, *Ye Singers All*. Composer must be resident of U. S. A. Setting in madrigal form for unaccompanied chorus of mixed voices. Composition must be thoroughly singable and practical. Each manuscript must bear a fictitious name, the composer accompanying each work with a sealed envelope enclosing his real name and address with his assumed name written on the outside of the envelope. Loose stamps should be enclosed for return of rejected manuscripts. Composition becomes property of the Chicago Madrigal Club if it wins the prize. Composition will be produced by the Madrigal Club next year. If no worthy composition is submitted no award will be made. Address, D. A. Clippinger, Kimball Building, Chicago, for particulars.

The plans of the City Club, of New York, to provide opera at popular prices have already taken definite shape, and have met with prompt and hearty response. As an immediate consequence of this, the Century Theatre in New York is to be known as the Century Opera House and there Milton and Sargent Aborn will make the home of the "Century Opera Company." Thus will New York be supplied with popular grand opera in addition to what it gets at the Metropolitan, and in addition to what it may or may not get from Hammerstein. The season at the Century Opera House will open next September 15, with *Aida*. Each opera will be given an entire week of performances, including two matinees, and many interesting works are promised, including *Louise, Madam Butterfly, Thais, Lohengrin, Koenigskinder, Carmen*, and *Parsifal*. An operatic conservatory is to be quartered in the Century building, and special performances of works appealing to children, such as *Koenigskinder*, will also be given in the former Children's Theater. Part of the building will also be rented for studios, etc.

Just as The Etude is going to press the New York State Music Teachers' Association is convening at Saratoga for its twenty-fifth annual gathering. Among the speakers at this meeting will be Mr. John C. Freund and Oscar Hammerstein. Victor Herbert's Orchestra will participate. This organization is one of the strongest and most practical teachers' societies in existence. The published reports of the addresses made last year are an excellent indication of the usefulness of such conventions. The officers for this year are: Walter L. Bogert, President; Aldred Hallam, Vice-President; Miss E. Pearl Van Voorhis, Secretary-Treasurer. The Skidmore School of Arts, with its fine endowment, has made Saratoga a music centre, and the excellent municipal convention hall, together with the ample hotel accommodations and the attractions of the mineral springs (now under the supervision of New York State), insure the success of this quarter century anniversary of the largest music teachers' organization in the country.

The eighth biennial convention of the National Federation of Musical Clubs took place in Chicago at the latter end of April. Three hundred out-of-town delegates registered on the first day, many new friendships being formed at the opening reception. The meeting was officially opened on the second day with an address by Dr. Winship, editor of *The Journal of Education*, and important papers were read by various speakers. A concert was held in the evening in the Gold Room of the Congress Hotel, and many who had attended Germaine Schnitzer's piano recital in the afternoon were also present. On Wednesday morning a symposium was conducted upon the subject of American Music. It was decided that a censorship shall be appointed similar to the one now operative for the moving picture films. Among the speakers were Anna Ziegfield, Mrs. Jason Walker, Glenn Dillard Gunn and Karleton Hackett. In the evening the prize composition by Arthur Shepard was heard, and a concert was given by the Chicago Symphony Orchestra under Frederick Stock. On Thursday morning a symposium was opened on public schools of music. Among the speakers were Mrs. Fannie E. Hughey, Mrs. Frances Clarke (of the educational department of the Victor Talking Machine Co.), and Agnes C. Heath, supervisor of music in the Chicago public schools. Other important meetings were held on Friday, at which it was decided to take definite action for the suppression of the suggestive songs which appear to be growing in popularity at the present time, the chief speakers being Ella May Smyth and Mrs. Harry W. Jones. The convention as a whole was voted a complete success, both from the standpoint of effectiveness and from that of general musical and social interest.

Abroad.

A version of Weber's *Oberon* "rejuvenated" by Gustav Mahler has been given in Dresden.

Mme. Lilli Lehmann is said to be at work on a volume of reminiscences, which will appear next autumn.

In memory of the hundredth anniversary of the death of Grétry it is intended to convert the house at which he was born in Liège into a Grétry Museum.

The University of Vienna is going to confer the degree of Doctor of Philosopher upon Cosima Wagner, and upon Hans Richter, the great Wagnerian conductor.

An interesting group of artists are coming to America next year. These include old favorites, such as Kathleen Parlow and Bachaus, and at least one new artist—that is, new to America. We refer to Jacques Thibaud, a French violinist of exceptional ability.

The occasion of Mr. Tertius Noble's departure from York, England, where he was organist at the Cathedral, was recently celebrated at York by a large gathering of friends. An address was read and a purse of money presented to him.

A new two-act opera, entitled *Yato*, has been produced at Monte Carlo. It is the work of Mme. Labori, the wife of the celebrated Parisian lawyer, who acquired such prominence in the Dreyfus case. Her first husband was Vladimir de Pachmann. She was formerly well known as a pianiste, and once toured this country.

The first novelty of the Covent Garden Opera season in London this year was Hermann von Waltershausen's *Oberst Chabert*. The work is founded on Balzac's *La Comtesse a deux maris*. It is a powerful drama of the *Enoch Arden* type, but with a tragic finish.

The Norwegian composer, Sinding, whose *Fruhlingsrauchen* for pianoforte is so deservedly popular, has in his fifty-seventh year composed his first opera, *The Holy Mountain*. The work is of Wagnerian proportions, and will be presented in Germany next year. Hitherto the composer has found expression for his highest musical inspiration in the symphonic form.

The celebration of Saint-Saëns' 75th anniversary of the beginning of his musical career has taken place in London. The veteran composer visited the British capital by special invitation, and a new oratorio of his is to be produced at the musical festival held in the cathedral at Gloucester, England. A concert was given at the Queen's Hall in his honor, at which he performed a concerto of Mozart's.

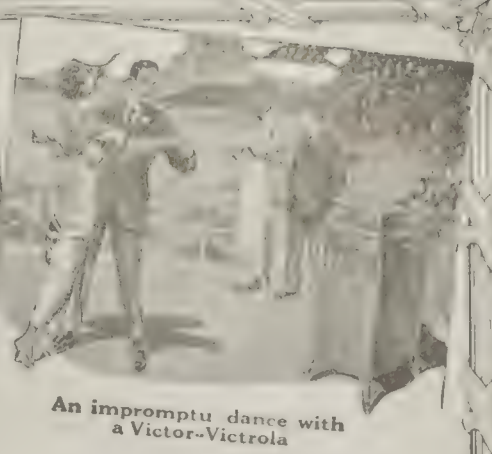
The centenary of Wagner's birth has been celebrated in Leipzig in elaborate fashion. A three days' festival was held at which the master's works were performed, and the cornerstone of a Wagner memorial was laid. A Memorial Exhibition was also opened at which a loan collection of many interesting Wagner autographs, scores, paintings, etc., are displayed.

Parsifal was recently performed at Zurich. According to Swiss law, the period of protection ended with the expiration of thirty years from the actual date of the composer's death, and not from the close of the year as in Germany. The performance is said to have been very fine, the staging being modeled upon Bayreuth. Some rich amateurs of Zurich furnished the necessary funds for the production.

At a concert given in Vienna recently some compositions of the latest musical iconoclast, Arnold Schönberg, were given. Opinions on the works were so divided and so intensely felt that the music was drowned in a storm of uproar, and blows were given so that proceedings ended in a free fight. It will be a long time before interest in musical composition will be so intense in America to lead to a disturbance. Such a scene at a baseball match, however, is not unknown.



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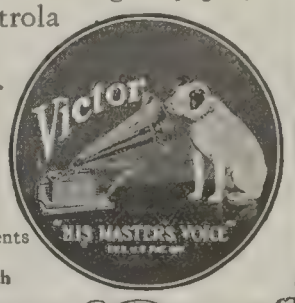
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WORLD OF MUSIC.

(*Continued from page 523*)

PADEREWSKI'S tour through Poland, according to Madame Paderewski, occasioned the wildest enthusiasm among his compatriots. "He was received not like a king, but as a sacred emblem of the nation." A curious sidelight is thrown on the event by the action of the Russian police, who raised no objection to the presentation of floral tributes, but insisted that the ribbons attached to the flowers must be taken off whenever they were the national colors of Poland.

SIR FREDERICK BRIDGE, the organist to Westminster Abbey, evidently does not approve of ultra-modern musical developments. He recently expressed his opinion at a lecture at the University of London that "the musical absurdities of the last three or four years will never be able to annihilate the beautiful music of the last three or four hundred years. We are told by some people that our scales are out of date. If so, it is because our ears are not long enough to stand them."

MRS. D'OYLEY CARTE, formerly the wife of the producer of the Gilbert and Sullivan operas, died recently in London. She took a very active part in the preparation of the works by the famous couple, and more than once smoothed over the difficulties which finally separated them. On the death of Richard D'Oyley Carte, she married Stanley Carr Boulter, but continued to run the Savoy Theatre according to the old traditions for some years. She will be greatly missed by all good Savoyards. Among other things she did in her enterprising life was to manage lecture tours in America for Henry M. Stanley, the explorer; Bret Harte, Oscar Wilde and Matthew Arnold.

BACH'S widow died in the poorhouse, and in the last years of his life Bach had been obliged to sell the copper plates of some of his compositions for which there was no demand. A few weeks ago the MS. of his *Well Tempered Clavichord* was sold at auction in Berlin for $5,000. At the same sale the sum of $600 was paid for the MS. of Gluck's *J'ai perdu mon Euridice*. The fragment of Wagner's juvenile opera, *The Wedding*, brought $3,000, while $600 was paid for his pianoforte sketch for a second symphony.

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THE BIG LITTLE PIECE.

So many of us like big thundering pieces that leap from one end of the piano to the other—"Oh if I could only play like that" we sigh. Most of us do play like that and maybe that is the very reason why some of us like the little soft quiet pieces better.

There are many big little pieces that cover only a page or two. Schumann has written many such pieces and so has Chopin.

One of the biggest little pieces I know is the E minor *Prelude*. Just you take a peep at it and count the measures—only twenty-five and the simplest tune that doesn't seem to move at all, and some tum-tum-tum chords in the bass. "How easy," you will think, and yet how hard.

It must have been this *Prelude* that made Rubinstein say that the *Preludes* were "the pearls of Chopin's work." One critic says, "the melody seems literally to wail," another one calls it "a real gem and would alone immortalize the name of Chopin as a poet."

The whole is very solemn, like some canvas of Rembrandt's. There is the somber back ground of chords in the bass, and the sighing melody wavers between C and B and finally sinks to rest on the tonic in E minor.

I must tell you how our class studied this *Prelude*. It may give you an idea. Of course we didn't care much about it at first. I confess we all rather liked the flashy, dashy kind of things; but our teacher seems to have a little trick of bringing us down to serious music once in awhile and so that is why we came to study the *Prelude*.

She bought ever so many copies of the piece, and we helped her cut it up into sections, there are six musical sections or musical sentences as you will discover if you do as we did. These sentences were pasted upon stiff card board, at every lesson each one of us received a new section to study, it took us about six weeks to learn the whole *Prelude*, but I assure you we have learned it so thoroughly that the worst case of stage fright could not drive it out of our heads.

The first lesson was a decided failure, on our part at least. There were only four measures and these looked so easy that not one of us thought it worth while to more than glance over it, but dear me—teacher gave us such a test that we felt ashamed for days; after that we could tell the beginning tone of every phrase and recite the chords and write each section correctly, with all the marks of expression and the accidentals.

It was the first time we had really studied. Of course teacher will say, "You must take a little at a time," but who does? I wonder! With the Prelude it was different; we couldn't look ahead because there was no more music.

As each section was studied and memorized it was taken away so we couldn't look back either.

If we could not remember it then we floundered on until we did remember, and so we learned that great big lesson about perception, concentration and memorizing.

This piece of twenty-five measures was the biggest little thing we took that year. We have done this with many pieces since then. We rather love to see our music chopped up into sections, and I do wish every girls' club would try the experiment.

"THE true artist can give such variety to a simple five-finger exercise that he can make it beautiful. But how many play five-finger exercises over and over again until they have taken their daily allowance of mechanism? Listen to every tone that you play, and above all listen if you would play Chopin."—V. DE PACHMANN.

HOW MUSIC AFFECTS ANIMALS.

BY J. CUTHBERT HADDEN.

A PARAGRAPH has been going the rounds about a Milwaukee dairy farmer's experiment with music on a herd of 70 pedigree cows. The experiment was tried, we read, with a gramophone, "on the theory that music at milking-time would make the cows less inclined to be nervous." Why cows should feel nervous when being milked is not explained. In any case, the Milwaukee man found that his experiment increased the milk-producing value of his herd by two quarts each cow per day—a total of 140 quarts.

Some may be inclined to regard this as a very "tall" story. But there is, in fact, nothing new about music as an incentive to milk-yielding. In the Scottish Highlands milkers will often be heard singing or crooning over the milking pail, and with the definite object indicated. Readers of Mr. Thomas Hardy's remarkable story, *Tess*, will remember how the dairymaids at Talbothays farm, Tess among them, used to sing popular airs during the milking, in order to induce the cows to yield all the milk they possessed, and we may be sure that Mr. Hardy wrote of what he had actually seen and heard in his native Dorsetshire.

Of course, we all know that many animals are susceptible to music. Travelers in the East tell us that drivers often encourage their weary camels by singing to them, and the lanky beasts swing along refreshed at the sound. Mice and spiders are easily attracted by music, and in the Arctic regions it is frequently used as a "charm" by the seal hunters. In Southey's *Commonplace Book* we read of a certain wealthy nobleman who, once a month, regaled his horses with a concert of orchestral music performed by his private band. That horses are agreeably affected in this way is noted by Shakespeare's Lorenzo in well-known lines.

The proprietor of a traveling menagerie once assured me that when his band is away the animals will often sulk and fret, and do not recover their spirits until they hear the music again. Most of us have had the opportunity of observing how dogs behave under music. Some remain quite impassive; others will howl at a violin and remain heedless of a piano. One dog will tolerate anything but music in a minor key; another will protest in dismal ululations in a Scotch reel is played. An eminent living pianist is said to have a dog which listens attentively to Opus 19 of Dussek until the forty-eighth bar is reached, when the discord at that point sends it yelping to a hiding place under chair or table.

THE BACH FESTIVAL AT BETHLEHEM, PA.

THE eighth Bach Festival was held at Lehigh University, Bethlehem, Pa., recently, with music lovers in attendance from fourteen states and several foreign countries. The Bethlehem Bach Choir, under Dr. J. Fred Wolle, Conductor, rendered the *St. Matthew Passion* and the *Mass in B Minor*. Nearly 350 singers took part, including 215 members of the Bach Choir, who have studied the music of Bach for many years, and a children's chorus of 100, who joined in the beautiful chorales, in which the audience also rose and took part. The solo parts were sung by Miss Grace Kerns, Mrs. Florence Mulford Hunt, Mrs. Margaret Adsit Barrell, Nicholas Douty, Horatio Connell, and Edmund A. Jahn. Forty members of the Philadelphia Orchestra assisted. Each session of the festival was announced by the trombone choir, which played chorales from the lofty tower of Packer Memorial Church, overlooking the University campus. The Bach movement in this country was started by Dr. Wolle in Bethlehem fifteen years ago, and has been marked by notable presentations in 1900, 1901, 1903, 1904, 1905 and 1912. While there is a great interest in Bach in Germany, no such elaborate festivals are held there as take place in the Bethlehems. The two massive works sung here at this festival were first rendered in their entirety in Bethlehem. The *Mass* has been sung by the Choir a half dozen times, so that despite its great technical difficulty, the singers here give it with an understanding and a degree of perfection that is remarkable.

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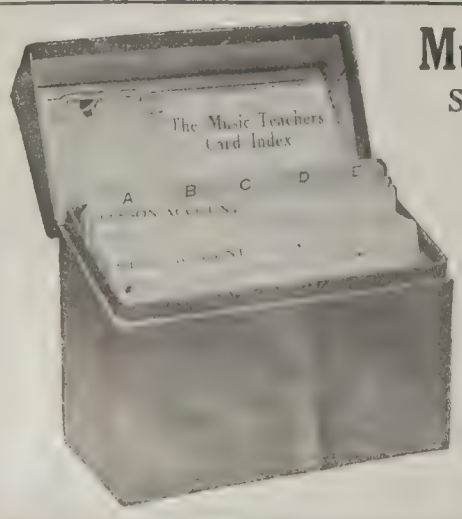
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Music Lovers' Digest

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Accompanists must Transpose

THE professional accompanist should be able to transpose. Of course to transpose at sight some of the modern French and German songs, used so much now would be an impossibility. It is hardly to be expected of the average accompanist, that he would qualify himself to transpose long songs, full of modulations. This would require an expert harmonist and much routine. But the accompanist is often asked to transpose songs for singers for whom he plays. In many cases the singer is indisposed, has a cold, or for some other reason thinks another key suits better, and the accompanist ought to be able to transpose an ordinary song. This is very essential in church choir work, when by transposing an anthem, the effect is sometimes saved, and when the voices harmonize better in one key than in another. A soprano in a certain choir came to church with a bad cold, and the anthem contained an incidental solo followed by a chorus beginning on the same note with which the solo ended. All went well with the solo until the closing phrase when she flatted so that she dropped a half tone too low. The organist being a good one, immediately noticed the pitch, and ended with her in the key into which she had gone, and immediately went on transposing the anthem, thereby saving a bad break.—CHARLES GILBERT SPROSS in an address before the *New York Music Teachers' Association.*

Lowell Mason on Orlando Di Lasso

THE fame of Orlando di Lasso rests very much on his connection with David (good company, truly!); and his psalms are studied as affording some of the finest examples of counterpoint, or four-part voice-writing that can be found. In this respect, these old masters have not been surpassed by any who have followed them; indeed, some of the best theorists have told me that no one can equal them. Haydn and his followers have made great advances in all that belongs to instrumental music, but the capabilities of the voice, it would seem, were thoroughly understood by the old composers. As Bach carried the fugue to perfection, so Palestrina, Orlando di Lasso and others worked out the full problem of vocal four-part writing. . . .

An anecdote shall close this communication. When in Berlin, we had the pleasure of an interview with Professor Dehn, one of the most learned musicians in Germany. Prof. Dehn has charge of the musical department of the Royal Library, and, as he was showing us the valuable and scarce old books, he came to Orlando di Lasso's Psalms. Wishing to express a decided opinion, and not being able to speak much English, he took the volumes into his hand, and touching me to call my attention, gave them a very intelligible and affectionate kiss! Professor Dehn has edited a new edition of some of Orlando di Lasso's best works.—LOWELL MASON in *"Musical Letters from Abroad,"* written in 1852.

The Democracy of Music

MUSIC is essentially communistic. The "unchartered freedom" of the common air divides its wealth without partiality among all who have power to receive and enjoy. It does not even require the light of day or of lamp, nor the faculty of sight, to convey its benison to ears attent. The "stilly night" carries its message to mind and heart with often an added freight of meaning. The visual arts have somewhat aristocratic limitations, though they, too, are vested with a democratic suffrage of the Athenian sort. But music has all times, places and peoples for its own. . . . This noble art teaches the indispensable social principle of liberty within law. The laws of musical sound are exact and imperative. The loftiest genius that seems at times to make new laws for the art, is, nevertheless, subject to their sway. Yet in either unconscious or conscientious obedience to them, the most original and inspired of artists find the fixed laws of sound are an invaluable aid to ordered freedom. They are wings, not chains.—JOHN HARRINGTON EDWARDS in *"God and Music"* (Baker & Taylor Co.).

How Grieg "Improvised" a Conductor's Baton

AN amusing—but to Grieg annoying—incident in a Paris concert hall is related in a letter dated December 14, 1889. It would perhaps not have occurred could Grieg have foreseen that it is possible to conduct an orchestra perfectly well without a bâton, as Wassily Safonoff has shown. "The effect of the concert was peculiar and grand in every way," he wrote to Beyer. "I was kindly received, but when the time came for conducting the orchestra no bâton was to be found—servants are idiots everywhere; so, after waiting a moment I left the conductor's platform. Finally the brute brought a stick about as long as myself, but fortunately as thin as a reed. I did what you too would have done—with furious mien, and in spite of vigorous protests on the part of the servant, I broke off a piece, threw the rest into a corner, and then returned to the platform and rapped attention for the *Autumn* overture. This episode you will not find mentioned in any criticisms, so you can have it as a piece of private information."—From *"Grieg and His Music," by* H. T. FINCK, published by the John Lane Co.

The Bards in Irish Musical History

YOU must remember that there was a time when it was as much as one's life was worth to recite or sing the ballads of Ireland, and Elizabeth issued an edict that all harpers were to be hanged wherever taken and their instruments destroyed. Because of this foolish and bigoted order the old harps themselves became very rare, and I believe the last specimen to be seen, carried by a wandering singer in 1810 or so, was afterwards lost.

"Of course, it was not for nothing that the bards were hated. They were scholars as well as singers, and their wit and satire were feared in times of political troubles. A story is told of one poor unoffending bard who was pursued to his home and cheerfully cast over a cliff by the soldiery. As if that was not enough, 'Sing one of your verses for us now!' said they to him, to get even for his satires at their expense.

"But the bards were not always a blessing to Ireland. Previous to the seventh century they went about in bands levying tribute, a lawless lot. They carried a sizable metal kettle for the tribute to be put into, enough to scare any worthy man with expenses of his own. And if the man did not give, the bards would go about through the country singing satirical songs to put him to shame before his neighbors.

"At last the people made a complaint and the High King of Ireland called together a conference. He would have put them under the ban entirely, if Saint Colum Cille had not interfered. It was settled that the chiefs should each retain a court poet. Thus their vagabondage ended, and they were put in the position of professors in the regularly subsidized bardic colleges. These colleges grew at last to be as powerful as religious institutions, and the bards had as high privileges as the ecclesiastical fathers. Carolan, who was called the last of the bards, was a composer and played and sang his own compositions and poems on festive occasions.—MRS. A. A. T. CRAIG in *Musical America* (New York).

The American Woman in Opera

TWENTY-FIVE years from now you will know more about music in America, and will appreciate it more. And your women will come forward faster than your men. Why? Because a woman works harder at what she does than a man. A man will do only enough to pass muster, only enough to gain the pat on the back, to be told he is all right; but the woman will work harder than that, and won't be content to stop where the man does. Her capacity for work is greater than the man's—and in this she is helped too by her temperament. She is not so easily satisfied with conditions as the man, nor so easy-going. She, more than he, appreciates that if hard work, very hard work, is one of the many prices one pays for success—why, she is more willing to pay that price than he is.

"And so the American woman will arrive quicker on your operatic stage than the man. You will have great American sopranos and contraltos long before you will have great tenors and barytones.

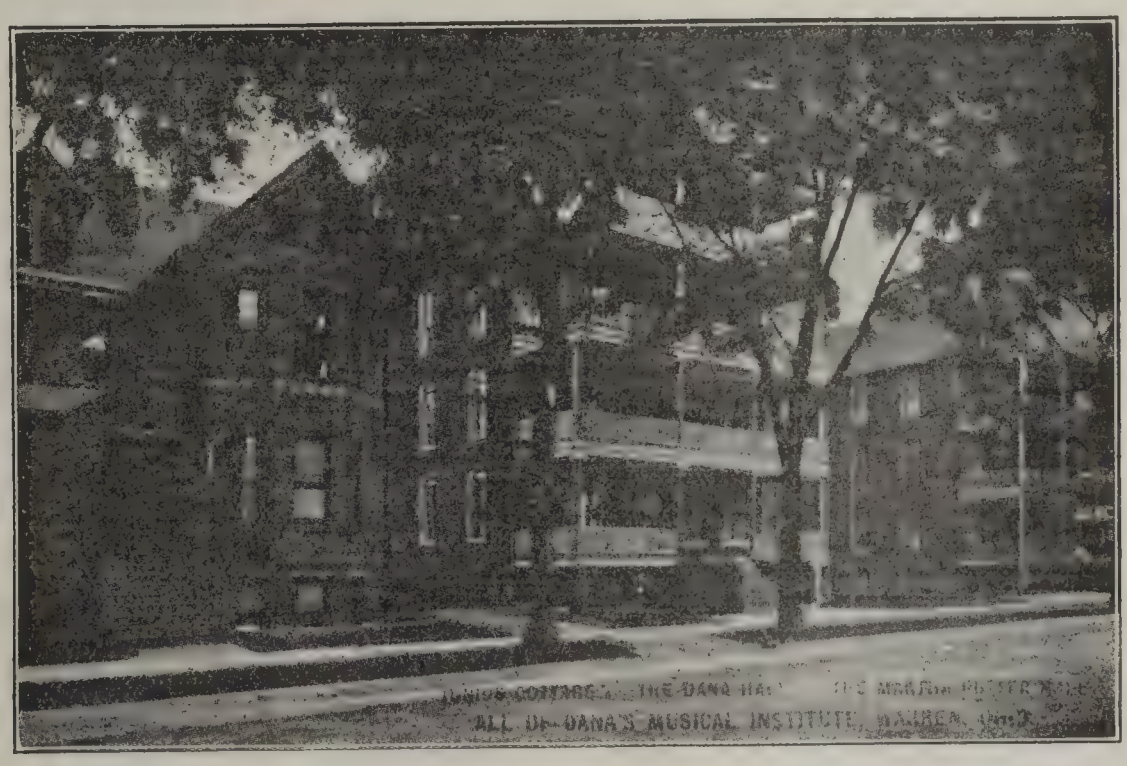
Fortunate, indeed, it is for America that opera is fashionable here; for fashion pays so the world may be scoured for the best in music to come to your shores. Without the help that fashion gives with its wealth there would be little hope for the eventual musical growth of this country; for you must learn—you are young yet as a country—and that which the Old World sends must teach you.—ENRICO CARUSO in the *American Sunday Magazine* (New York).

How a French Master Learned to Concentrate

THE following interesting anecdote has been related of Etienne Nicolas Méhul, the French composer of the eighteenth century, which illustrates how he owed most of his success to concentration. When Méhul was engaged to compose his first opera, he was only twenty years of age, but not too young to know the value, and feel the desire, of professional fame. Intimately acquainted with M. Senior, Lieutenant of the Police, who took great interest in his welfare, he, one day, in reply to his friendly professions, said: "Well, sir, since you do me the honor to entertain so sincere a friendship for me, shall I ask of you a favor?" "Certainly. What?" "My years are yet few; but boy as I am, I am anxious for the reputation of a good composer, and could now obtain it, had I fair play." "Fair play? How do you mean?" "Why, sir, they have given me an opera to set, which must be finished by a certain day—but how? I am so continually beset by idle visitors, that I cannot get an hour to myself. Have then the goodness to shut me up in the Bastille till it is done." "No; I cannot have the goodness to do that." "Then I must be my own gaoler," replied Méhul; and, hurrying home, never stirred out, nor saw a single acquaintance, till the opera was completed.—E. H. S. in the *Musical Observer* (London).

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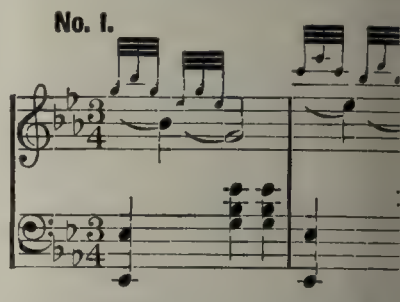
By LOUIS C. ELSON

Professor of Theory at the New England Conservatory

A CORRECTION.—In the answer to [illegible] in last month's issue, occurs the [illegible] "It is a whole measure rest in every [illegible] except 3/4 and 4/2, in which rhythm [illegible] of the length of a whole note." [illegible] has asked us to call attention to an error. The rhythms designated should have been 3/2 and 4/2, not 3/4 and 4/2. OF THE ETUDE.

Q. I have a piece in which the [illegible] figure appears in all the first section. Will you kindly tell me whether the [illegible] should be played with the first of the thirty-second notes (embellishment) or does it come with the principal note?

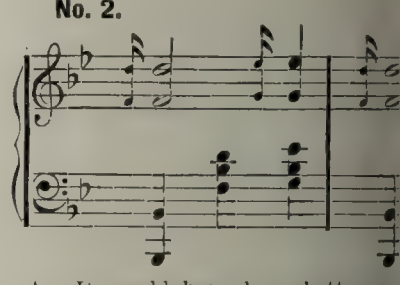
No. 1.



A. Something would depend upon the text, but I should say play the first three small thirty-seconds with the bass each time.

Q. When one-sixteenth grace notes precede a half note or a quarter note (the grace having no mark through the stem), should the bass be played with the grace or with the principal note?—E. W.

No. 2.



A. It would have been better not to have written the above sixteenth notes as short grace-notes, eighth-notes with the additional stroke through their stems, but they must be played as grace-notes all the same. Strike them with the bass-note and immediately repeat the chord, accenting the latter. This mode of playing is called "en batterie" and has been very much used by Liszt.

Q. I understand that many pianists in sight-reading commit or grasp several measures at a time so that in turning the page it may be turned four or five measures before the playing the final measure on the page. Is this so?—SCOTCH READER.

A. It is well to commit to memory such passages at the turn of the leaf, but it is scarcely necessary to a good reader, who is able to grasp two or three measures at a glance. In sight-reading (a prima vista) it would, of course, be impossible to memorize such passages.

Q. What do singers mean when they speak of "Attack?"—E. J.

A. They mean the clear beginning of the first note of each phrase. Often the vocalist does not strike this purely, but slides up (or down) to the true pitch. Some singers also use the term to signify the "coup de la glotte" stroke," in which the tone is all prepared by the breath-column pressing for relief against the glottis closed. It is suddenly opened and the tone begins with some emphasis. The "coup de la glotte" is somewhat overdone by poor vocalists, and it often results in a harsh and hard tone. Caruso says of "Attack":

"In general this may be described as the relative position of the throat and mouth and the quality of voice as the tone is begun. He believes in the full opening of the throat and at the same time opening the mouth, dropping the chin well, with the full opening of the throat. In taking high notes he thinks it well to open the mouth a little wider than usual. He believes in having the throat well open in uttering the syllable, thus avoiding the [illegible] tis stroke.

you kindly tell me the difference tremolo and vibrato?—A. P. R.

definition is not altogether easy, ocal tremolo is an exaggerated be used only in moments of great agitation. The vibrato, on the s that gentler undulation of tone nore constantly present in all exnging. Yet the vibrato is not in r in America, England or Germany. and Italy it is much prized, and ent vocalists employ it constantly untries. I have heard some singles, Rome, Milan and Paris, whose ods seemed to have the ague, yet applauded them vehemently.

t is the scientific distinction be- d and noise?—G. M. T.

question seems wrongly worded. that can be heard is Sound. ly Noise is a species of Sound. change the query into, "What is ice between Tone and Noise?" the readily be given. Tone is regu- on, becoming audible at 16 vibra- cond, and having a higher pitch rations grow quicker. Noise is ibration, changing the speed of its very quickly and continuously. ons imagine that if the vibrations udden, explosive, or short a noise . This is however not the case, k upon a bar of wood, in a Xyloexample, gives a tone, and a little centuries ago the Duke of Alva of eight cannon which shot a ale.

t were the Mysteries and Morali- le-plays, etc. Is there any music with them?—C. B. G.

the Middle Ages the Church pro- y layman from reading the Bible, ould wrest the Scriptures to his uction, through misunderstanding e Scriptures were explained to the the priests. Many of their flock read and could not understand a lysis. Therefore it was deemed admetimes to teach them the Scripons by dramatic representations. ns in morality and piety were the same means. Mysteries and would attempt the last-named le Miracle-plays would generally me event spoken of in the Bible. vas connected with all of these, chanting and chorus work. It to learn how intense the feelings liences of these simple plays often d also the crude means taken to he moral. Thus in a Miracle-play and Eve," the primal pair were silks and satins *before* the fall, d in rags after it. This may not strictly according to the Biblical ut it served well to convey to the udience the punishment of sin. e old plays the pay of the imps was often somewhat higher than ther actors or singers, since they risk of receiving a few missiles hands of the excited audience. record of one of the Miracle-plays o the Passion, that when Judas and hanged himself, the public allow him to be cut down, mobe who attempted to do so, and he death of the innocent actor. s have recently been made to place s upon the modern stage, and n," because of its quaint flavor, has ided success. William FitzStephen English writer) speaks of a monk bury who wrote many of these died in 1191. Out of these primiesentations sprang the Oratorio, s at first acted, exactly as the steries, Moralities and Miracle- been.

it generally considered advisable to ldren simplified arrangements of iano classics? Would not such a id to deceive the child as to the re of the composition?—SISTER M. ersonally do not believe in such versions. But there are many exit can be made from the masters ld not need simplification. The the slow movement of Beethoven's p. 14, No. 2, or the theme of 's *Andante Favori*, for example. h instances might be cited. While youngest pupil will find good classc in the sonatinas of Kuhlau, or and fine romantic works in Schu*lbum for the Young* and in many iano works of Reinecke, Kullak, c.

it possible to express the relationhe different keys so that one may the inter-relation of all. For is related to F and G because only one additional accidental in It is also related to C minor inor. Is there any means of findow it is related to the other keys hat order?—PUZZLED.

one starts from C, the circle runs E, B, F-sharp or G-flat, D-flat, At, B-flat and F. You can readily a diagram for yourself by writkeys in a circle in the order named. major keys outside the rim of the l the relative minor keys inside.

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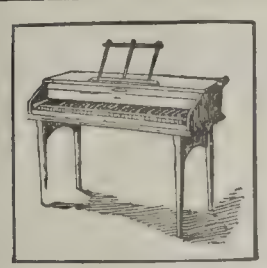
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What We Hear in Music, Shaw Faulkner; published by t tional Department of The Vic ing Machine Company, Camde Price, $1.00.

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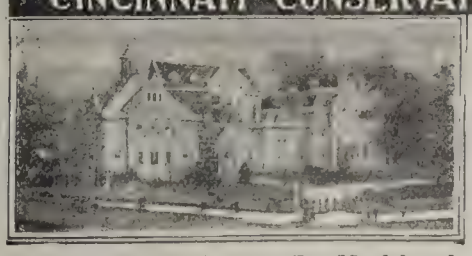
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ROOTING OUT MISTAKES.

BY CHARLES H. DEMOREST.

TEACHERS employ many and various ways of marking the pupil's music to indicate to that pupil that he or she must make a correction in time, fingering, wrongly read notes, etc. Young pupils up to the entrance of the third grade or even higher are very often negligent in observing the penciled criticisms and at the lesson following that at which the mistakes were pointed out, repeat the same faults. The wise and patient teacher will be able to discriminate between lack of a thorough understanding of the correction and an absolute lack of attempt at rectification, through carelessness of the pupil. For these careless ones I have tried the following method, and many a teacher will find satisfaction in the quick results achieved through its application.

If there is time (and there should be), first allow the pupil to play over the advanced section of the piece or study without interruption. This enables the teacher to take mental note of the mistakes made; some of these may be made by an exceedingly careless pupil for the first time, and others show wrong practice. The pupil is required to correct all mistakes of which he or she is cognizant, at the first going over. Thus the teacher is able to detect the faults which have occurred during the practice hours.

SOLICIT SELF CRITICISM

Then ask the pupil to again play over the same passage or section, this time interrupting him with the criticisms. Here let me say that I never emphasize a mistake. When a correction is understood many a pupil will ask, "What did *I* play?" To such I answer that that should not be thought of. Sufficient it is that the mistake was made and the *right* note, time, fingering, etc., is what we are seeking.

For a wrongly fingered passage I write, "fingering," if a mistake in notes occurs I write the correction conspicuously as near the note as is possible. For example, the pupil plays "D," for "D sharp;" I write "D sharp" opposite the note or as near the proper place that the sharp should come as is possible, in some cases drawing a line from the correction to the note, if a mistake in time occurs, I first make sure that the pupil understands the correction and then, in as brief a way as possible, pencil a characteristic reminder. The limits of this article will not permit of a detailed explanation of this point.

When the section has been thoroughly gone over in this manner, perhaps it will contain a great number of penciled criticisms, according to the carelessness of the pupil. Now that the pupil may heed all these criticisms, and strive for an accurate rendition at the next lesson, I tell him that we shall erase all the penciled places which have been thoroughly corrected and of course we expect that it will be an entirely clean page. This impels concentration and a carefulness on the part of the pupil during practice hours, which not only saves time in the furtherance of his studies, but helps to form the first habits of self-reliance and independence, without which, no student may ever expect to become a successful musician.

STOP RUSHING.

BY L. A. BUGBEE-DAVIS.

"MAKE haste slowly," is a
quotation for the average pup
into mind and digest.

The mistaken notion that
ners have, is to play fast, is far
alent, and exists among pupils
between six and sixty years of

Piano students seem to have
idea that unless their fingers
no matter how clumsily, or sli
are not making any progress,
us to whisper softly, any i
Mendelssohn once said, "Think
your own progress than the o
others." It is also recorded an
that, "Any fool can play fast, b
a good musician to play slowl
more, to quote Chopin, "Every
slurred over will be a ghost
you later on."

All great minds run in the s
nel, and only a little sound re
needed to see the value of th
tions.

A teacher stands outside, so
and experience proves that the
actioned pupils are the ones
the most rapid progress. The
fly-away kind may deceive a
perhaps themselves, for a whi
the end it is like the rocket,
with a noise and brilliancy,
down as a stick.

This American idea of r
carried into music study with
trous effect as in many other w

The teacher must try to co
pupil at the start, that the
music is a long, hard road, a
traveled only with the greate
of patience and perseveranc
Goethe has expressed it, "with
without rest."

Children are more easily man
older pupils, for, as we all
child mind is more teachable an
desire to make a startling impre
but little preparation.

An efficient teacher can be
a guidepost placed at the ju
many country roads. The po
directs the traveler which road
to reach his destination. Th
must use his own exertion in
speed and duration. If he choo
constantly by the wayside, or
by-paths that seem more attra
lead to a tangled wilderness, th
his freedom of choice; the roa
care, neither does the guidepos
post never leaves its position
fully carry the traveler along
road, so with the teacher,
never be disturbed over one
pupil. Let him go, another alw
to fill his place, who is more c
to the instructions.

To quote once more, Mea
written, "merely to have learne
learn is a great advance." W
is safe to say a lesson most ne
pupil, and perhaps teacher, is m

EXPRESSION is the evidence o
a vivid representation of a cert
ing or feeling, and implies in
style or manner which gives lif
gestive force to ideas and
Music, as a language of emot
be an emotion which has b
lectually conceived and prepar
mind for utterance or repro
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MEETING OF THE ROSES.

The Queen Recites.

›ses of every hue;
sweet with heaven's dew;
ed thee here for our delight,
ly beauty a sweet respite
aseless hunt of young and old,
fleeting rain-bow, and pot o'

The Roses Play.

ebud.....PORTER STEELE
Roses (waltz).....ROLFE
nt of Roses.....R. R. FORMAN
.....C. W. KERN
Roses.....P. RENARD
ırden.....H. REINHOLD
Beauty Waltz.W. N. STECKLEY

MEETING OF THE PANSIES.

e Queen Pansy Recites.

golden sunshine
mmering thro' the trees,
on earth's cold bosom,
e of the breeze:
›ling dusk enwreathed it,
flitting by,
›ving glance upon it,
reflex of her eye.
row wand'ring sadly,
·toled mong'st soughing leaves,
heart grow light with gladness
ı pain a sweet surcease—
ooped to pick yon flow'ret
instead, a sweet heartsease."

The Pansies Play.

the Pansies.....LINDSEY
mp-Up.....BUGBEE

TING OF THE CHRYSANTHE-MUMS.

cen Chrysanthemum Recites.

›f frolicsome snow-flakes
on an autumn day,
ınd nodded together,
rous disarray;
rdent beam
: dazzling sun,
ıd caressed them, one by one;
ıshed, some paled,
reckless glee,
about triumphantly;
›wn, they drifted
er earth.
comed all in silent mirth—
›wed ere another day's begun,
world shall hail a chrysanthe-
—"

e Chrysanthemums Play.

rysanthemums.....ERB

EETING OF THE VIOLETS.

The Violets Play.

.....G. F. HAMER
›lets.....C. REINECKE

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The Brownies Play.

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HOW I GOT MY PUPILS TO COUNT ALOUD.

BY ELIZABETH C. COBB

OF all the things that I tried to get pupils to do, counting aloud was the one where I felt I had failed the worst.

I had said, "Now please count aloud;" "It is best to count aloud;" "Try to remember to count aloud," all the way up to—"You have just *got* to count aloud if you ever expect to learn to play well."

All had excuses; they could not count and play at the same time; their former teacher counted for them, or used a metronome altogether. Finally I became like the man in the story. You remember he stood on London bridge and said, "This is the way to London bridge." I just said count at regular intervals, and had to keep it up at every lesson. I read articles on the importance of counting, but what I wanted was to make the pupils see the importance. At last I hit on this idea and it succeeded. At the regular monthly meeting of the history club I told all the pupils that I was going to keep an account of how many times I had to tell each one to count and read it out at the next meeting. The ones who got the fewest marks would receive a reward card. The pupils entered into the plan with zest, and quite a number had received no marks at the end of the month. I also tried this plan for fingering with great success, that being a weak point with nearly all pupils.

The plan could be carried out well for many other careless habits. It would be a good idea to make out a list of things such as scales, memory, theory, expression, etc., and devote a month during the term to each subject. It helps the teacher too to stress certain points, so as not to neglect one thing in emphasizing another, and thus grow one sided.

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Half a Billion a Year for Music in America

Some Surprising Statistics Given at Annual Dinner of the Philadelphia Music Teachers' Association

By JOHN C. FREUND

At the Annual Banquet of the Philadelphia Music Teachers' Association held on June Second, many distinguished guests addressed the Association at the end of the repast, among them Mr. John Luther Long, author of *Madama Butterfly,* and Mr. John C. Freund, publisher of *Musical America.* During his address Mr. Freund asked the members of the Association to give an estimate upon the amount of money spent for music each year in the United States. Several estimates were made, starting with ten million dollars. Mr. James Francis Cooke, President of the Philadelphia Music Teachers' Association, and editor of THE ETUDE, estimated $100,000,000.00. Mr. Theodore Presser protested that this was too high, but withdrew his protest when he learned that Mr. Freund intended to include all branches of musical endeavor and manufacture. Then Mr. Freund presented carefully revised figures indicating that our total annual expenditure for music in America was $583,000,000.00. This amount, he stated, approached the value of the cotton and hay crops, and was far in advance of our total national outlay for our navy and our army, with the postal receipts included. He also called attention to the fact that Europe could little afford to sneer at "commercialized America," since their expenditures for musical development compared with their expenditures for more material things were in most cases far less than those of the United States.

Mr. Freund's address was received with great applause. Incidentally he paid a glowing tribute to Mr. Theodore Presser (the founder of THE ETUDE, who was also one of the founders of the Philadelphia Music Teachers' Association, as well as the National Music Teachers' Association), declaring that Theodore Presser had done more to promote musical culture in America through carrying music to the homes of the people than any other man. This personal testimonial is published in THE ETUDE, at Mr. Freund's express request.

An editorial in the Philadelphia *Public Ledger* commenting upon the above facts is as follows:

According to statistics presented before the Philadelphia Music Teachers' Association at their annual banquet the music bill of Americans amounts to more than $583,500,000 a year. This sum is expended upon the production of that costly luxury, opera—of the grand, light or comic varieties—upon the maintenance of orchestras, the purchase of pianos, the payment of tuition fees in conservatories or for private instruction, and—neither last nor least—the increasingly significant item of the talking-machine records that delectably reproduce the singing of Caruso, Tetrazzini or Melba for the benefit of thousands who have never seen or heard *La Boheme* or *Lucia.*

There is perhaps no profession in which the rate of emolument is so variable as that of the teaching of music. A famous retired tenor is now getting $60 an hour in Paris. There are teachers in this country who are doing good and faithful work for an infinitesimal fraction of that sum. Geraldine Farrar got $10 for singing at a concert in Mechanics' Hall, Boston, in 1894. To-day, 120 times that amount for a single appearance would be nothing out of the ordinary.

America is the happy hunting ground of the foreign artist, of course. There were 140 applicants in England for a post as church organist that paid $250 a year. In the smaller churches the usual stipend is $100 to $200. Orchestral players in London get $15 to $30 weekly. In German opera houses male chorus singers receive $18.75 to $45 a month, and women, beginning at the same minimum, reach the maximum at $37.50. A musical census in Berlin showed that 26 per cent. of the musicians unattached to orchestras or opera houses were not getting $12.50 a month, and 45 per cent. did not reach $15 a month.

The best salaried player in the opera orchestra of Vienna gets $720 per annum, and the highest amount received by any member of the Royal Orchestra in Berlin is $1,250. Chorus singers in Paris average $300 a year. The maximum salary paid the prima donna or the heroic tenor is $1,500 or $1,600 a month, when in this country there are several singers who expect that much for one evening's work, and Caruso receives $2,500.

While Paderewski earned only $95,000 on his first tour of the United States, his second netted him $160,000 and his third $248,000. From $50,000 to $80,000 a year is received by the most popular singers as royalties upon their talking-machine records. Patti when she appeared in this country demanded and obtained $5,000 for each performance—always paid her in advance. That already venerable operetta, *The Merry Widow,* was a gold mine for its producers. Counting the sale of the scores, the gross receipts in less than two years in America were $3,094,000.

The great prizes of the musical profession have been awarded chiefly to foreigners. This has been the case to such an extent that American singers have gone abroad and changed their names and come back with a picturesque distorted spelling suggestive of La Scala or the Hofoper. We are beginning to learn that Americans, too, can sing and play, and deserve compensation equal to that of certain foreign artists. We are also learning that there are excellent teachers on this side of the Atlantic. In musical composition we arrived late, but we are making up for lost time. In short, we are developing our own school of music and musicians, and by its own manifest desserts and not merely from motives of national pride and patriotism it deserves to be supported.

The spirit of this editorial, however, seems to suggest that our startling national expenditure for music goes into the hands of foreign artists. This is by no means the case. Nor do Mr. Freund's statistics indicate that the patronage of music of the cheaper or less worthy kind, ragtime, low vaudeville, etc., figures to any great extent in his estimate. As the publisher and editor of *Musical America* and *The Music Trades,* papers devoted to gathering reliable news pertaining to the musical profession and to musical industries, he is in a position to secure dependable information upon this subject. Commenting upon the editorial in the *Public Ledger,* Mr. Freund says:

"The editorial in the *Public Ledg*
totally misapprehends the value of th
figures given, as well as their intent.
the figures show anything (and, by th
bye, many of the items have just bee
practically confirmed by the Director
the Census in Washington) they mea
that we are, in the first place, no longe
open to the slur that we are merely
nation of dollar-hunters, but what is t
my mind of far greater importanc
that of the vast sum which we spen
for music in all its forms, exclusive,
I said, of the musical comedies, mo
than one-half is spent for tuition an
pianos, which, in a sense, means mus
in the homes. Now, while the figure
that we spend for such purposes ar
great in themselves, they are compara
tively nothing compared to what w
spend at home—on our own teacher
on our own choirs, organists, orche
tras, singers, players and instrume
talists. That is really the value of th
figures that I have taken such grea
pains, and, I may say, to which I hav
given the experience of a lifetime, t
produce."

At this dinner, the wall placards use
in combating the missed lesson ev
were displayed to the members for th
first time.

BUSINESS CONDITIONS IN MUSIC.

BY ARTHUR W. SEDGWICK.

Do you think that you would succee
in any other kind of work? Do yo
feel that you could take up some sma
business and make it pay a worthy profi
If you do not you should not wond
if your musical work does not bring yo
a good income. There are certain bus
ness conditions which pertain to all bus
nesses and which are more or less th
basis for business success. Perhaps th
best way in which to find out how the
conditions apply to your own case is
sit down and ponder over the followi
questions:

Is my business systematically co
ducted? Do I have any waste time th
can be filled profitably during the week
Do my pupils come regularly an
promptly because they know that I a
prompt and regular and demand a simil
appreciation of my own promptness?

Am I able to tell now just how muc
I have taken in each month? How muc
I have put out? How the present mont
compares with the same month last ye
or the year before last? What is my re
profit for this month after all bills hav
been paid. In other words, what is m
salary? Can I tell a parent just ho
his account stands without doing a l
of needless calculating? Do I realize th
in a bank or in a business house the book
keepers remain at their posts until
balance is effected even if they have
stay all night?

Am I charging a right amount for m
lessons? Am I wearing myself out wi
a hoard of pupils at cheap rates wh
by better work, more study and mo
leisure I might make the same incon
and make myself happier by raising m
rates to what I should receive?

Am I advertising rightly? Do all th
people who should know about me receiv
dignified reminders of my existence ever
now and then? Do I write letter
promptly? Do my bills go out promptly
Do I see to it that my money comes i
within ten days after the bill has bee
sent as would a business man?

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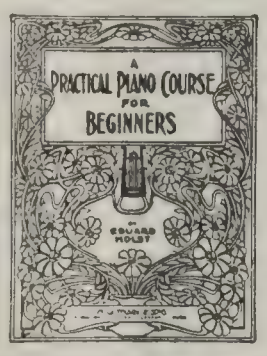
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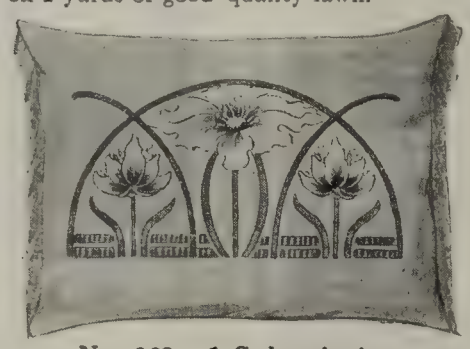
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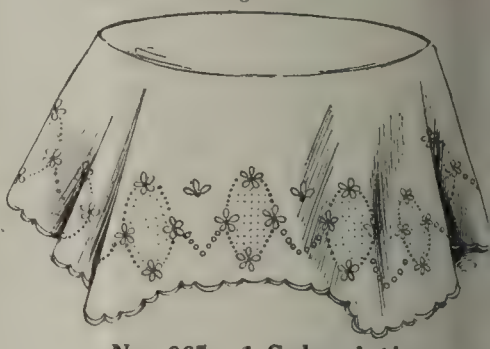
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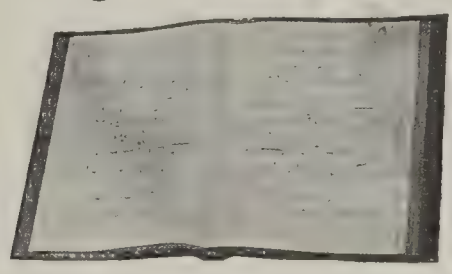
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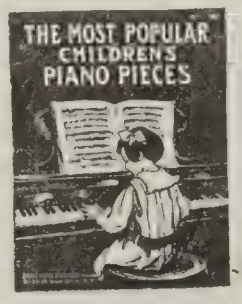
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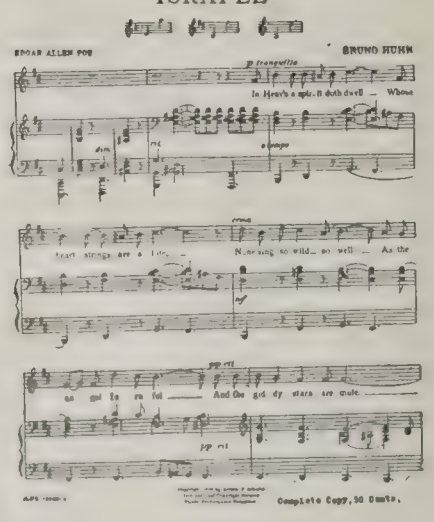
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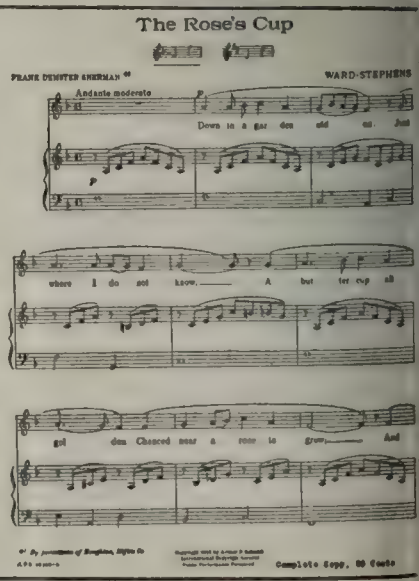
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TAKE A PRIDE IN YOUR PROFESSION.

FEW people have any idea of the significant part the profession of music plays in our everyday life in America. Musicians have been given to thinking of their work as something of immense educational and artistic worth but quite unworthy of rank with the great industrial enterprises of the country. Mr. John C. Freund, editor of *Musical America* and *Music Trades,* at the dinner of the Philadelphia Music Teachers' Association and at the convention of the New York State Music Teachers' Association at Saratoga brought out some facts that should make all music lovers swell with pride. His corrected figures show that we spend over six hundred million dollars for music in America every year, and this does not include the expenditures for comic operas. In detail these figures are:

OPERA—Italian, French, English, etc	$8,000,000
CONCERTS—Symphonic, Recitals by Artists, Ordinary Concerts, Women's Clubs	30,000,000
CHURCH MUSIC—Organists	25,000,000
Choirs and Music	30,000,000
ORCHESTRAS—Theatre, Vaudeville, Moving Pictures	30,000,000
BANDS—Military, Brass	35,000,000
TEACHERS—Conservatories, Schools, Private	175,000,000
Students Abroad	7,500,000
MUSIC TRADES—Pianos	135,000,000
Music Rolls	5,000,000
Organs (Church and Reed)	10,000,000
Musical Merchandise (Violins and Band Instruments, Domestic and Imported)	9,500,000
Music—Sheet and Books	10,500,000
Talking Machines and Music Records	60,000,000
Artists for Records and Copyright Royalties	2,000,000
PAPERS—Musical Magazines, Musical Weeklies and Trade Papers—Musical Critics and Writers on Dailies and Weeklies	3,500,000

Musical Germany spends ten times as much for its army and navy as for its music, while the country that the Germans call "Dollarland" spends more for music than it does for its army, its navy and its postal service as well. It spends four times as much for music as for all agricultural instruments. Music yields three times as much as the poultry industry. It yields nearly as much as the hay crop and the cotton crop. Incidentally we produce and consume 400 000 pianos a year (more than most of the European *countries combined*). Most of our expenditure goes for music education in the home. An investigation of Mr. Freund's figures will show at once how very absurd is the old-time slur that comes from over the seas, "Americans are a commercial people, not an art-loving people." As a matter of fact no one of the European countries can reveal a deeper or more sincere art interest than that of present-day America.

THE PIANO IN THE CHURCH.

THROUGH convictions inherited from our forefathers we have come to attach an incense laden atmosphere of ecclesiastical sanctity to the organ as a church instrument. At the same time many would expel all other instruments from the church as profane. We forget that the big bass viol used to groan forth in the choir loft in many a New England town! We forget that in Western Europe one may find numerous churches in which full orchestras are frequently employed, while in the Russian Church instrumental music is debarred. We forget that at this very moment the sacred organ is being adapted for use in concert halls, theatres, hotels and department stores. We know full well that a fine organ is one of the best investments a wideawake church can make. Without disparaging the organ in the least, we may nevertheless suggest that there is room in the church for all of the dignified musical instruments.

What is religious in music and what is not religious is peculiarly indefinable. The austere cathedral organist who is so horrified when he hears a gospel hymn, is no different in kind from the evangelist who rails against what he terms the stiffness of the old style ecclesiastical music. These good people simply have a different point of view brought about by their training and associations. Again, we have not the least doubt that the man who is led to reform through the pounding of a Salvation Army bass drum at the door of a saloon may associate a feeling of reverence for even this booming source of his re-making.

Music like words, rituals, flowers and stained glass must always be auxiliary to the true spirit of worship. A man may be true to himself, to his belief and to his maker in the heart of a wilderness. If a wonderful organ, a gorgeous chancel, clerical robes and a majestic stone pile assist him in his worship by all means let him have them. They certainly satisfy the human craving for the beautiful and to many suggest the life beyond. Deprive the world of these symbols of a higher existence and the services will lose their hold upon many who need the church the most.

But why must the church instrument always be an organ, even in cases where there are insufficient funds to purchase a good one? Why put up with an asthmatic old box of reeds when for comparatively little money a fine piano may be obtained? True, there is a whole literature of music especially adapted for the pipe organ which would be difficult to transcribe to the piano, but neither can this music be successfully played upon the reed organ, notwithstanding the fact that some excellent reed organs are now being manufactured.

Throw out the old droning "kist of whistles" and keep it out until you can afford a fine pipe organ, even if only a small pipe organ. In the meantime, introduce a new sympathetic piano, preferably a grand piano. The improvement of the music in the church should make the collection of funds for a desirable pipe organ comparatively simple.

DELIVERING THE GOODS.

SOME one of the English critics has told us that slang is the tonic of language—the contemporary source of its vitality—the element which preserves it from becoming a dead language—the sincere voice of the masses. While we shall not stop to eulogize the sometimes coarse and objectionable catch phrase of the masses, we want to rest awhile to note the pointed application of one slang expression to music teaching. This phrase is "delivering the goods."

We know one man who has studied music for nearly ten years, who has made two trips abroad and who has advertised quite extensively. He has a mild, pleasing personality, a willingness to do justice to his pupils, yet, he is a complete failure. He has never really "delivered the goods." During his lessons he will spend a large part of the time mentioning his celebrated teachers and distinguished friends. The pupil is duly impressed and delightfully entertained with "When I was in Milan with Puccini" or "When Bonci and I walked down the Strand,"— but strange to say, the pupils never seem to do anything. We are firmly convinced that the teacher is really at loss to understand in his own mind why it is that the pupils of some much less distinguished and less traveled teacher excel his own. The teacher's first duty is to see that the pupil really does progress, that every lesson means a step ahead. Music teaching requires as much special application as the most exacting business transaction. It requires the whole attention of the teacher to the real business of teaching—nothing else. There are thousands of teachers, who are far more successful than others who depend upon a glorious yet nebulous past.

Musical Thought and Activity Over the Seas

By ARTHUR ELSON

TIME OLD SCALES IN MODERN MUSIC.

Professor Margherita Berio having given a lecture on ancient as well as modern Greek music, it seems worth while to present here a little idea of "the just designs of Greece" that the poet Collins wished to have some one revive at the expense of "Cecilia's mingled world of sound." In the field of actual relics, we have very little indeed of the old Greek music. Six or seven bits, including some of very recent discovery, are all that are left of the ancient repertoire. These few specimens, too, mean little to modern ears; they are in unison, and it is usually claimed that Greek tunes were given wholly in this style. If this were wholly true, the Greek music would be still quite impressive, because of the various scales mentioned in a recent description of the Gregorian tones. Effects of a few of these scales may be found in the Scotch folk-music. To begin with the "soft Lydian measures" that Collins sighed for in his *Passions* happen to be based on our own diatonic scale—at least on the small octave lyre. The Hypophrygian scale, with intervals like the white-key scale of A on our pianos, is represented by "John Anderson, My Jo," with its minor-major transitions and flat seventh. The Dorian scale, by far the most striking to the Greeks, was like a white-key scale on E, and the style is well shown by the older tune of *Auld Robin Gray*. The Hymn to Calliope, a Greek relic that has been harmonized by MacFarren, is Dorian in effect, with its final note coming on what would be the third degree of our major scale.

The number and kind of instruments used in ancient Greece make it seem impossible that a race of such mental brilliance as that of Pericles could have used only unison music. Poetry and music were closely linked, and the bard or singer often accompanied himself in his selections. Some sort of drone-bass, or recitative accompaniment, was probably used. If even the small octave lyre permitted this, the larger instruments of the sort must have been capable of numerous effects.

The Greeks had many flutes, reed instruments being classed with them. Flute playing was part of a boy's education, and prizes for excellence in it were offered at the Pythian games. It was at one of these games that a contestant, playing a straight flute, suddenly found the mouthpiece stopped by some obstruction; whereupon he began using one of the side holes, as in modern flute-playing. His presence of mind was rewarded by the prize.

Trumpets were used in public. One famous trumpeter, Herodotus of Megara, won the trumpet competition seventeen times at the Olympic games. When he blew hard, he could stun people; and when he used two trumpets, which was another of his accomplishments, people had to sit far off in self-defense. At the siege of Argos his little duet on two trumpets inspired the retreating warriors to turn defeat into victory. The Greeks also had percussion instruments.

With such orchestral possibilities, it would be surprising to find only unison music. As a matter of fact, large festivals became known, at which hundreds of players were found. One such festival taking place in the year 250 B. C., would have delighted even a Richard Strauss. Its program consisted of a tone-picture of the combat between Apollo and the monster Python. The noise of the battle was fully detailed, and even the clicking and gnashing of the monster's teeth was depicted by a sort of "coll' legno" device. The piece was in five parts, or movements, and there were scores of performers for each different kind of instrument. The dragon of Wagner's *Siegfried* thus appears to be no novelty in music.

CYRIL SCOTT'S PROGRESSIVE ATTITUDE.

Cyril Scott seems especially prominent this month. D'Albert is going to devote an evening to his pieces, and his larger compositions are invading Germany. A while ago he gave a concert of his own works in London, and scored a great success. His *Poems* were well received, and his *Impressions from the Jungle Book* very effective. *The Elephant's Dance,* from the latter set, took the audience by storm.

He is mostly discussed, however, because of the modern settings that he has given to certain old songs. A few of these seemed attractive enough at his concert, but the subject proved such a fertile one for discussion that the *Monthly Musical Record* prints an article by him on the harmonization of old melodies. in defense of his procedure (he produced a set called *Old Songs in New Guise*) he cites the dramatic work of Hofmannsthal, who rewrites the stories of the old Greek dramas to suit himself. Scott mentions also the work of Percy Grainger, who has revived much of the old English music.

Composers of old airs, the article states, were often wandering bards who thrummed a primitive accompaniment to their tunes, and varied this accompaniment according to the mood of the moment. Later on a new generation would give its own style of accompaniment to the melody; while perhaps some famous composer would afterwards adopt it and give it still another setting. For these settings there have been two main principles, according to Scott. One has been the method of giving the tune an unobtrusive accompaniment, and one that is "unfortunately at the same time as uninventive and dull as possible." The other is the method of "*composers,*" and consists of the employment of as much of their "creative capabilities" as possible. Scott says that the followers of the first method do not adopt the style belonging to a folk-song's original period, but manufacture a setting that is flavored chiefly with "watered Mendelssohn." This he calls an anachronism.

Cyril Scott is nothing if not original in his works, which are full of the charm of effective originality. But he is modern, in the sense of avoiding anything that is too simply conventional. The essence of folk-music, however, is its simplicity, and this should be respected in the setting. Those folk-songs that have been modernized in our own country have not proved very successful; and from the style of Scott's own works, one would hardly expect him to catch the real folk-flavor. We have now a number of advanced composers who cause much discussion. They may do what they wish in a creative way, but they should not alter the folk-music. In painting, a Turner would not have felt bound to remodel the compositions and color-schemes of a Raphael. The "watered Mendelssohn" flavor is not an anachronism, because a certain sort of simplicity is perennial. The simple harmonies will remain the most widely recognized, even though advanced schools bring more and more complexity. This is not saying that the advanced style is bad. It should represent an extension of the field of music, but not the abandonment of old territory for new. Let us then keep the folk-songs untouched by modern harmonic experiments.

MUSICAL NOVELTIES.

The German Tonkünstlerfest came off on schedule time, bringing its usual crop of novelties. One might wish that a movement of this sort were inaugurated in America. There have been manuscript societies of great value, but an annual affair like the German meeting would draw composers from all parts of the country. Our large symphony orchestras bring out an occasional new work by a native composer; but that is like the proverbial drop in the bucket. Such a festival in Germany lasts several days, and presents new works by the dozen. Why could not the M. T. N. A., for instance, have a series of large concerts at its annual gatherings, and give new orchestral, choral and chamber works by the native leaders? Probably our composers could be made to overcome their natural modesty and send enough manuscripts for performance.

The German orchestral list included Carl Ehrenburg's tone-poem, *Jugend;* Desiré Thomassin's violin concerto; *The Journey of the Dead,* by Bado Wolf; Stavenhagen's second piano concerto, and Rudi Stephan's *Musik* for orchestra. Choral works included Reger's *Roman Song of Triumph,* Oskar Ulmer's *Narrenlieder* with orchestra, and Richard Wetz's *Hyperion.* The two chamber concerts offered Baussnern's string sextet, Berger's piano quartet, Op. 100, Friedrich Klose's string quartet, and Manfred Gurlitt's piano quintet, while with these were Theodor Kreiten's violin sonata. Johanna Senfter's 'cello sonata, piano works by Arthur Willner and Heinrich Schmid, and songs by Herman Zilcher and Siegfried Kallenberg. There was also a church concert, with works for organ alone and in combination by Karg-Ehlert, von Wolfurt, Weismann and others.

Among orchestral works, Scharrer's second symphony is finding much favor. Madrid prizes have been w by tone poems of Abelardo Breton and Rogelio Vill Paris enjoyed a Piano fantasie (with orchestra) Paul le Flem, and orchestral songs by Vuillemin a Pillois, while Debussy's piano preludes excite admir tion, and Satie's *Veritables Préludes Flasques* are f of humor. Richard Strauss is now working in Ro where his retiring and timid disposition prevents hi from giving interviews except to those who ask f them. From these we may learn that he has writt a *Festival March* for a Breslau occasion, and is thin ing of new symphonic and operatic works. Meanwh *Der Rosen-Kavalier,* poorly received at Milan, had 5 performances in Germany during the past year, *Carm* being next with 426, and *Lohengrin* third with 3 *Mignon* comes fourth with 372, and the Menestrel r joices. *Tannhäuser, Tiefland, Der Freischütz* a *Königskinder* also ran.

New operas include Grelinger's *Hoffnung auf Seg* and Draeseke's posthumous *Merlin. Panurge* is rat commonplace, and *Penelope* conservative. Debuss Tennis ballet, *Jeux,* is proving attractive, and the sa is still true of Roussel's *Festin de l' Araignée* and t Flemish *Jardin des Délices.* Lesser French works i clude a violin sonata by Darius Milhaud. Among oth choral compositions, Podbertsky's *Siegesbote* (an ep sode of 1813) won success at Munich. Permission put a bust of Mozart in the German theatre at Pra was refused by anti-German authorities. They shou be told that Mozart is dead, so that both he and h music are too innocuous to hurt them.

J. Cuthbert Hadden has been taken to task f asserting that the cuckoo sings only in thirds. A rur correspondent states that fourths are often used als the same bird sometimes giving both intervals. Th proves that Liza Lehmann's song on the subject, whic includes one or two fourths, is true enough to natur It also shows that birds, as well as human being may sometimes be guilty of singing off the pitch.

TACT IN SELECTING TEACHING PIECES.

By L. A. Bubee-Davis.

A successful teacher must have the wisdom of Solo mon, patience of Job, strength of Hercules, a sprinklin of Puck's wit, accompanied by a large amount of th root of all these virtues, which is love. Possibly th ability to select music is the most difficult part of h task.

The beginner must have only the very simplest musi and as he advances the music must progress by slo degrees, so as to be under easy control. If it become suddenly too difficult the pupil will become discourage then if he is allowed to follow his inclination he wi discontinue the lessons.

As soon as possible a variety of music is given. On teacher has success by impressing upon the mind of th pupil that practicing is a course dinner. First com soup, which is represented by technic; second, fis which appropriately enough means scales; then mea meaning studies, finally followed by dessert, which i the piece; we could say, piece of pie!

One small child who had used this method faithfull brightly remarked one morning as she commenced he practice, "I don't want soup for breakfast, so I sha call the first course cereal." But the order of practic was not altered or neglected.

It will be learned that as the child continues t advance, not only must his taste be consulted, but th taste of the parent unto the third and fourth generatio A teacher struggled long and hard daily with a ne pupil, who was unusually slow to learn. She insiste upon playing at the June recital, which was near a hand. Finally the teacher succeeded in getting th child to play the simplest kind of a "piece," of on page, named, *The French Child's Song* (treble clefs) As the teacher was congratulating herself that all he efforts were not in vain, and that the child was please that she could perform (or is it show off?) with th other children, a note appeared from the child's fathe stating that he did not wish his child to have any mor pieces like *The French Child's Song,* as he preferre something like *She Was Bred in Old Kentucky.* Again little Mabel's grandmother living in Ireland, is fond o her native airs. Knowing little granddaughter i America is taking piano lessons, grandma insists on collection of badly arranged Irish music with the extr handicap of American fingering.

It is but natural that the child and mother wish t have her selections used as teaching pieces, but it i impossible. All is well if the mother is reasonable; i not, well, it is a problem to know how to keep th child and not the music.



ANTONIN DVOŘÁK.

Dvořák as I Knew Him

By the Well-Known American Composer

HARRY ROWE SHELLEY



HARRY ROWE SHELLEY.

NTONIN DVOŘAK was a widely known musical com- r with a surname universally mispronounced. The bol "r" in the family name should have a sound ewhat similar to that found in the combination of z" in the English tongue. He was born of lowly ntage near Vysoka in Bohemia. In his early th he performed upon the violin with companions his own social status—the little band playing for ey as well as for their own amusement. Some positions they reproduced by ear, having heard n played by others, and some they played from s copied by a number of the band, for money exceedingly scarce among the youthful aspirants, they could not afford to buy regular printed ic.

he young Dvořák one day brought for rehearsal string parts of a composition of his own. This did with fear and trembling, as it contained such rammatical music as the chord of D flat major tten C sharp, F, and G sharp, truly the vernacu- of the rough diamond, but the gem was there, ever, a gem to dazzle the admiring world of music rs in later years.

A YOUTH OF POVERTY.

le was poor, very poor; hungry during the months July and August when the few pupils he taught a pittance a lesson went to the mountains for a ation. Sundays he had plenty of food, for upon day he played three services in the Catholic pel, for which he received a sum equivalent to six s (United States currency) for the three services. ring the remaining days of the week he sometimes le but two cents a day, for there was but one serv- to play.

Whenever the opportunity to hear music offered it- , the young Bohemian was on hand to gain admis- as best he could, and many and marvelous were ways that admission was obtained. His soul was gry for music. In the tone-world he was to the ior born, but the world of workaday affairs con- ed but little to distract or divert his mind. He not turn to music as a means toward a financial . His pathway was not paved with dollars paid win the plaudits of some charlatan teacher whose eyes were kept on the dollar. He was but a poor il stumbling along blindly instead of being bene- l by the kindly leading hand of some thoroughly pped master.

iano music, songs, string quartets, and even operas e borrowed, devoured, and what is more to the t, digested, so that before long he too began to duce melodies and harmonies constructed after the ion of his models. He received little or no in- ction in the academic handling of music composi- s, played with an indifferent technique the piano, in and organ, these instruments being simply the icles upon which he was to carry to the world the sts of musical beauties that have enriched music . His ethics were as direct as the music he left osterity; he believed that a sin was committed in wing a life to be spent fruitlessly trailing along ind the beloved Muse, always far behind, with m he walked side by side, and hand in hand.

Many an aspirant for fame received a death blow n his great merciful judgment by being directed ard a path other than that which should be trod- by the few only; for when Fame alone is the red goal, it is never reached up the steps of Art. When the world suspects the artist of catering to win its plaudits, contempt and contumacy are the seek- er's reward. It was when Wagner at the beginning of advanced age determined to write for Art and himself only, that the music world at large began to make pilgrimages to Bayreuth.

A publisher heard some of Dvořák's music, sent for him, and bought a large amount of manuscript (one set of *Slavonic Dances*, a string quartet, an opera, and the *Stabat Mater*), exacting from him a promise not to reveal the amount paid for fear of exciting the jealous cupidity of contemporaneous composers of his acquaintance, paying for the lot one thousand florins ($240). Said Dvořák, "I buttoned my coat tightly over the money, and walked up the street prouder than the king."

It was the first money he received from the labors of his composition-life thus far, and true to his prom- ise he remained silent for years, until he found that another publisher in a foreign land had paid for the rights of one work alone a sum equal to $50,000.

His fame spread, his music was played by other na- tions, and his style was unlike any other. Sympho- nies, two other sets of Slavonic dances, operas and songs, flowed from that fecund brain of the man who breathed music, who loved all good music without regard to style or school, a Strauss waltz, a Mozart symphony, a Schubert song, a Beethoven mass, but strangely enough not the gigantic fugues of Bach. He said, "It is easy enough to write music like that; all that is necessary is the theme, then say it as many times as you wish. It tires me to hear it so often." But Dvorák wrote fugues with style and form quite his own.

Of the cantilenas, the arias and beautiful Bach melodies he spoke in terms of great admiration and endearment. To him the creation of a theme meant but the next brain volition,—themes were easy enough to obtain.

To the end of his days he was a devoted student of Mozart, Haydn and Beethoven,—not Bach nor Wagner. Tschaikowsky's symphonies, he said, re- minded him of fine suites—"not the symphonic con- tent, but beautiful suites." "Grieg," he said, "was a past master of small forms, but lost his way in sym- phonic elaboration. Wagner turned the head of the world, everybody was patterning after the Bayreuth master, why did they not take their own paths and follow them to the end without side-stepping into other men's trails?" So true,—then prophetic,—now historical.

DVOŘÁK'S PERSONALITY.

The musical instinct of the composer Dvořák was absolute, irrevocable and unerring; why his yea and nay, he could never describe. Never in haste, al- ways giving a student's possibilities an opportunity for development and growth, frowning upon charla- tanism or sycophantic flattery, kindly encouraging the well-disposed timid students, he was always trying to fan into a genial blaze a tiny spark of real merit that a rough blast might have extinguished.

A genial, honest hater of the trivial in music, to which he never stooped even in the days of hunger and want, a gallant lover of honest endeavor on the part of the truly talented, long days, weeks and months, were spent in efforts to train the budding youth in the different branches of composition, hold- ing the reins tightly, never allowing a slackening of speed. His pupils were compelled to stand for criticism upon three new portions of compositions each week for forty consecutive weeks in the year ("other- wise you are no composer").

THE MASTER'S ADVICE TO PUPILS.

His advice was that pupils should acquaint them- selves with the styles of all classic composers, play- ing orchestral scores at an instrument, seeing and finding out the ways of workmanship of classic mas- ters. Had he himself so learned in his youth? He would say, "If one does not know what the others compose, he may be copying them without knowing it." He would accept pupils to study under his direc- tion only when he had once and for all made up his mind that music should be their life bent. When would-be pupils came to him for lessons and he found them lacking in native gift, he would refuse them and no amount of efforts at persuasion could alter his de- cision, "for I would be telling them something which would make their whole life a lie."

One man of many compositions tried very assidu- ously to induce Dvořák to allow him to study under his direction. Contrary to his ordinary attitude, he was disposed to be lenient with this student, who in reality did not possess native talent for composition, but who persisted. At length with some asperity the student said: "Well, it is a matter of taste. I like my music and you do not." About thirty seconds of soul piercing and Dvořák's bull-like eyes and then; "So, you are the musician, and I am the ass"?

Another case of a student, the author of a large number of compositions, none of which seemed to contain enough directness in thematic material, in- duced the master to place a copy of Mozart's sona- tinas on the piano, play eight measures, smile, and say kindly, "Mozart could make a melody in five fin- gers. It sounds like comic opera to me." That stu- dent was never again allowed in the class-room.

These incidents to show the native sincerity and love of his Art.

THE BIRTH OF THE NEW WORLD SYMPHONY.

One morning he came in and said, "I have just written some beautiful music for my symphony (*The New World*). It is not symphonic, but it is beauti- ful"; and then he sang and played the first portion of the second movement, one hour after it had been brought into this world,—not with much heralding, no newspaper advertisements, no flourish, but with sim- ple, childlike *noivet* and abandon. He did not know that morning that he was going to write it; he just did. Then when he saw it he knew that it was good, and rejoiced therein.

He wrote at all and any times; advised trying the first hour of the day for conceptive work or real crea- tion of themes which later on might be developed or enlarged. He said that teaching or performing for purposes of obtaining a livelihood were not to be looked upon as interferences, but only as necessities that might lead to better and more original composi- tion when the composer was again allowed to return to this love from which he had been temporarily separated by force of circumstances. Dvořák always trod the path of nature. Of course, a true composer could give vent to his natural musical utterances if allowed to go in this road. That same attitude of truth, constant and ever-present in regard to the real artist, was also retroactive in regard to the pupil who

did not weigh up sufficiently to warrant further development.

HOW DVOŘÁK WORKED.

No, do not wait for ideas,—was his tenet. Only give the ideas an opportunity to bound and leap forth into life, pulsating, healthy, strong, rhythmic life, insuring to the performer or listener that same responsive throb which obsessed the composer at the moment of inception—that moment of mental intoxication. An indefatigable worker and task-master was Dvořák. No steps backward. Evefything must go on —on—on. Something new each time of lesson meeting, and lessons all the time, for whenever a pupil wished, the teacher would meet him to discuss an idea between lessons. Anything to insure constant progress.

It was his custom to suggest the style of a composition, as his instinct might analyze the natural bent or gifts of a pupil. A song, overture, symphony—anything as the theme might suggest itself, only—consistency. The content of the theme decided the form it was to take, no trying the composition of a symphony upon the theme of a gavotte. When once started the pupil was obliged to progress steadily with his particular piece of work until finished, for he would say, "When you cannot do this, then are you no composer." Pupils dropped by the wayside one after another, unable to keep the pace demanded by the martinet pace-maker. When asked, "Where are the pupils?" he answered, "I did kill them."

THOROUGH PREPARATION.

For forty weeks did he keep me upon the topic of the "Durchfuehrung" or thematic development of the symphony, with three full lessons each week. The length of the Durchfuehrung was to approximate fifty measures. I learned this phase of the symphony from Haydn and Mozart to Brahms, and must have written five thousand measures during nine months, until one day he said, "*Jetz haben Sie recht, Mein lieber*" (Now it is right, my dear fellow). Also he gave the greatest care to detail. A favorite expression was, "No bad notes." "Beethoven never had any bad notes," he would say, meaning useless doublings, foolish extravagances, repetitions and the like. For his decisions he would give no reasons.

"I do not know," was the answer when asked why he had said "yes." "But it is so," he would add, and so it was for all time. "The right music in the wrong place," was a favorite expression when key-balance was faulty in larger forms. "If Schubert had heard his beautiful symphonies, he would have written his second subjects in other contrasting keys than those used." And again, "Rubinstein did not study long enough with the master," he said, and showed how much better the second subject of an overture would have balanced in a key other than that used by Rubinstein.

DVOŘÁK AT THE LESSON.

Harmony played a strong part with him. His plan was to try many harmonizations of a melody which in itself would remain unchanged, and in many keys, being a strong believer in the typical moods or tone colors of different keys. So was Beethoven. Brahms greatly admired Dvořák. One day Dvořák showed me a letter in which Brahms said that he wished that he might write with the same sunshine in his music that Dvořák did.

At the appointed lesson hour, Dvořák, the teacher, would enter the class-room where might be assembled one or more musicians whose spurs in the world of music had been already won, for an attempt to work with this mighty genius without sufficient preparation would be as futile in results as would be the case should a scholar with an ordinary grammar school education, essay the post-graduate course at a university, omitting the years of intermediate study. At times he met his pupils with a smiling face, at other times with severity written across that bull-like, pugnacious countenance, but always with the expression of sincerity, he would motion one of his pupils to the piano.

After listening to a few bars, of sketched music, the pupil would be pushed away and without word or comment the master would take the seat at the piano where he would gaze and wonder at the sketch brought for inspection. Minutes would pass, sometimes as much as ten minutes, without a spoken word or played note; meanwhile the content had entered into the brain and had become part of the being of the *Judge-Absolute,* then one heard a dialogue like this:

"No!"

"Why?"

"No why, just no."

"But what is wrong?"

"It is all bad except that which I had before seen." Then might ensue a category of comparisons of the music before him, with other phrases well known in music, which had unconsciously crept into the supposedly original work.

Individualities exist alike in men and their art products: Anyone commencing a composition must be ready for the accusation, "Blue Danube," the "Fifth Symphony" of Beethoven, "Zampa," "Siegfried's Horn," "Waldweben," "Tannhäuser," "Schuberts's Serenade," "Pathetique Sonata," "Chopin," "Heiligenacht," "Evening Star," "Rienzi."

THE IMPORTANCE OF STYLE.

The great composers often employ notes very few and simple in timbre and character, but so imbued with the inherent individualism and style of the men who wrote them that a phrase similar in meter and rhythm would immediately suggest its sources thereby lessening the value of the attempts of the would-be composer.

Style first and foremost always in literature and art. Given the lack of an individualized style, the aspirant has had life's pathway wrongly directed to him at some time when sound, kindly advice might have saved his disappointment and ultimate failure. Cast your mind about and think of the multitudes of pupils in music, who after years of money spending amount to pedagogic vampires.

After the next pupil had played the opening phrases of his work, a tell-tale expression upon the face of the master of musical fiats might change and suddenly a loud, "Yes: you are very fortunate; that is a fine theme."

Then the inspirational mood might seize upon Dvořák the teacher, who at once became Dvořák the composer, showing the way in which he might treat the theme himself.

Would that some reproducing invention had been there that the students of posterity might be benefited by the marvelous treatment of the accepted theme at the hands of Dvořák, now the real composer for the time being, making beautiful that which was ugly; strong, that which betokened weakness; facile, that which might before have refused to become plastic, and long the time that was spent on the work of the lucky student possessor of the successful theme.

There was the little band of students clustered around the man at the piano, learning what was to be avoided, as well as what course should be taken in the development of the few notes in the sketch. He was wont to say: "Don't trouble to write out all the notes that may come to you. Just a few; I shall see what you mean." Analogous music would occur to him, and Dvořák would then play examples of the mannerisms of different composers, treating some theme latitudinally similar perhaps.

If particularly pleased with the subject material brough for inspection, Dvořák might howl out the tune while playing the exquisite accompanying harmonies, for in keeping with his bull-like physiognomy, he possessed a voice capable of roaring like the animal he resembled.

HOW DVOŘÁK PROMOTED ORIGINALITY.

Upon one point he was exceedingly exact and never-changing. He would never under any conditions give a theme to pupil. "No, you must make some music; then will I show you what to do with it." The mere suspicion that a pupil might be trying to absorb from him music to be later launched under a false flag was likely to prove most unpleasant for the victim of the doubt, while any certainty of such a condition would lead but to one spot, the door. Once that door was closed against an offending spirit, never again would it be opened, for it was the spirit of the law of the Medes and Persians that obtained in Dvořák's class-room. Given a really musical theme or subject, and no pains or trouble were too much for this kind-hearted martinet to scatter seeds of instruction.

Laziness he could not abide. The rush and bustle of this latter-day life disturbed him. The forests, hills and meadows, singing birds, all that nature had to offer, he accepted as naturally as does the wild animal. City life and confinement drove him to closely lying suburban woods, where he wo think and thrive æsthetically. An American cyclo in Ohio, accompanied by a thunderstorm of the k that this land produces when it desires to sh what it can do, was a theme of which he never ti of speaking, "My, what a night; I prayed muc He was a devout Catholic.

Like other geniuses at music conception a development, he was an abominable orches leader. Really very bad. No beat. No individual He was led hither and thither by the sounds, crea by himself to charm, into bodily antics which wo never be permitted the man between the orches and the audience. But that did not matter, ind it was luckily so. Richter burned many compo tions of his own when Wagner chose him as bâton interpreter. The constant hearing of ot men's tone and tunes would produce but wor jarring to the delicate music making portion o real composer's brain. Some men are born lead of men, possessing that gift of impressing th before whom they stand with confidence. An Seidl was such a man. Dvořák and Seidl w fast friends. Dvořák stamped his individuality personal relationship. No one could escape simple greatness of the man when in his society.

Few studied with him. Many wished to but th ignorance and lack of preparation erected a h wall of impossibilities. He knew but little of ord ary teaching methods. A financial power desi Dvořák to teach composition to an aspirant w wished to know about the binary form. W some anxiety, Dvořák was asked, "What is binary form?" "Why, simple multiples of two music," was the answer. "Any fool knows that else he should not study. I will not teach him.

The great man is gone, but not his influen Where to-day in this hour of make-believe tur and craziness with the chisel and paint brush, exi the prophet of directness? When such an o arises the world will acclaim him with grate hearts. Dvořák was much esteemed by his count men who elected him a member of the House Parliament in Bohemia. In him they recogni the greatness of genius to which they paid public spirit of tribute. He died in the fullest poss sion of his musical powers, with no one there wait in Bohemia to take up and carry on his work. W the extinguishing of his melodic spark, a somb tonal darkness fell upon the land of Dvořák's birt

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MAKING YOUR SURROUNDINGS HELP YO

BY ARTHUR W. SEDGWICK.

Our success does not survive or perish because our environment but rather because of the manner which we compel our environment to make us succe ful. However, the music teacher should not be per wise and found foolish in this respect and try to gr pomegranates, paw-paws, or avocata pears in the State Maine, nor should he wait for an ice crop in Alabar If your environment is not what it should be—do fight it—seek the best way to secure the right envir ment. However, most of the people who imagine t they would do very much better under other envir ment are woefully mistaken, and instead of looking i themselves and seeking real success, they waste th mental effort worrying about their lack of opportunit when they never have met with great success in a other position and may never meet with future succ because they have not the wonderful gift of compell success regardless of environment.

The teacher who complains that musical life in town is dead is virtually admitting that he is a cor himself. Why should it be dead as long as he is al and has the strength and power to organize concer recitals or other musical events? If all the teachers a town agree that the musical life of the town is de it will surely be a funeral town musically, but if the are two or three to stir things up, the whole co munity should take on a new life. Why can you n be one of the active two or three? If you can o give part of your time working up concerts and citals to revivify musical interest in your town, get so other willing musician to work with you. If you can p yourself, play as often as you can, and you will fi that you will grow in proportion. Opportunities a crowding upon you all the time. If you fail to gra them, do not blame your environment, blame yourse

Overheard at a Musical Convention

Opinions of Well-Known Teachers and Musicians Expressed at the Twenty-fifth Annual Convention of the New York State Music Teachers' Association

THE convention of the New York State Music eachers' Association, held at Saratoga on June 10th, 1th and 12th, was probably the most successful in ıe quarter of a century of history of this organiza- on. The splendid facilities offered by the Skidmore chool of Arts, the Saratoga Casino (formerly Can- eld's notorious but magnificent gambling house) and ıe Convention Hall, seating five thousand people, lded much to the success of the convention. The oncerts were attended by immense audiences, and ıany distinguished musicians took part. At the end very substantial balance was found in the associa- on's treasury. Much of the success of the conven- on was due to the efficient officers—Mr. Walter L. ogert, president; Mr. Alfred Hallam, vice-president; liss Pearl Van Voorhis, secretary-treasurer. The ollowing represent extracts from certain addresses ıade at the convention, as well as expressions of pinion overheard at the convention. The officers for ıe coming year are Mr. Alfred Hallam, president; liss E. P. Van Voorhis, vice-president; Mr. Raymond Vilson, secretary-treasurer.

WALTER L. BOGERT,

Ex-President of the N. Y. S. M. T. A.

One of the things that has been more or less per- istently in my mind for some years is the study of ıe inter-relation of the arts. It was touched upon y Professor Sleeper in his address on "The Study of ıe Æsthetic Arts."

I feel sure that the musician can gain much in readth of view and deepening of sensibilities by the ympathetic study of painting, poetry and architecture. f, instead of being sensitive solely to sound, he be- omes open to impressions from the realms of color, ne and poetic imagery, he is bound to enrich his na- ıre, and do it more quickly than he would otherwise. uch enrichment will show in the maturity of thought hich he brings to his work.

That there is a close connection between the arts ıay not be doubted by anyone who has thoughtfully onsidered the psychic bases of them as modes of ex- ression. I have occasionally talked with painters, oets and architects who were fond of music, and have een interested to hear their estimates of music ex- ressed more or less in terms of their own art. If e can show art-workers in other lines wherein their rts touch ours, we have an ever-broadening bond of ympathy which should result in bringing all closer o a mutual, intelligent appreciation. "Art is one; its xpression is various."

GUSTAV L. BECKER,

Former President of the N. Y. S. M. T. A.

As *a gauge for musical progress* in this country may e taken the rising of the generally accepted *standard f music teaching.*

The writer, at a recent largely attended convention f music teachers, had an unusually good opportunity f observing to what extent such a standard had ad- anced, inasmuch as to him and an advisory commit- ee of authorities was assigned the duty of formulat- ng an *outline of essentials*, a sort of *minimum of re- uirements* for all those hereafter applying for *active* membership in the Music Teachers' Association. Ap- rehensions, expressed by some, that the prepared standard might, after all, be too exacting for the aver- ıge teacher, were soon dispelled.

On every hand came hearty approval as soon as he scope and intent of this "Essential Standard" was nderstood. After a thorough discussion in open neeting, the requirements, as outlined, were approved, and the constitution of the association by unanimous vote was suitably altered, so as to make such require- ments come into immediate effect. Certain provisions were made for accepting as members musicians who were obviously eligible without special examination.

To give a fair example of what was considered *essential* in order to be a music teacher here follows an enumeration of the points to be especially consid- ered by our examining board before admitting to ac- tive membership, for instance, some one claiming to be a *vocal teacher:*

First. Sight singing tests, with and without accom- paniment, of moderately difficult compositions, with due regard to accuracy of ear in pitch, tone color and resonance.

Second. Knowledge, feeling and control of time, metre and rhythm (ability to analyze metre and rhythm, of both solo part and accompaniment).

Third. Ability to indicate breathing-marks at the proper places, both from the standpoint of the com- position (musical phrasing), as well as that of dic- tion, and if necessary to make an artistic compromise between the musical intent and the word meaning, when, as for instance, in some translations words and music are not well matched.

Fourth. Tests for sufficient aural knowledge of scale-degrees, intervals, simple harmonies, etc.

Fifth. A practical knowledge of the essential facts in musical theory and science of music, as well as of musical history.

Sixth. A thorough knowledge of the principles of breath utilization and control in singing.

Seventh. A thorough knowledge of the art of clear and effective enunciation.

Eighth. An ample knowledge of the vocal litera- ture, classic and the best modern, with ability to select therefrom what is best for the pupil at each stage of his progress.

Ninth. A sufficient knowledge of physiology and hygiene.

Tenth. An appreciation of the importance of re- laxation of the muscles, as also a rational and adapt- able frame of mind.

Eleventh. To cover other points, not especially indi- cated, the candidate is expected to be familiar with the contents of certain standard text-books and then —last but not least:

Twelfth. He is to convince the examiners that he is able to *impart to others*—his pupils—that which he knows so well himself—that he is at least as good a *teacher* as he is a musician and an artist.

In similar manner were outlined the requirements for the other departments of music teaching, such as piano, organ, violin, 'cello, theory and musical peda- gogy.

T. AUSTIN BALL,

Head of Voice Department at the Skidmore School.

We live, so many of us, too much in the past and too little in the present that should make for a great future! It is the adaptation of one's best self to the needy present that counts. Conditions have so changed that one may with all reverence and some justification question the methods of Caccini, Porpora and the many other giants of that school which flour- ished during the sixteenth, seventeenth and eighteenth centuries, as a sure and lasting remedy for modern needs.

There is an old lady of my acquaintance whose mother wrote a book which is probably known to most of you, who lives year in and year out on the glory of a mind and a hand that are gone, never by any chance attempting to do anything on her own account for the good of herself, or posterity. So we find peo- ple everywhere living on the well-nigh dead past, the dear old Italian school, for instance, and not any two advocates seeming to find it easy to agree as to wha it is or was.

JOHN C. FREUND,

Editor and Publisher.

This country is the melting pot of the nations. This means that under the law of the survival of the fit, the weak characteristics of nations, whether mental, moral or physical, become gradually eliminated by continual cross-breeding, leaving only the strength in a superior degree. This, combined with the influence of a wonderfully exhilarating climate and brought into action by the tremendous natural obstacles we had to overcome in our vast territory in establishing towns, villages, homes, railroads, canals and other means of communication, have combined to create a situation from which the natural evolution has been that Ameri- cans lead in industry, lead in enterprise, and particu- larly in invention. Now, our natural basis having been established and provided for, the consequent evolution will be that we shall win out in the arts, in the sciences, and notably in music, as the statistics of the tremendous amount now being spent on music in every form in this country show.

In thus rising from the plane of mere materialism to the higher plane of artistic culture and intelligence, perhaps the greatest directing agency will be the feminist movement,—not the suffragist movement, whose real basis is industrial rather than political, but the feminist movement in its broadest and highest sense. It is the American woman who to-day spends from eighty- to eighty-five per cent. of money that is spent, who having assisted the American man to es- tablish the foundation necessary for the material things of life, will now go to work, and through her innate taste, refinement, love of home, love of the beautiful, and above all, her absolute preference for the higher moral life, carry the American men to the point where we shall not only achieve our artistic and musical independence, as you know we have achieved our political, industrial, commercial and even financial independence from the rest of the world, but we shall become leaders in all that pertains to the higher life.

CHARLES H. FARNSWORTH,

Professor of Music at the Teachers' College, Columbia University, N. Y.

The work of the institutional teacher is peculiarly along the firing line of musical education. It is the institutional teacher who is demanding the recognition of music as a legitimate study in the public and in the higher institutions of learning. The writing of har- mony and counterpoint exercises and the study of the history of music is practically recognized in all cul- tural institutions, but curiously enough the lesson to interpret a Beethoven Sonata, or sing a Schubert song is not considered as cultural as the writing of a har- mony or a counterpoint exercise.

Under the title of "Liberal Education" most of the higher institutions of learning as well as our high schools and colleges throw out all work in practical music, recognizing the theoretic side only of the sub- ject. The interpretation of the term "liberal" can be traced back to the time of the Greeks, when the words "liberal education" meant the education of the "free- man" as compared with that of the "helot." Naturally the education of the free Greek had little vocational or technical aspect; in fact, in its best days Greek civili- zation discouraged virtuosity in the arts. This atti- tude as a higher training for one who shall plan and think and not do, has clung to the words "Liberal Ed- ucation" to the present time, and while our civiliza- tion has completely changed from the time of the Greeks, this peculiar twist in an ideal tonality unfitted for our time still moulds our education practice and prevents us from training our youths from becoming usefully prepared for life.

Th fight that institutional music teachers are mak- ing for recognition is very closely related to the in-

terests of the private teacher, for he is continually forced to see his brightest students drop their music when they go to high school and college, or else drop academic training entirely, and be kept by this lack from getting recognition both for himself and his art because of it.

VICTOR HERBERT,
Composer and Conductor.

Young American composers need more practical opportunities for actual experience in the interpretation for orchestral and operatic works. Unless our young composers have the right chance to hear how their ideas really sound progress will be difficult. As it is in America now we have a relatively few number of orchestras and still fewer opera houses adapted for the regular production of Grand Opera. The positions for directors of large orchestras are very few. There is room for a few generals, but no room for the captains and lieutenants. In Germany the conditions are very different because every town of size has an orchestra and a local opera company. This affords the young musicians of ability a practical school in which he may work and experiment. As we develop more local orchestras, choral societies or opera we shall enable to give our coming composers the opportunities for real work which at present they are often obliged to cross the Atlantic to seek. It is not so much a matter of gaining an education but that of developing oneself through rich experience.

ISADORE LUCKSTONE,
Teacher and Accompanist.

Singing should be a physiological effort of expression, where the musical idea is ever present and the physical side completely eliminated. Scientific knowledge is essential to understand the mechanics of the voice, but it does not create proficiency in singing without an education of the ear, and by this I mean the mental ear. The latter, in fact, is more neglected and more essential to the teacher than any other one thing excepting breath control.

SUMNER SALTER,
Professor of Music at Williams College.

The distinctly festival character of the programs of the 1913 convention of the New York State Music Teachers' Association cannot fail to impress every one in attendance, and reflects the greatest credit upon the Program Committee, and especially upon its local representative, Mr. Hallam. One who has not served his time in charge of the programs of an annual meeting cannot adequately appreciate the amount of work required to make up such programs.

It is a great pleasure to come again into touch with the association which it was my privilege and pleasure to serve as chairman of the Program Committee, and as president in consecutive years not so very long ago. In this connection and in view of the fact that the men in attendance are so much in the minority, a word should be said about the value of the meetings from the standpoint of *esprit de corps*. This applies not only to the purely social phase of the meetings, but more particularly to the joining of hands in the actual routine work and drudgery of running the machinery and maintaining the life and usefulness of the organization. The men do not seem to realize what they are missing in this respect. My best and closest musical friends were made in *ensemble* work for this association and the American Guild of Organists.

OSCAR SAENGER,
Voice Teacher.

Now the question is, who should and who should not seek an operatic career? The impression that the possession of a fine voice is the sole requisite for operatic success is almost universal. In the era of the *bel canto* opera, that may have been true in a qualified sense, but since the advent of the modern drama, voice, while the prime requisite, should be the last point to come into question when deciding upon an operatic career. The first considerations that prevail are purely physical. None should aspire to appear before the public who suffer from a physical defect. In a lesser degree this applies to those whose physical proportions are in any marked degree exaggerated. To be too tall or too short or too stout is not an absolute bar to success, but it is an obstacle that has to be outweighed by superlative talent. Of course, the opera singer who enjoys the aid of costume, make-up and *mise-en-scene* has a better chance to obviate this disadvantage than one who appears amid the severe surroundings of the concert platform.

A real physical disadvantage, however, may be the lack of physical strength, for it must be remembered that the operatic career implies much excitement and great nervous and physical exhaustion. Then there is the delicate question of age. All of us have had to face this problem among our pupils. There can be no hard and fast rule. But from the results of my experience I would say that for those who have to begin from the beginning in vocal music the age limit is twenty-six for women and thirty for men.

H. D. SLEEPER,
Professor of Music at Smith College.

To me, one of the most hopeful signs of progress in the art of music in America is the progress that music is slowly but steadily making in the public school systems. I refer not so much to class singing and sight reading, although improvement may be noted along these lines, but courses in harmony and ear training, musical appreciation and history are being introduced into the high schools of the country, the work of choruses and orchestras is steadily improving, and, best of all, the practical study of piano, violin and voice is receiving increased recognition and more or less of academic credit.

The system adopted in many schools, North and South, of allowing students to take time during school hours for music lessons is a step in the right direction, but this step should be followed by the giving of full credit toward the school diploma of such study. Here and there is found a high school which does this. For example, the Ann Arbor, Mich., High School allows credit for five periods each week throughout the four years for music studied at the University School of Music. Why not? Is not the training—intellectual esthetic, cultural,—as valuable as any received in the high school course, and is it not likely to prove as useful after school days?

MISS E. P. VAN VOORHIS.
Vice President N. Y. S. M. T. A.

One of the strongest forces toward the development of higher ideals, raising the standard of music teaching, and creating and stimulating a love for the best music among the masses, is the promotion of good fellowship among the professional musicians in their respective localities. There has been a common idea in years past that when one becomes a teacher he need not study; that having gained the "all sufficient" knowledge to meet the requirements of his ofttimes narrow sphere, he should carefully guard such knowledge and place it under seal, as it were, only to be divulged on rare occasions to those willing to pay the paltry dollar. A more deplorable, a more stagnating condition could not exist. It is entirely out of keeping with the spirit of our times or the ideals toward which progressive teachers are working. The State associations have accomplished much toward the elimination of this idea, but even they, with their meetings, held but once each year, cannot fully overcome the situation. The teachers must themselves actively engage in breaking down the barriers in their own districts, in uniting their efforts, and, if possible, forming their own local organizations, if they would improve conditions and attain the desired results. All other professions have long since realized the necessity of concentrating their efforts for their mutual protection and benefit. Why not the musicians?

The affiliation with a district association is certain to prove a great incentive to all earnest, ambitious and progressive teachers.

The meetings can be planned to meet the especial needs of the members, and are sure to produce a broadening and inspiring influence on all serious workers.

I have known persons who were for years bitter enemies, and who had been active opponents in the same town, to get together, know each other, and find that there was more in life than simply trying to take away each others' pupils. These enemies have become warm friends, better teachers from the personal contact and exchange of ideas, and the community has been benefited by their association. They have "compromised" on a position for the hands that is "good enough for both," and now "condescend" to invite each other to their students' recitals.

Goethe's words, "*Es bildet ein talent sich in der stille, doch ein charakter in dem strom der welt*" ("Talent develops itself in solitude; character in the stream of life"), apply most fittingly, as the ability to intermingle with men and women in the same profession, with a conscience free from envy or strife, is one of the greatest tests of character, and without which we dare not hope to succeed.

F. W. WODELL,
Teacher, Author and Conductor.

There are but few so-called "natural singers." Mo people have to acquire the ability to really sing. Ev the few whose voices are said to be "natural placed" have to learn to apply their gifts in artist song. Therefore one may perhaps say, first of a that the student who is a prospective teacher of sin ing must himself learn how to sing, not alone as a intellectual problem, but as a practical matter. At a rate, a lack of such personal practical knowledge likely to prove a serious handicap in the work teaching others to sing. I say nothing as to the po session of a fine voice. Vocal pupils like to be show Many learn much by imitation, though imitation ca not be entirely relied upon. This, I know, is a litt hard upon those organists, fiddlers, pianists, blac smiths, house painters and others who have n studied voice production seriously with a competer master, and yet who feel a strong call to go to t rescue of that portion of humanity alleged to be su fering for lack of instruction in vocal art.

Among the most notable features at the conventic have been the enthusiasm and interst exhibited the younger element among the teachers in attendanc The beautiful and spacious auditoriums furnished the Skidmore School of Arts and the handson Casino added much to the charm of the meetings.

Most valuable are the discussions following or a companying the reading of papers or the lecture This feature might well be elaborated. When a writ does not intend to read his paper, it should be take as read, and printed in the minutes. Moreover, should be, and no doubt is within the power of th president or chairman to eliminate those portions papers read which are devoted to the glorification "me and my pupils," if such portions there be. Son people are clever at working in an "ad" in a conve tion paper, and should be subjected to the tender me cies of the "re-write" man with his big blue penci The educational feature, including the discussions, of great value, but it would be an unfortunate thin if the example of the M. T. N. A. were to be fo lowed by this very successful New York State Asso ciation. Its membership is largely recruited fro teachers who do not live in the big cities, and recital and concerts by good artists at the conventions mea much to them. The M. T. N. A. has its place—an should change its name to something like the "Colleg Music Instructors' Association." The New York an other State associations have another field to cultivat

THE QUALITIES OF A PIANIST.

BY J. ROMEU.

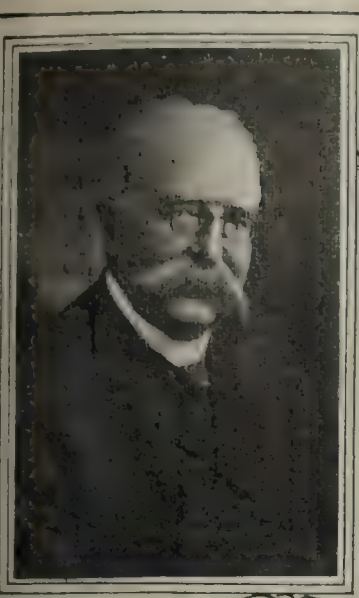
(Translated by V. J. Hill.)

INCORRECT scale playing is one of the great obstacle to success. And scale playing can only reach perfectio when the hands are supple, elastic and muscular. Ex perienced teachers will agree that cases are exceedingl rare in which an artist naturally possesses a hand lend ing itself to the manifold requirements of an advance technique. The necessity for long practice is therefor self-evident.

The ideal of the pianist is to possess so firm an delicate a touch, such complete control of the keyboard as to be able to color his playing to the degree of ex pressing all his emotions by the nuances which charac terize them. Vehement passion and tenderness, ange and pity, joy and tears, poignant sorrow and ecstati prayer—each of these emotions must be under his con trol so that the warring elements which combine to form the harmonious and poetic unity of nature may find i him a worthy interpreter. But how many, many quali ties are required to realize this ideal.

The true artist must so cultivate his mind that n point in the composer's inspiration shall escape him His ear must be trained to accept all rhythmic divi sions. His eye must be quick to comprehend the nu merous ramifications of the most abstruse text. H must use the pedals with such skill that the harmony produced thereby shall be broad and smooth-flowing and the piano shall sing with all the inflections of a well trained human voice.

To possess all these qualities is certainly a "consum mation devoutly to be wished," but are these factors all that go to make up great pianistic art? They are much, but they are nothing if the hand, that willing servant of electric thought, has not acquired the indis pensable perfection necessary to enable it to give vitality to these qualities.



Painting Pictures With Tonal Colors

An Instructive and Entertaining Discussion of Programme Music

By LOUIS C. ELSON

A GREAT battle is being fought among the composers of instrumental music. Should instrumental music tell a story or should it only appeal to intellect and emotion by form, figure development or melody? The adherents of "absolute music" are at present greatly in the minority, in spite of the works of Elgar, Mahler, etc. The leader of the "programme music" forces may be said to be Richard Strauss. If the musical story-tellers are to be judged by the antiquity of their art they have certainly a very good foundation, for even ancient Athens had some kind of programme-music. Dorian, the Greek wit, was once asked to listen to a storm at sea played upon the Kithara (a nall harp), and at tre end of the performance exaimed: "I have heard a greater tempest in a pot of oiling water!" thus making programme-music and the ying of "a tempest in a teapot" about 2000 years old. he Greeks had also a sacred ballad representing the ght of Apollo and the Python, which was accompanied flutes, kitharas and trumpets, the last-named instruents imitating the gnashing of the teeth of the onster when Apollo punctured him in the style of egfried and the dragon.

TWO VIEWPOINTS.

There are two definitions of programme-music. ecks considers all pictorial music, vocal and instruental, to belong to the school, but we think it is irer to define it as *instrumental* music which, by le or description upon the programme, gives a defie picture. If we include vocal music one can find interesting contribution to the school in the 16th ntury, by Jannequin, in a composition entitled, "Vous ouyr les cris de Paris"—"Hear the cries of Paris," which the street cries of about 1550 are reproduced, cluding those of the hawkers of wines, pies, hergs, mustard, vegetables, old shoes, etc., are all thfully reproduced. The present writer possesses a tch by Purcell (about 1690) which produces the es at Southwark Fair in a similar manner, and ier compositions giving the "Cherry Ripe," "Hot dlins," "Buy a brush," etc., of old London.

BATTLES IN HARMONY AND MELODY.

lement Jannequin also wrote the first of the battle ces, and many other pictorial bits. Descriptions of ttles have been rampant in music since that time. ir grandmothers used to make a great display with he Battle of Prague," the cannonading in which rred the hearts of all the old-time auditors. Among antiquities in the library of the present writer there two of these oddities. One is "The Battle of varino" which is for piano trio, and the other "The ttle of Rosbach" by "Mr. Bach." This gentleman s the so-called "London Bach," the 11th son of great master. This curious bit of programmesic is called a "Sonata pour la Clavecin ou Forte no, qui represente la Bataille de Rosbach, composees par Mr. Bach, N.B. Dans cette Sonata La Musique vous montre Le Comencement d'une Bataille. Le feu des Cannons et Mousqueterie. L'Ataque de la Cavalerie, et les L'Amendations des Blessees." This misspelling of French almost requires a glossary, but we will merely state that "Les L'Amendations des Blessees" means the Lamentations of the wounded. The music is equally curious. The commencement of the battle is a pretty little rondo tune and the cannonading is entirely on great C and G, being the deepest depths of the old piano. The fire of the musketry is simply the scale of C major descending. These are all labeled; but the cries of the wounded are not and we have not yet been able to discover them. It is a long way from this jovial "battle" to Richard Strauss's discordant and deafening slaughter in "Heldenleben," with Liszt's "Battle of the Huns," Volkmann's "Richard III" overture (Bosworth field) and dozens of other combats coming between.

In the early vocal bits of pictorial music we find cats, dogs and cuckoos often imitated, and Adam Krieger, in 1667, composed a fugue which "miaued" all the way through in each voice. This was long before Scarlatti made a "Cat Fugue," by using as his subject the notes which his cat had struck in scrambling over the keyboard of his spinet. To this animal category we can add Gluck's glissando upon the contrabasses (in "Orpheus") to imitate the barking of Cerberus at the gates of Hades, the whinneying of the horses in Wagner's Ride of the Walkyries, and St. Säens crowing of the cock, upon the oboe, in the *Danse Macabre.*

USICAL WEATHER, GOOD AND BAD.

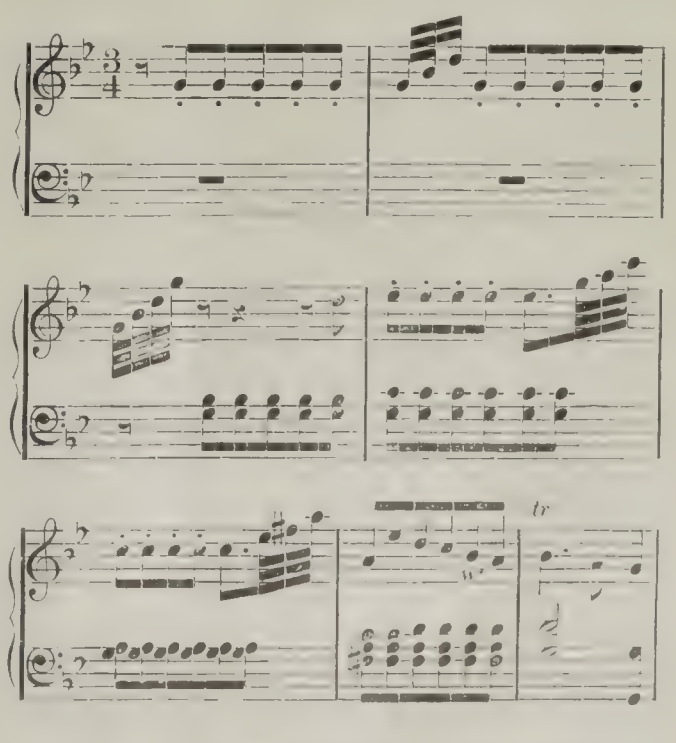
There are many spells of bad weather in programme-music, and several composers have delighted to depict thunder-storms. This seems to have begun with John Mundy, who was born in 1630, who wrote a "Fantasia" which gave the following in succession: "Fair weather, lightning, thunder, calm weather, lightning, thunder, fair weather, lightning, thunder, fair weather, lightning, thunder, a clear day." This reads almost like a New England weather report. But it was not so serious as it looks. It was to be played upon the Virginals, and there was not very much difference between the "fair weather" and the "lightning, thunder;" in any case one did not need to carry an umbrella.

But since that time the musical storms have grown more serious. Real tempests began in Haydn's "Seasons," in Dittersdorf's symphonies, in a number of less celebrated compositions, but chiefly in Beethoven's "Pastoral Symphony." There is one unusual phenomenon in Beethoven's work; the lightning comes *after* the thunder. But, in spite of this, the fourth movement of the Pastoral is the most impressive thunderstorm of them all, even though the later composers used much heavier orchestras. There is the thunderstorm in Berlioz's "Symphonie Fantastique" in which the composer uses three kettle-drums (he afterwards used sixteen in the crack of doom in his Requiem); there is the storm at the beginning of "Die Walkuere" where Wagner allows Donner to swing his hammer; there is also some wet weather in St. Säen's "Deluge," but all in all, Beethoven's thunder-storm overtops them.

BEETHOVEN'S MUSICAL PICTURE-PAINTING.

It is, however, curious to note how suspicious Beethoven was of this school of musical picture-painting. In the first movement of the Pastoral symphony he pictures "Joyous feelings on coming into the Country." Now this is still within the lines of absolute music, for such music depicts feelings rather than objects or events. But Beethoven none the less added a semi-apology in the sentence—"More a presentation of emotions than picture-painting." He soon threw aside this reserve however, and in the next movement he gives a definite label—"The Brook." This is a movement so lengthy that at times it seems as if the composer had sat down on the bank to wait for the water to flow by, and at the end of it we get some musical poultry, all labelled, in the shape of Cuckoo, Quail and Nightingale. Now follows a "Jolly coming together of the Peasantry," with a dance in which a village band is parodied. Here is the drunken bassoonist with an instrument which has only three keys left. He plays his "F, C, F," whenever the composition is in the proper key, but when it modulates he patiently waits for it to get back into the key of F, when he again lets fly his three notes. The attentive auditor will find the usual fight of the country fair in this movement. Then comes the thunder-storm aforesaid and the Hymn of Thanksgiving. The herdsmen come out to look for their cattle after the storm, but it is odd to note that Beethoven here uses the clarinet and French horn, instead of the English horn which is the Shepherd's pipe *par excellence;* but Beethoven avoided this instrument in all of his orchestral scores. Per Contra, Rossini makes the finest effect in the world with it, after his thunderstorm in the "William Tell" overture, and it is to be noted that both of these composers laid much stress on the anxious hush of nature before their tempests.

If Beethoven entered the programme-music school with diffidence, it was because he knew its limitations. When it comes to depicting objects instrumental music is far less certain than Poetry or Painting. There is an experiment that the present writer has often tried before large audiences. It is to play a bit of programme music without giving any clue to its meaning. Here is the beginning of a bit of programme-music by Rameau:



Play this to any auditor without giving him the title, and he will probably be mystified. Then tell him that it is called "The Hen" ("La Poule") and he will understand the picture at once. Now if one made a sketch of a hen, instead of a musical representation of one, it is to be hoped that (unless it were a Cubist picture) the public would recognize it without waiting to be given the title.

IMPOSSIBLE TO INDICATE DEFINITE MEANING.

Many mistakes are constantly being made which illustrate the weakness of instrumental music as a definite medium of picturing things. In Richard Strauss's "Don Juan" there is an impetuous horn passage which was interpreted by some reviewers as a picture of the hero utterly impatient of ever finding the ideal woman. But the great tone-colorist subsequently stated that he intended to portray Don Juan in a state of vinous excitement. A similar mistake has frequently taken place in Mendelssohn's "Calm Sea and Happy Voyage" overture. More than one auditor has mistaken the slow introduction with its long-drawn-out *"A"* upon the strings, as a picture of comfortable tranquillity at sea, while it really pictures "Becalmed at Sea," and in the days before steamships. Gœthe's words to this part of the subject (for the overture is founded upon Gœthe's poem) are:

"Deepest stillness on the waters,
Without motion lies the sea,
And the sailor sees, despairing,
Only flat monotony."

Coleridge gives a similar picture in his "Ancient Mariner" with these lines:

"Day after day, day after day,
We stuck, nor life, nor motion.
As idle as a painted ship
Upon a painted ocean."

I know of a case of a prominent artist desiring to wish a sea-going friend "Bon Voyage," painting a water-color sketch, with the first phrase of this music marked in underneath a ship with all sails set. He wanted to wish his friend a prosperous voyage, but he used music intended to picture desolation at sea. In similar manner Schumann found pictures in Mendelssohn's "Fair Melusina" overture, which the composer sneered at and denied.

Strauss's "Sinfonia Domestica," in which the composer has written a very long score and used a very large orchestra to depict his simple home-life, his wife and baby, has given rise to contention enough as to its meanings. Of course one can detect the clock striking seven, one can discover the family going to sleep, one can identify the point where the baby is crying (all rather puerile uses for symphonic music), but the double fugue! What can that mean? A thousand guesses would scarcely bring the solution which the composer has given, i. e., the education of the infant.

Richard Strauss once told the son of the present writer (Arthur Elson) that he believed that no composer ever wrote an instrumental work without having a definite picture in his mind. This is one of those unreliable statements which composers make about other composers. In such a case the composer is the unsafest of all critics and guides. That Beethoven receded from picture-painting after his Pastoral Symphony surely means something. That Brahms ever followed out a definite picture in any symphony or piano composition has never been shown in the remotest degree.

Nevertheless the public dearly love an instrumental work which "tells a story," and they then busy themselves, not with following the beauty of the music, but with tracing out the definite points. There was recently given, for example, a rather turgid and mediocre orchestral work, entitled "Max and Moritz." These two youngsters are the Mutt and Jeff of Germany, the production of that splendid humorist both in words and in pictures, Busch. They choke the widow's hens by tying scraps of food to strings; they steal the frying chickens from the pan; they cause the tailor to tumble into the river; they put gunpowder into the pipe of the schoolmaster, and finally meet a well-merited fate. The audiences heard the chickens clucking, the sizzling of the frying-pan, the splash of the tailor in the water, and (oh Joy!) they watched for the time to come when the schoolmaster would light his pipe, and they heard the subsequent explosion. Melody, progressions, form, tone-coloring, were as nothing compared with these obvious effects; so long as these could be recognized the work was a popular success.

It may be evident from the above that some things can be pictured in instrumental music without any danger of being misunderstood, even without a title or description. The explosion would be recognized as such, although one might think of Bulgarian bombs, dynamite factories, Mississippi steamboats, and a hundred other things, before imagining a schoolmaster's pipe. Nevertheless, bird-calls (especially the much used and abused cuckoo), play of waves, galloping horses, thunder-storms and battles, are reasonably easy of recognition. Horses gallop through many a programme work. There are the Walkyrie's chargers, Frau Holle's supernatural steeds in "Im Walde," Mephistopheles's black stallions in "The Damnation of Faust," the steeds in the finale of the "Lenore" symphony, really the musical stable is well-filled. Generally demons carry off their victims on horseback; only Dvořák's ghost (in "The Spectre's Bride") is economical, and requests his bride to walk.

If we have pointed out some of the palpable defects of programme-music we must not be understood as decrying the entire school. Berlioz, who did far more than Beethoven to establish the system, has composed wonderful numbers in this vein. There is nothing more thrilling in the entire realm of programme-music than his "March to Execution" in the Symphonie Fantastique.

Sometimes a composer can write better description in tones than in words, as, for example, when Mendelssohn sent the first 20 measures of the "Hebrides" overture to his sister Fanny, saying: "This is the way in which the Isle of Staffa impressed me," the theme being a perfect picture of the loneliness of the island and the ceaseless plash of the waves.

Pictures themselves may sometimes inspire music that represents them better than words, as, for example, Rachmaninoff's wonderful orchestral portrayal of Boecklin's "Isle of the Dead," or the symphonic poems of Weingartner or Huber, inspired by the paintings of the same artist. And Richard Strauss himself, in such works as "Don Quixote," "Till Eulenspiegel," or "Death and Transfiguration" has elevated programme-music to a very high standard.

But to say, as the last-named composer has said, that every one must have a definite mental picture before writing an instrumental work, is to contradict the entire evidence in the symphonies of Brahms, Mozart and of Beethoven, as well as the intellectual beauty of the instrumental works of Bach, only excepting Beethoven's Pastoral and the very puerile "Concerto on the departure of a beloved brother," in which even the postillion's horn leads to a fugue.

INSTRUMENTS OF THE ORCHESTRA.

BY A. S. GARBETT.

No 3. The Brass Section.

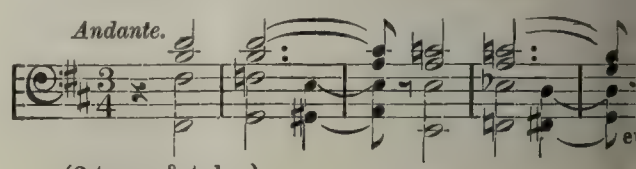
Just as the flute and its kin found their origin in a reed plucked from the river by some lone shepherd, the trumpet and other members of the brass family found their origin in the horn of some wild animal—if not in the ram's horn of the Scriptures. All instruments of this group in use to-day consist of a long tube of brass (or some suitable substitute) with a mouthpiece at one end and a wide "bell" at the other. The pitch of the instrument is determined by the length of the tube, and the tone-color by the shape and width of the bore, together with that of the mouthpiece. As it would be inconvenient to play on a straight instrument of four, eight, twelve or sixteen feet in length, the tube forming the brass instrument is coiled into the familiar shapes we see when the orchestra is assembled. The tone, it may be added, is the result of the vibration of the lips in the mouthpiece, the lips acting very much like the double reed of an oboe.

Increased pressure of the lips produces only the natural "overtones" which form the basis of our harmonic system, and the length of the tube fixes the "fundamental." For this reason, valves are employed on all brass instruments used in the orchestra except the slide trombone, by means of which the length of the tube forming the instrument is varied. With each variation a new fundamental and its consequent overtones are conveniently produced, and it is now possible to play the entire chromatic scale on instruments supplied with valves. Before the invention of the valves the instrument was set in a given key by means of a "crook" or length of tubing fixed in the mouthpiece, and could only play tones in that key until the crook was replaced by one of another key. The consequence was that composers used the brass very sparingly. Crooks are still employed, but only for convenience to avoid complicated fingering of the valves. The slide trombone, as its name implies, is constructed on the principle of the telescope, whereby the player can shorten or lengthen the tube as desired. The advantage of this is that the length can be altered by a hair-breadth, and perfect intonation can be obtained. This is not always possible on valved instruments. In fact, the violin family and the trombone are the only instruments on which the performer is required to determine his own pitch, as in singing.

The brass section of the orchestra divides itself into two distinct groups, possessing a marked difference in tone quality. The first of these groups consists of French horns, and the second of the remaining instruments—trumpets (sometimes replaced by cornets), trombones and bass tuba. The tone of the French horn blends equally well with the woodwind and with the brass. It is very full, round and "luscious" in quality, and its range is, roughly speaking, that of the tenor voice, though somewhat more extended. A splendid example of horn music is found in Beethoven's *Eroica* symphony, which is the more remarkable inasmuch as valves were not employed in those days, and the number of tones available was considerably circumscribed. The French horn is often used as a solo, a beautiful example of this use being found in Weber's *Der Freischütz* overture. Later composers have used the horn much more freely, and have added to its resources by employing the mute, a pad inserted in the bell. By this means the tone is made somewhat rasping and well suited to certain dramatic moments. The muted horn is also employed in musical jokes such as in *The Sorcerer's Apprentice* by Dukas.

The other brass group, consisting of trumpets, trombones and tuba, is somewhat more sparingly employed as it is easily the most powerful group of the orchestra and becomes especially so when the horns are added. The trumpet tone is very piercing. Mr. Frederick Corder, an eminent authority on orchestration, considers that the trumpet is too powerful, and strongly advocates the use of the cornet instead. There is much truth in what he says, especially as modern improvements have greatly added to the claims of the cornet. It must be admitted, however, that unless the cornet is a good one in the hands of a master, its tone can be vulgar and sentimental, compared with that of the trumpet.

The trombones—there are usually three employed, one bass and two tenor—have by far the noblest tone of the brass group. This instrument can be very sonorous in loud passages, but when played softly has an astonishingly awe-inspiring effect. Who that has heard it can forget the following passage from the last movement of Tchaikovsky's *Pathetic Symphony*:



(3 trom. & tuba.)

The bass tuba is borrowed from the brass regimental band. It is a member of the saxhorn family, and is really a big brother of the cornet. Its resources have been by no means fully developed. The bass tuba is to the brass section what the double bass is to the string, and some day, perhaps, other members of the saxhorn group will be symphonically employed. They are very flexible and wide in range, and if their tone is somewhat mawkish, compared with the classic trombone, it can be made very full and rich by a good performer.

EPIGRAMS IN DON'TS.

Don't censure trifling errors severely.

Don't criticise the teacher who preceded you.

Don't give commands when you might give suggestions.

Don't be strict to-day and lax to-morrow.

Don't punish without explanation.

Don't try to teach too much at one lesson.

Don't talk too much.

Don't think that when you have TOLD your pupils something you have TAUGHT them something.

Don't forget that it is your business to TEACH as well as to hear your pupils recite lessons.

Don't fail to encourage your pupils to do their best.

Don't drive if you can lead.

—Charles R. Stone in the *Journal of Education.*

The Musician's Vacation

How to Make It a Restful One

By T. L. RICKABY

MANY musicians, especially those who fill the positions organists and choirmasters, work three hundred and ty-five days in the year. They may consider an occa- nal holiday unnecessary, but the time will come when vacation will be forced upon them, whether they sh it or not. The hard-working president of a college ce said that taking thirty days vacation was a duty owed to his institution, because he could do more rk and better work in eleven months than he could twelve.

It is only too true that the average musician is not ll enough off to incur the expense of a trip, which ans not only the outlay incidental to travel, but in dition much loss on account of the number of lessons at must be given up. But the vacation is a necess ty. ature is very patient, but when she says: "Thus far alt thou go," she is inexorable, and her mandates ist be heeded. If a musician is too poor financially give up a few days each year, then he certainly is t rich enough to be able to suffer an enforced idle- ss consequent upon a breakdown.

I might say in passing that my idea of a vacation uld be a "day off" each week, hunting in Winter, ating and fishing in Summer. But if we are located ere business is good, *i. e.*, in the thickly populated calities, fishing and hunting that are worth while may t be within reach. Over and above this, musicians nerally have specific tasks, and at set times. A regu- "day off" might be impracticable. Then, again, ny musicians neither fish nor hunt. They, how- er, need the vacation as well as others, and they y find something of value in what follows, because I nk that I can suggest one form of vacation that has ny good qualities to recommend it, being easy of complishment, carrying with it the certainty of genu- rest and recreation, and over and above everything sting very little money.

The mere mention of vacation suggests packing of nks and suitcases, trains, steamboats, long journeys sea, mountain or lake, and—bills. As a rule, it is a enuous period and one returns often fatigued bodily d sometimes jaded mentally, but always with a de- ted purse. In fact it is a question whether the reotyped form of vacation is, after all, an unmixed nefit. The writer has experienced the delights (?) of the conventional means of spending a Summer holi- y and came to the conclusion that there must be mething better and he found it—down on the farm. w we are not all constituted alike. Our tastes e so different and our preferences so various and onounced that it is often difficult to find two people o would be equally pleased with the same conditions. t I believe that nine out of every ten musicians— rve-weary and mentally worn out, as they only too ten are—would find rest and recreation—be really and ly re-created—at an every-day and common-place rm, at a fraction of the expense incidental to the ual Summer tour.

THE SECRET OF RECREATION.

The art of making one's vacation truly restful is one ich most Americans find difficult to cultivate. hether it is restful or not will depend upon the ntal attitude you cultivate. Summer is filled to the im with poetry. Lend your tired mind and body the spirit of the hour and day. Select poetical oughts that soothe and rest and heal. The works of the master poets fairly blossom with them. Cultivate a spirit of repose. Relax your brain as well as your muscles. Contemplate the beauty that envelops you in the glorious country. Seek the poetry of recreation and you will yourself be recreated.

There is nothing equal to the silence of the remote country place, and silence, for a season at least, is precisely what the tired music teacher needs most. And so he cannot do better than

> "Through veils of silence, and hot noons
> And hushed warm midnights"

let one or two long July or August weeks go by. There are sounds on the farm, some perhaps far from musical; but

> "Night will always come
> Hushing all sounds, even
> The soft-voiced birds."

unless one is fortunate to be able to sojourn in the magnolia-scented Southland; in which case the mocking bird will make the night more glorious than the day.

At first a musician might hesitate before going to a place where he would be deprived of hearing music. Let him remember what Keats said:

> "Heard melodies are sweet, but those unheard are sweeter.
> Therefore ye soft pipes, play on, but not to the sensual ear."

and I think Longfellow speaks of one who through days and nights

> "Still heard in soul the music
> Of wonderful melodies."

Surely memories of music are enough for a while. And to the true musician neither instrument nor printed note is required to enable him to conjure up in spirit the music heard in the past. The pleasure to be extracted from music does not, or ought not, to cease to exist with the breath of stroke that creates it, but should linger in the memory indefinitely.

Most musicians could echo Wordsworth's sentiment when he wrote:

> "The music in my heart I bore
> Long after it was heard no more."

To many there is no music without the piano, the violin or flute. To them the human voice and instruments are the only source. But in the country there is much music of another kind, and real music, for we are told

> "Where forests murmur
> There is music ancient, everlasting."

Everyone who has ever had the experience will agree with the poet that it is

> "A pleasant thing
> To hear the dawn's first preluding
> Till the twinkle of the starlight dies away
> And the gold trumpet blast of day
> Breaks on a silent world."

And, further, it is a continuous performance beginning

> "Ere the light
> Begins to whiten at the window panes."

and continuing to the hour when

> "Eve lets down her veil; and
> The white fog creeps from bush to bush;
> The West enflushes; the high stars grow bright,
> And in the scattered farms the lights come out."

All day long is Nature to be heard, soothing and restful, the kind the poet was probably thinking of when he said:

> "Music that gentler lies
> Than tired eyelids on tired eyes."

To him who has ears to hear (and who should have if not the musician?)

> "The trees are peons, and the grass
> One long green fugue beneath the sun."

Then, after the brass and percussion deluges of the modern orchestra, it is a relief

> "To hear the wind among the trees
> Playing celestial harmonies."

In short

> "Creation's self is one great choir
> And what is Nature's order but the rhyme
> Whereto the worlds keep time?"

Farm sounds are generally pleasant. Do we not become weary of the sound of thousands of feet passing incessantly, of the horses and wagons on the pavement, the clang of the trolley bell, and scores of other miscellaneous noises and sounds of the city? Then what a relief to sit under a tree,

> "While to one's ear from uplands far away
> The bleating of the folded flocks is borne;
> With distant cry of reapers in the corn
> And all the live murmurs of a Summer day."

Insects, birds, animals, reapers, drivers, sheep, cattle, fowls, winds, trees, grass and growing corn all unite in a symphony which vitalizes the body and brings rest to the soul. It is a veritable recreation to do nothing but listen to it for a short time at least. A few days can be spent, and spent profitably, in doing nothing but listen to this Nature concert, or in merely

> "Hanging on a gate to watch
> The threshers in the mossy barns;"

or in walking in the fields and lanes where there are

> "Roses that down the hedge rows shine afar;
> And open jessamine-muffled lattices
> And vines beneath the dreamy garden trees
> And the full moon, and the white evening star."

The last line emphasizes the fact that after all it is the evening, and night, which perhaps possesses the greatest charm. It is

> "When the fields are still
> And the tired men and dogs all gone to rest,
> And only white sheep are sometimes seen
> Cross and recross the stripe of moon-blanched green,"

that the magic of the country asserts itself. The sunset with

> "All the marvels of the golden skies,"

followed by the soft twilight and "purple darkness," all settle on the soul—a silent benediction.

> "Silver chimes ring out the mystic hour,
> Sunset quivers in the crimson sky
> And silence like an echo of a sigh
> Soothes the perfume passion of the flower.
> Meadows sink into the fading night,
> And vestal lilies stained with crystal tears
> Droop into slumber, safe from vandal fears
> When the day turns into lonesome night."

At the average summer hotel, pleasure resort or the like, everything seems to conspire to banish rest and sleep; but in the country it is different. There one can't help sleeping; "Nature's sweet restorer" gets a chance, and the musician's nerves soon resume their normal condition. And not the least part of the pleasure of going to one's rest under these soothing conditions is the prospect of

> "After sleep the awaking
> After night dawn breaking;
> After silence long
> A burst of song,"

a symphonic prelude to another day of Nature-music.

I am aware that the best form of recreation is a change of occupation rather than merely doing nothing. But the musician is differently constituted. He needs, above all things, silence, or at most, the softened sounds of the country to offset the months of listening to playing and the continuous impact on the ear drums. After a few days he will be refreshed, strengthened, rested, and ready once more to take up the burdens of his work for another year. That the same results could be obtained by any other means is uncertain, to say the least.

HE whose mind has been illumined and whose soul has been especially cheered and enlarged by the various contemplations, the studies and conceptions of art, will not—in fact, cannot—hide his light for his own selfish enjoyment; but will seek to brighten the way of such as wish to learn its beauty, power, and uses. And how honorable, how enviable, is the mission of such a one who imparts to his fellows a knowledge of the beautiful science of music, leading them through all the delighting soul-feeling forms of melody into the regions of a very fairyland.—TROTTER.

Getting a Start as a Virtuoso in Europe

By CECILE AYRES

[EDITOR'S NOTE.—*The first part of the foregoing article appeared in* THE ETUDE *for July, and gave the writer's experiences in securing the training necessary to make a start as a virtuoso. After a lengthy course of music study in America, she continued her work under Safonoff and Gabrilowitsch in Europe. Then she made many successful appearances in different parts of the European music world before making her debut in America with the New York Symphony Orchestra under Walter Damrosch.*]

A PROPER ENVIRONMENT.

The next essential to success is a proper social and artistic environment. This also means money. Even an occasional lesson from a great teacher is not sufficient inspiration for the ambitious young artist. She must live in one of the better class pensions where she may have frequent opportunities to meet distinguished composers, pianists, singers, painters, literary men and women, and where she will be able to form friendships with other young artists. In our pension we were particularly fortunate in that regard. We were well acquainted with the most promising of the *débutants* in Berlin at that time, some of whom are now among the famous opera singers, and pianists and violinists in various countries. To know so many brilliant talents from every part of the world is an inspiration and a spur to high endeavor. In fact, one is made to feel that nothing less than a protracted and a supreme effort will count for anything in such an atmosphere of rivalry. In Berlin the survival of the fittest is startlingly exemplified. It takes real character and very great talent to stand out among those many competing artists.

THE DÊBUT.

Here again we come to an item of expense. No satisfactory *début* can be made in Berlin for less than one hundred dollars, even in one of the smallest halls. And the overwhelming majority of these Berlin concerts serve no purpose except to furnish the final proof of the young artist's inability to succeed in a public career. Some have abundance of talent but are easily discouraged. Others have plenty of courage, and limitless perseverance, but lack musical sensitiveness; others have courage, talent, musicianship, and everything else necessary to success, except the elusive thing we call personality, or magnetism, or the mysterious power of holding the attention of an audience. No teacher can safely foretell the success of the *débutant*. He may have every reason to expect a real triumph and be doomed to sad disappointment. It is not simply a matter of adequate technique, nor of response and ease of manner, nor of anything that anyone can name beforehand. Nothing less than a public appearance can demonstrate a young artist's fitness for a public career. So the artist must go to the expense of a concert to find out for herself, and incidentally to prove to others, that she is destined for a career.

Some, perhaps wisely, make their *début* in smaller cities and avoid Berlin until they have proved themselves. But no other city has quite the high standards of Berlin. Most young artists prefer to make the supreme test of their powers in their first European concert. If they elect to appear with an orchestra it will cost them at least five hundred dollars. They must pay for the hall, for the orchestra, and for the advertising, and the manager must distribute the tickets free. The audience will consist chiefly of students of music and personal friends. Most important of all will be the presence of the musical critics, representing the Berlin papers, of whom I shall have a few words to say a little later. The critics are important because they will tell you very frankly next morning whether or not you have anything worth saying in public. If you are honest with yourself this is what you are eager to find out. And if you are accepted by the Berlin critic you have much reason to press forward. If you are anathematized you have some reason to doubt whether or not you have chosen the right calling.

A TRAVELING COMPANION.

Another item of expense for any young woman in Europe is the chaperone. Very few American mothers, I am sure, would allow their daughters to travel in Europe without a suitable companion. Europeans are not yet accustomed to the independent ways of the American girl. Although it is not exactly dangerous for a girl to travel around alone, she will avoid much unpleasant criticism by being properly chaperoned.

These are the main items of expense: the teacher, the first-class pension, the public appearances, and the traveling companion. Now after all this expense has been incurred the question naturally arises, what has been gained by it? Certainly not fame, for multitudes are doing the same thing. Even if the young artist has been remarkably fortunate, and has ranked as one of the twelve out of a thousand *débutants,* the world as yet knows nothing about it. She may make frantic efforts to advertise her achievements, but here again she has little advantage over the 988 who really failed in their Berlin *début.* Anybody can advertise if he can command the money. The charlatan is sometimes more successful in preparing reading matter for the papers than the genuine artist. This is just as true in Europe as in America. After the Berlin *début* there is a wild scramble for other European engagements. But managers are usually only interested in mature, routined artists. Unless the young artist has extraordinary good fortune she will find it necessary to spend another large sum of money in acquiring the necessary routine. One must have experience before one can secure paying contracts. If a beginner is fortunate enough to make a great hit at one of these paid-for engagements she may sometimes be re-engaged at a small sum, perhaps more frequently for nothing. That is a really tremendous honor for a young artist in Europe.

COMING TO AMERICA.

Assuming that the young artist has spent several years in Europe and thousands of dollars, she is still unknown in America. Here, again, many thousand dollars will probably be spent before paying engagements are secured. She must have a manager, and he will advertise in expensive journals. In the meantime all the possible engagements will be sought by scores of other artists. *If success comes* there will be a gradual return of the fortune spent. It will not return speedily in any case. European prestige will count for something, but will not insure success in America. Some famous European artists have failed to secure a favorable hearing in this country. Americans care little for mere finger dexterity. They demand something more than the uninspired intellectuality of the human piano playing machine. Americans do not ask nervously whether the artist keeps to the traditions, but they demand that one shall have something new and different to say.

EUROPEAN ATTITUDE TOWARD AMERICANS.

I should like to enter a protest against the common notion that German musicians and critics are prejudiced against Americans. I really feel that the German critics are fair and unbiased in their attitude toward artists of every nationality. I could not see that the question of nationality entered in at all. They are used to judging the young aspirant purely on the basis of merit. In fact, nearly every great artist has been discovered by the Berlin critics. These critics are men of great musical understanding, and some of them are skilled composers. Their standards are of necessity high, and America has these gentlemen to thank for discouraging a great number of mediocrities who might otherwise make their attack upon the American public. It is astonishing how accurately these critics gauge a new pianist from a brief hearing.

German audiences are also very sympathetic and even enthusiastic over American artists when they succ
The average German orchestral conductor is cou
itself to the American artist. I remember well my
orchestral concert at Gorlitz. I was fresh from
Berlin *début* with no experience as yet with orches
But the conductor could not have been kinder nor
considerate if I had been a Carreño, and I shall n
forget his words of encouragement after the con
At another concert in Frankfort the conductor c
and handed me my fee, which the management
doubled of their own accord, and two months
wrote asking me to play with him in another con
From my own experience I cannot feel that the
mans are prejudiced against Americans.

AN EXCITING EXPERIENCE IN NORWAY.

The Norwegian audiences and critics are almost
treme in their demand for the dramatic and the poe
in music. Woe unto the mere virtuoso in Nor
These northerners can be exceedingly cold and
critics most severe. I shall never forget my first
cert in Christiania. On my arrival I was warnec
several friends against a certain elderly man, one
their most eminent composers and their most form
ble critic. Indeed, he represented the leading d
"Ah, he is so cruel, especially toward lady pianists,
he writes such bitter things. Those of us who know
think you are running a fearful risk in playing G
in Norway." Imagine how I felt. It was too lat
take the Grieg number off. What could I do but
he might have some other engagement that even
Well, when the hour of the concert arrived I trie
preserve a calm exterior, but my heart was beatin
rapidly that I could almost hear it while I was play
In the very middle of my first number, a *Prélud*
Cæsar Franck, the aged critic came walking down
middle aisle. I knew it was he, for he and his p
liarities had been fully described to me. I was posi
that the great critic had descended upon me! I c
see his stern expression and his long snow-white be
and I decided right then that I would try to keep f
seeing him all the evening, as something told me
I'd be happier if I could forget him. But I coul
keep my resolution; for at the end of the Grieg
lade, when I came back to bow to my indulgent a
ence, what should greet my eyes but the dear old
standing up in the aisle applauding and actually smi
at me! Of course my delight was unbounded, and
I did enjoy playing the rest of the program! E
since that evening I have loved that dear old ger
man, and his written words of encouragement have
much to do with the furtherance of my career.

THE MUSICAL EFFECT.

BY DR. H. ELWOOD.

DR. WILLIAM MASON, who said little but said
little well, has been quoted as follows: "Experie
shows beyond controversy, that better results fol
the study of music, if the musical effect is born
mind from the very beginning." Dr. Mason me
that before the student strikes a single note of
piece he should have a kind of mental "ear-pictu
of the entire composition.

How is the pupil to gain this. He can hear
teacher play the piece and then imitate if needs
but we all know that imitation is a form of weakn
True, his teacher's performance may do a great
to help him get an idea of how he should study
piece, but the student really needs more. He must m
his own idea. He must let his imagination determ
the style and dimensions of his interpretation. I
member, when I was a boy, that I was very pr
of my interpretation of a certain composition.
seemed to me that I played it about as well as
could possibly be played. I went to a concert at wh
the great pianist, Hans von Bülow, played the sa
work, and then it was that I found that I had b
making a humming bird roar like a lion. It had ne
occurred to me to look very closely at the marks
expression, and I was playing a pianissimo piece
though it had been written fortissimo. After tha
gave very close attention to all expression marks.

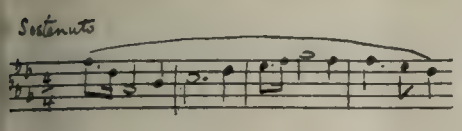
If this little article does nothing more than ind
some student to consider his piece well and build
in his mind the effect he requires it will have ser
a useful purpose. Raphael, Bellini, Titian and Di
and Michael Angelo all used living models. Artists
still using living models. Why? Because they m
have an effect in their minds before they can idealiz
in their paintings, and the model helps in building
this mental effect.



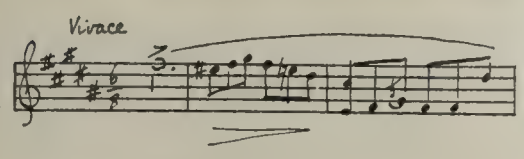




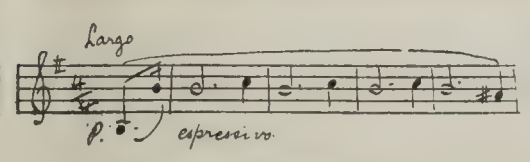




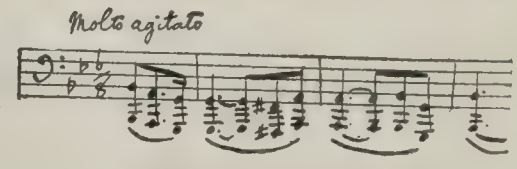
Prelude in D Flat Major, No. 15.



Prelude in B, No. 11.



Prelude in E Minor, No. 4.



Prelude in G Minor, No. 22.

The Romance ot the Chopin Preludes

By MRS. BURTON CHANCE

With Fanciful Illustrations by the Noted German Impressionist, Robert Spies

HERE are probably no more popular pieces of o-music in the world than Frederic Chopin's *Pré-s*. One cannot be too great to play them, neither one be too small, for some are simple enough to iven even to the stumbling fingers of a little child. really to *play them* one should first know how were composed. The whole thing is a fairy tale—st unbelievable, and yet here are the *Préludes*, a substantial outcome of a story seemingly as gold blue and insubstantial as a dream.

out 1830 the young Chopin fled from Warsaw to s to escape from melancholy and Marie Wod-a. Marie Wodzinska had refused his love. Her er had been, "I will never oppose the will of my nts," and Chopin, only a strolling pianoforte r had been summarily dismissed. But in Paris easy to forget. "Me voilá lancé," he writes, and can easily imagine the rest.

the way to the salon of a popular Parisian ntess, one evening, Chopin imagined, as he nted the marble staircase, that he was being fol-d by a strange magnetic influence, a shadow that led the odor of violets! He felt almost like ng back to investigate, but the crowd pushed him ard and he soon found himself within the salon s, still vaguely puzzled, among a large gathering he most brilliant and talented people in Paris. ard the end of the evening when only a few of Countess' friends were left, Chopin was asked to He sat down at the piano and soon lost him-in one of his famous improvisations. Suddenly ooked up and began to blush furiously, for, sit-on the end of the piano, leaning breathlessly rd him was a wonderful creature exhaling the remembered odor of violets, whose dark passion-yes were bent upon him with such intimate scru-that he faltered in his playing and soon made excuse to stop. One version of the story is that ge Sand (for it was she) kissed the young in then and there on the lips, and so sealed to lf forever the beautiful soul she envied, and from moment so ardently loved.

orge Sand, already famous as a writer and the ne of several love affairs, was, when she met in, one of the most brilliant, magnetic and stir-personalities in all Europe. Her influence could have been other than absolute over a tender, sen-, only half-fulfilled soul such as that of Frederic Chopin. How soon must the pale image of frightened Marie Wodzinska have fled from his mind, and how utterly, even how eagerly, must he not have poured himself out into the seductive mould held for him in the beautiful hands of Aurora Dudevant! He became what she desired, he did unquestionably what she deemed best—a strange picture is it not?—a lawless, passionate, creative woman leading almost as a child is led, the delicate youth whose genius and physical weakness made so powerful an appeal to all that was best within herself.

George Sand in later years said to Dumas that her love for Chopin was all maternal and protective. Be this as it may, George Sand at 34 was at the very pinnacle of her development both as a writer and as a woman; it would have been strange, indeed, had not Chopin, though but 28, found her fascinations quite overwhelming. One of Chopin's earliest biographers relates that though George Sand's face was stern, masculine and even repellant, her love for Chopin so changed and softened her features that he forgot what was unfeminine in her and returned her affection with the greatest ardor and devotion.

The *Préludes* were the outcome of this love. Chopin was threatened with very serious lung trouble, and in order that he might spend the winter in a better climate, George Sand carried him off to the Balaric Isles, for "he needed love, and he also needed rest and sunshine, to be waited upon and worshiped while he basked in one of the back-waters of life."

Why the Balaric Isles, one cannot help asking, with Europe full then as now of interesting and luxurious winter cities? Surely it could not have been a regard for the conventions, one would hardly look for this from George Sand! Yet it probably *was* in order to evade observation that the lovers chose Majorca, for we find the sensitive Chopin begging his friends to keep his secret, seemingly oblivious to the fact that George Sand in her voluminous and brilliant letters to people all over the world was revealing it right and left!

Of his first impressions of Palma, Chopin writes: "Here I am in the midst of palms and cedar and cactuses and olives and oranges and lemons and aloes and figs and pomegranates. The sky is a turquoise blue, the sea is azure, the mountains are emerald green; the air is pure like the air of Paradise. All day long the sun shines and it is warm, and everybody walks about in summer clothes. At night one hears Guitars and Serenades. Vines are festooned on immense balconies; Moorish walls rise all around us; the town like everything else speaks of Africa. In a word it is an enchanted life that we are living——"

This enchanted life might have gone on indefinitely, but that the winter rains came down and Chopin began to cough. Word was soon passed around the town that he was a consumptive, and the frightened landlord ordered his tenants out as speedily as possible. This was a great shock to George Sand, on whom fell the whole burden of deciding what to do next, but Chopin, still happy and beloved, gives only an amusing account of his illness.

"All the three doctors in the island came to my bedside to consult. One of them said that I should die eventually, another that I was then dying, and the third that I was already dead; and yet in spite of them all I continued to live just as I lived before they were called in." Nevertheless, his condition was serious, for the Balaric Islands were only just emerging from barbarism, and it was hard to get even the necessities for ordinary decent living, much less those needed for the comfort of an ill and suffering man.

But to the indomitable spirit of George Sand there was no such thing as defeat. She intended that Chopin should have the full benefit of the Southern climate, and so, when forced to leave their little house in Palma, she found for him, far up in the mountains and surrounded by a grove of orange trees and a deserted Carthusian monastery, rejoicing in the romantic name of Waldemosa, which she rented, together with sufficient furniture, for about two hundred dollars from a political refugee, who was glad of the unforeseen opportunity to get rid of his effects. Chopin's piano was painfully dragged up the mountain side through the pine forests. This piano and the stove which accompanied it caused the authorities of Palma great excitement, for they regarded them as diabolical machines intended to blow up the island! Not only the piano and the stove, but everything else necessary to support life had to be dragged toilfully and expensively up the mountain to Waldemosa!

But love and genius alone together on a hill-top with only each other and Nature's most wonderful pageant to contemplate are not likely to be discouraged by practical difficulties. They are also likely to be entirely satisfied with their workshop. In the

Carthusian monastery of Waldemosa genius burned and love held the candle. Chopin composed and George Sand began her novel *Spirideon*. They are like children, these two, enthusiastic and full of happiness. "In the month of December," writes George Sand poetically, "and in spite of the recent rains, the torrent was only a charming brook babbling among the grass and flowers. The mountain smiled on us and the valley opened at our feet like a valley in spring——" And again, in a letter to a distant friend, she says, "When Chopin was in a desponding mood the piercing cry of the hungry eagle among the crags of Majorca, the mournful wailing of the storm and the stern immoveability of the snow-clad heights would awaken gloomy fancies in his soul. Then, again, the perfume of the orange blossoms, the vine bending to the earth beneath its rich burden, the peasant singing his Moorish-songs in the field would fill him with delight."

We find Chopin himself no less enthusiastic and happy. In one of his earliest letters to Paris, he writes, "Lost between the rocks and the sea in an immense deserted convent of the Carthusians, confined in a cell the one door of which is rather larger than the gates of Paris, you may picture your Frederic, with his hair all out of curl, deprived of his white gloves, and as pale as ever. My cell is about as large as a coffin, a vault thick with dust serving as a lid. The windows are small and underneath these windows grow orange trees, palms and cypresses. Opposite to them, underneath a rose window in the Arabian style is my bed. Close to the bed is a small table, and on this table, a great luxury, stands a metal candlestick holding a miserable candle, the works of Bach, and my own compositions in manuscript, that is the full history of my belongings. And what a silence! One may shout at the top of one's voice and no one will hear. Truly Nature is beautiful!—"

It was here, then, amid such surroundings as these, that the famous *Préludes* were written. These noble themes so often blindly played by unwilling pupils in stuffy provincial parlors, came into being under the blue sky of the Mediterranean to the tune of the wild eagle's scream, and the scent of the warm orange blossom upon the silent, budding earth. They are the captured notes of the wild bird, Love, singing to its mate, and they were conceived and uttered in an atmosphere seldom indeed vouchsafed to those who struggle with creative work.

HOW THE PRÉLUDES WERE WRITTEN.

George Sand speaks of the *Préludes* in the *Histoire de Ma Vie*. She writes, "While staying here, Chopin composed some short but very beautiful pieces which he modestly entitled *Préludes*. They were real masterpieces. Some of them create such vivid impressions that the shades of the dead monks seem to rise and pass before the hearer in solemn and gloomy funereal pump (the middle movement, for example, No. 15 in D flat major). Others are full of charm and melancholy glowing with the sparkling fire of enthusiasm, breathing with the hope of restored health. The laughter of children at play, the distant strains of the guitar, the twitter of the birds, in the damp branches, or the sight of the little pale roses in our cloister garden, pushing their heads up through the snow, would call forth from his soul melodies of indescribable sweetness and grace. But many also are so full of gloom and sadness that, in spite of the pleasure they afford, the listener is filled with pain. I apply this particularly to a *Prélude* (No. 6, B minor) he wrote one evening which thrills one almost to despair."

George Sand goes on in her letter to describe at length how she went down to Palma to make some necessary purchases one day and was caught in a heavy storm not reaching the monastery until midnight, having really been exposed to great danger from the swelling torrents and an unruly driver, who finally deserted her, leaving her to climb the mountain alone in the storm. She found Chopin, his anxiety so great "that it had been, as it were, transformed into a kind of tranquil despair; he was playing his noble and beautiful *Prélude*, weeping as he played. He rose, uttering a loud cry and said in a strange, hollow voice, 'Ah, I thought you were dead'—he had sunk into a kind of stupor (he afterwards explained) and fancied while he was playing that he had been removed from earth and was no longer in the land of the living. He imagined that he was drowned, and as he lay at the bottom of the sea could feel the cold drops keeping time as they dropped upon his breast—the *Prélude* he wrote that evening recalls indeed the raindrops falling on the roof of the cloister, but according to his conception these drops are tears falling from Heaven on his heart."

As the day passed by and the idyll spun itself out, Chopin relaxed more and more contentedly in the atmosphere of sympathy and comfort with which George Sand so lovingly enveloped him.

He did not ask questions but accepted as a matter of course the efforts made by his heroic companion to render his path smooth. She was anxious, worried, overworked but never weary of standing between him and the world, and of making everything pleasant that he might do his immortal work untroubled. Often when servants rebelled or ran away from the loneliness of their cloistered retreat, she had to sweep and cook, and her difficulties in obtaining food, even food necessary to life, made every day a supreme test of ingenuity and generalship. Chopin never knew this. Nor is it likely that he ever began to realize all that George Sand did for him that honeymoon winter in Majorca. Often indeed she had to get up in the middle of the night, and sit at their one little table, her feet perishing with the cold from the rough stone pavement of the "cell" making "copy" for Buloz by the light of one poor draught-ridden candle. "Copy" for Buloz meant money, money meant comfort for Chopin, and so the busy pen flew onward hour after hour. Needless to say, she got her reward. It must have been no little joy to sit by of a moonlit evening and look over the pines to the Mediterranean while Chopin composed—all for one's own benefit, and oneself beloved! The reward was great. Oh! but the price was great, too.

So this is the story of how the famous Chopin *Préludes* came into being. When next we hear or play them do not let us forget to say a little prayer for the valiant soul of Aurora Dudevant.

[EDITOR'S NOTE.— It is the fate of music that survives in popular favor to receive fanciful names and mysterious legendary biographies. We all know the apocryphal nature of the Beethoven *Moonlight Sonata* legend, yet it seems a trifling task to rob so beautiful a piece of so appropriate a story. Just who is responsible for the christening of the vast number of picturesque titles never imagined by the composers is hard to tell. In the present case, we find that Mr. James Huneker in his *Chopin, The Man and His Music* brings forward quite abundant proof to show that Chopin wrote most of the preludes before he went to the Balaric Islands and that his task there was one of refining and completing his sketches. The sketches which head this article are from drawings by Robert Spies, which have been attracting wide attention in Germany. They are pictorial representations of some of the legends which have attached themselves to the Chopin Preludes. Of the Prelude number four, Niecks, a distinguished writer upon Chopin, says, "a little poem, the exquisitely sweet, languid pensiveness of which defies description. The composer seems to be absorbed in the narrow sphere of his ego, from which the wide noisy world is for the time shut out." The eleventh prelude in B minor is so short that it is ignored by some. Just how the artist would have this apply to his picture is hard to tell. The Prelude number fifteen in D flat is possibly the best known of all of the preludes. Of this Kleczynski, Chopin's biographer has said, "The foundation of the picture is the drops of rain falling at regular intervals." George Sand, it will be remembered, mentioned these in connection with the Chopin Prelude in B minor (No. 6) "Chopin saw himself drowned in a lake; heavy ice cold drops of water fell at regular intervals upon his breast; and when I called his attention to these drops of water, which were actually falling upon the roof, he denied having heard them." This prelude has come to be known as the *Rain Drop Prelude*. Mr. Huneker says of the Fifteenth Prelude, "The work needs no program. Its serene beginning, lugubrious interlude, with the dominant pedal never ceasing, a basso ostinato, gives color to Klecyzynski's contention that the prelude in B minor is a mere sketch of the idea elaborated in Number fifteen. The Prelude number twenty-two is one of the most vigorous of all the preludes. Its rapid rumbling octaves in the left hand are surmounted chords in the right hand which were considered extremely iconoclastic in their day. The prelude is rushing, impetuous and highly dramatic. That the artist has chosen a torrent to represent this Prelude seems most appropriate."]

A CURIOUS method of paying the actors and singers obtains in some parts of China. The performance takes place before the Quong, or governor of the province, who also bears the expenses of the entertainment. He is squatted on a platform facing the shed where the performance is given, and surrounded by a gathering of people. Whenever anything pleases him he taps a small drum at his side, and an attendant throws a small string of coins among the actors and singers. As the Quong usually enjoys the performance, the work presented is frequently interrupted, for the action stops when the coins fall on the stage, and everybody stops singing to grab for them. Occasionally, the coins miss the stage and fall among the spectators, in which case the artists gain nothing, as the people are too greedy to pass the money up to its rightful owners.

THE SPIRIT OF THE VALSE.

BY CHARLES JOHNSTONE.

THE waltz being written in triple time, the acc naturally falls upon the first of the measure. Bu we accent every bar alike in this manner it will ne theless suffer from a certain amount of monot There is a certain sub-rhythm which underlies regular accent, which if properly observed prod that ravishing charm that makes the waltz more po lar than all the other dances, but which if left produces that aforementioned monotony. It may looked upon as an extension of the regular acc Salt has been defined as "Something which m bread taste bad when there isn't any in it." So might say that accent is that which spoils the m when it is left out.

All music is subject to this alternation of acc and unaccent. First of all, we have the accented unaccented notes in the measure. On the same p ciple the accented and unaccented bar, the acce and unaccented phrase, and the same with the sec and the period.

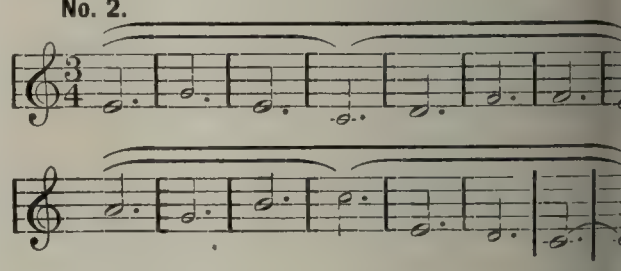
The following melody having four counts to bar, the accent will fall upon the alternate notes. this illustration those notes having the accent written in full size, and the unaccented ones in s notes. The strongest accent falls on the first of bar, whilst that on the third beat is a subordi one and of lesser force.

No. 1.



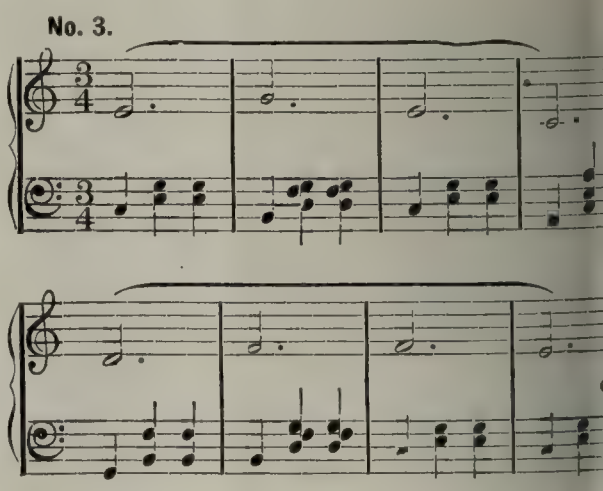
Now if we write this same melody in dotted notes in triple time, it will be played in exactly same manner over and above the regular accent one accented count followed by two unaccented c which is peculiar to triple time, as illustrated in following example, so that the four bars of the t time will be accented exactly the same as the counts of the common time:

No. 2.



The addition of the accompaniment in the fol ing illustration makes no difference whatever to playing of the above melody:

No. 3.



A proper observance of this accentuation gives music that balance and charm which makes it del ful and entrancing.

"WHAT are your musical ideals?" Serov's daug inquired of Tchaikovsky as he sat at the piano ing one of her father's musical evenings in Pe burg.

"My ideals," he answered. "Is it absolutely n sary to have ideals in music? I have never giv thought to them." Then, after a moment's reflec "I never possessed any ideals."—NEWMARCH.



Secrets of Artistic Phrasing

By Dr. HUGO RIEMANN

Professor of Music at the Leipzig University

V

The following is the fifth in the monumental series of les upon phrasing written by this world renowned au- ity especially for THE ETUDE.—EDITOR OF THE DE.]

OW A MUSICAL SENTENCE IS CONSTRUCTED.

USICAL forms are produced by successions of trasting motives. These motives, irrespective their likeness or unlikeness, respond to one ther and lead on to further development. An erstanding of the relationship existing between ives arouses æsthetic feelings of a pleasurable re and makes possible the enjoyment of beautiful stic forms. These occurrences, according to r content, more or less strongly excite the itual, or inner, life, and at the same time set in ion the sensations that correspond to joyous ainful experiences. Now, eliminating all matters pertain to æsthetic causes and to admixture grosser material things, it can be definitely stated music truly portrays the emotions. This much nly a passing thought!

he preliminary condition essential to the proper yment of music is an understanding of the form- ng relationships of symmetrical structures and heir logical course in ever increasing and dim- ning development. In the plastic arts, and espe- y in architecture, the individual parts arranged symmetrical proportions stand directly before observer and may at one's leisure be studied compared until perfectly understood. But in art of music, the opposite is true because in art the individual parts, or motives, succeed each er rapidly and unceasingly so that to be under- od they must be retained by the memory. It is ent then that a musician must first of all rightly prehend the first motive in a composition before ecomes possible for him to grasp the meaning the whole. And especially is this true of the eedingly complicated musical works of our own , which represent the creations of a most highly eloped art. Repeated hearings are necessary for understanding of these modern masterpieces. At point, notation becomes a potent factor both as acquisition and as a fundamental matter since by ns of it a closer study of a masterpiece is made sible. An educated musician by the mere reading musical composition can by his tone-fancy alone plete the effect intended by the composer. Af- repeated readings those parts more difficult of prehension become perfectly clear.

MUSICAL TEMPLES.

o far as æsthetic understanding is concerned, a phony or a sonata can very well be compared ome great edifice, such as a temple, a cathedral palace. The faculty of observation first regards as a whole. But for the penetration into the ils of a widely developed, extended and involved position there are *two underlying principles, name- imitation and contrast.* Contrast has to do with variegated alternations in the dimensions of the le and which prevent a composition from becom- uniform and monotonous. The principle of ation brings unity to the composition. Without g into this subject more deeply, it can now be ly understood that there is a wise economy in use of means, a restriction to a few leading s, whereby motives enter into the construction a whole and give the composition a satisfactory n. If this were not so, then there would be of two things; an impression of disconnection, else an impression that the composition were rladen. This matter of economy does not end with the composer in the creation of a musical work but it must also be considered by the listener as well if he would learn to know the work as it was intended to be understood.

These words suffice to show the great importance on the part of the hearer of a real penetration into the thematic structure of a composition. In this way, for example, in a symphony, he comprehends the definitely formed chief thought, which in a normal manner broadly unfolds the tonality while a whole organic movement is developed from a single pregnant motive; the free fantasia part in most devious fashion plays with other keys while tedious stagnation of the development becomes a foil to the broader foundation lines of the thematic chief idea. In this way the whole is understood.

THE SONATA FORM.

As is generally known the most highly developed of all musical forms is the so-called sonata form with its two principal themes sharply distinguished in character. The first time the second theme appears in a contrasting key. Then ensues the larger middle section, also called the development, wherein there is a variegated mixture of elements belonging to either theme. In the closing section both themes return in their original meaning, but this time the second theme is subordinated to the first theme by appearing in the same key as the first theme. In order to understand a composition comprising hundreds of measures and also rightly to learn to enjoy the same requires no little intellectual effort on the part of the listener. To remain passive is not enough. He must earnestly put himself in tonch with the life of the work itself and its creation. The theory of phrasing and its marking of the phrases serves to fulfil this most admirable object. It strives to penetrate into the theory of musical form and sets forth the results of the examination of masterpieces in their rhythmical structure. Also as far as it is possible to go by means of notation it makes clear the structure of the greater works of musical art.

It is now nearly half a century since the Cotta edition of classical works (Faisst, Lebert, Bulow) made beginning in this direction by adding the designations: First Theme (Hauptsatz), Episode (Zwischensatz), Second Theme (Seitensatz), etc. In most cases the second theme was so obvious that it required no special marking. But, on the other hand, far more important, more necessary and more useful, would be the more precise distinguishment of the periods, and thereby the making clear whether the structures were regular, strictly symmetrical, eight-measure periods, widened by intercalations and codas; or else shortened by elisions and contractions. But before anything like this could be attempted it was necessary to revive a theory whose development had been dormant since the close of the eighteenth century and entirely forgotten. When I edited my first phrased editions (Mozart, Beethoven) I never had a thought of the possibility of definitely showing the construction of the periods of entire sonatas and symphonies.

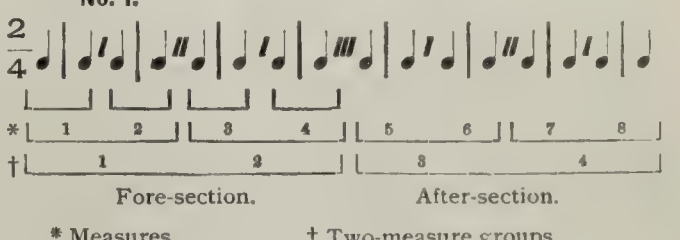
A. B. Marx's great work on composition had accustomed the musical world to call that which did not agree with a scheme of four measures simply as *"passage-work"* (*"Gang"*), and this very convenient expression long checked what had been done to elucidate the construction of musical sentences by men who lived in the eighteenth century, such as J. Riegel (1752) and Heinrich C. Koch (1782-93). I did not discover these matters as stated by my predecessors until after I had made a beginning in my phrased editions by making the distinction between accented and unaccented measures, for instance: a *v* placed over a barline indicates an accented measure, while a $\overset{3}{v}$ serves to show a three-measure phrase. But Koch had gone very much further than I because already he had made clear a change of meaning of a fourth measure into that of a fifth (4=5), which is a contraction of the fore-section or the after-section, respectively.

A SYSTEM OF PHRASING.

The meaning of the figures placed under the barlines in my later phrased editions, as also explained in my textbooks on the subject, are as follows:

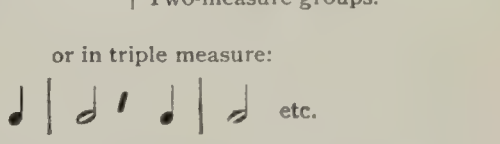
(1) When the figures progress regularly from 1-8, but making use of the even numbers: 2, 4, 6, 8, there is present a complete, normal period of eight measures. In this period the second measure answers the first measure; measures 3-4 respond to measures 1-2 and measures 5-8 form the after-section to the fore-section 1-4. Each measure counter to the one it answers is relatively more accented; the second measure is more accented than the first; the fourth more accented than the second; and the eighth more accented than the fourth. To be accented, or to have cadential force, in reality means no more than answering, or the concluding of a symmetry. The following example makes this clear:

No. I.



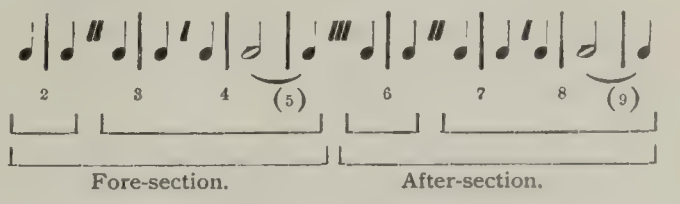
* Measures. † Two-measure groups.

or in triple measure:

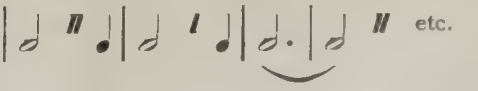


(2) When the first measure is marked with the figure two, the period begins with the accented measure. In this case the next following measure does not form the answer to this first measure, but it will be answered by the one next beyond this one. Ordinarily, under such circumstances, the ending of the fourth measure extends over into the fifth measure, and the eighth measure extends into the ninth measure. The second period then follows in regular order:

No. 2.



or in triple time.



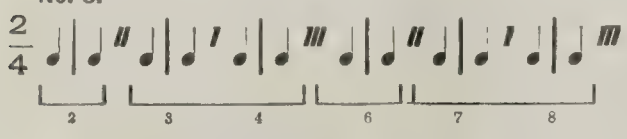
These (1 and 2) two are the principal forms of complete eight-measure periods. Naturally, these two forms may vary most manifoldly in thematic and rhythmical detail. Each can begin without upbeat, or else the upbeat may be subdivided into a movement of one, two or three eighth notes, The forms in triple time may also begin without upbeat, or else their upbeat may consist of one-five eighth notes.

(3) A period may begin with a measure of still higher order. This is not at all uncommon. The after-section will hardly be constructed in like manner, but generally a new period will follow directly after the incomplete sentence. These beginnings are called *ex abrupto.* The new period will, as a rule, proceed in normal fashion after such an *ex abrupto* sentence. An example of such a beginning is the opening of Weber's C Major Sonata (5-8, and then a regular eight-measure period).

(4) A form of shortened period that has been regarded with favor for several centuries is the beginning of each half sentence with an accented

(2) measure without any extension of the cadence, so that it causes the after-section as well as the fore-section to number only three measures each, respectively, in the order: accented- unaccented-accented:
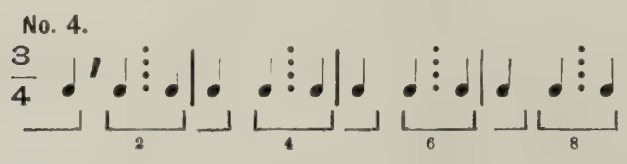
No. 3.



(and similarly in triple time).

A fine example of this form of construction is the first theme of the closing movement of Beethoven's Sonata, Op. 26, Ab Major. A secondary form of this kind of construction is that of the *pseudo*, or mock, triple time:

No. 4.



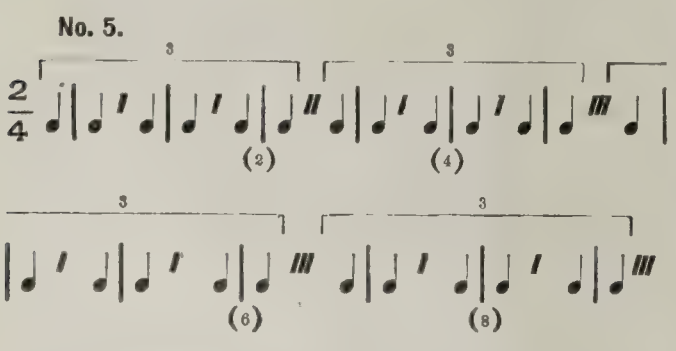
Beethoven's song *Sehnsucht* ("Die stille Nacht umdunkelt") and the *pseudo* 9/8 time of the Andante of his *Cuckoo* Sonata, Op. 79 are good examples of this manner of period building.

EXPANDED PHRASES.

(5) Expanded sentences are produced chiefly by appendages, or codettas, at the close of sentences. Often after the eighth measure has been reached there then follows a repetition of the after-section, sometimes precisely as at first and then again slightly altered, while at other times only the last two-measure group (7-8) or only the eighth measure is repeated. Beethoven delighted in making use of just such appendages, but in constantly decreasing size. And especially is this true after the second theme of a sonata movement before he repeats the first part. Again, appendages can frequently be attached to the fourth measure with a repetition of the cadence. An example of this is the middle part of the first theme of Beethoven's Andante Favori. But a standstill is possible upon the second measure, as in the introduction to Schubert's C Major Symphony (1=2, 2a; +3-4, 4a; +3a-4b). Very common is the standstill upon the 6. measure, be it when the 6. measure is repeated or when the whole 3. two-measure group is repeated with an ever-increasing stress. Because of the fact that the after-section forms one united organic phrase of large proportions, it so happens that often the 6. measure is the climax of the whole period, the creation of a knot that is quickly solved by measures 7-8.

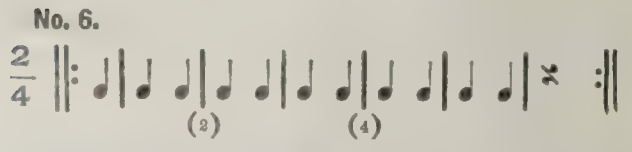
A period is sometimes expanded by writing two unaccented measures before one accented measure. Single measure triplets are not rare. The followig makes this matter clear:

No. 5.



The Choral. *Herzliebster Jesu, was hast du verbrochen?* is perhaps the best example of a continued construction in three-measure phrases having the order ((|) (—)):

No. 6.



This form of three-measure phrases belongs either to the type called *ritmo di tre battute* caused by contractions (cf 7.), as in the Scherzo of Beethoven's Ninth Symphony:

1—4
=5—8
=1—4
=5—8

or else to the type: accented-unaccented-accented (cf .4).
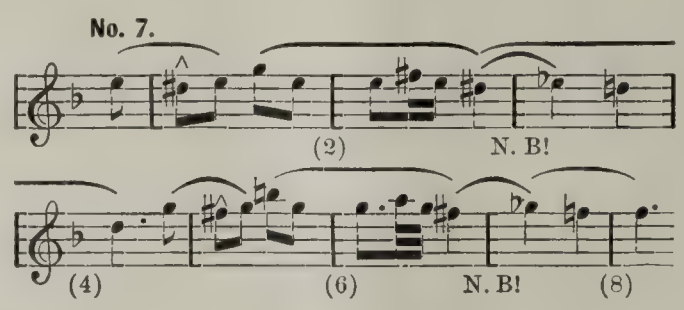
(6) Something quite different from the expansion of sentences by means of appendages to the phrases are those sentences which make use of expansions caused by a reaching backward, for example: the change of meaning of the 8. measure to that of the 6. which is of frequent occurrence when the harmonies progress in such fashion that instead of the tonic chord on the 8. measure there appears a sub-dominant harmony. Again, something quite different arises when in place of the concluding chord there is either a reaching back to a portion of the after-section, or else the whole after-section is repeated, consequently, the suppressing of the first close. This occurs frequently in Mozart's Sonatas (in my phrased editions it is shown by two short cross strokes at the end of a bowed line: ⌒ //).

(7) Shortening of a period by contraction, that is, by the changing of the meaning of a concluding measure into that of an initial measure, is a formation that had its origin in the polyphonic style. Especially is this common in compositions written for double chorus. The second chorus as a general thing begins where the first chorus ends. These contractions are peculiar to fugues and are very abundant in the works of J. Sebastain Bach, the greatest of fugue writers. Rarely does the *dux* come to a formal ending but is interrupted by the entry of the *comes*. This very polyphonic form of contraction, nevertheless, is also not germaine to the homophonic style of music, for example: in Mozart's piano sonatas.

CONTRACTIONS.

The most frequent form of contraction is that of sentence contraction (8=1, or also, 8=2), which is of excellent effect when the transition to the second theme has been broadly developed, and when at the close of the sentence the second theme begins with a change from forte into piano; or again when at the close of development section the first theme enters forte instead of piano. But rarer than this contraction of the period is that of the half sentence, the change of meaning of the fourth measure into that of the fifth (4=5). And still rarer is the contraction of two-measure groups (2=3, 6=7), which generally are found in fugues. A most remarkable instance of a contraction of the first (1.) and second (2.) as well as the third (3.) and fourth (4.) two-measure groups without occasioning the omission of a measure since it only concerns an unaccented concluding note which becomes a note of beginning, is that caused by *enharmonic change*, for example: in the second theme of the first movement of Beethoven's Sonata, Op. 2, 11:
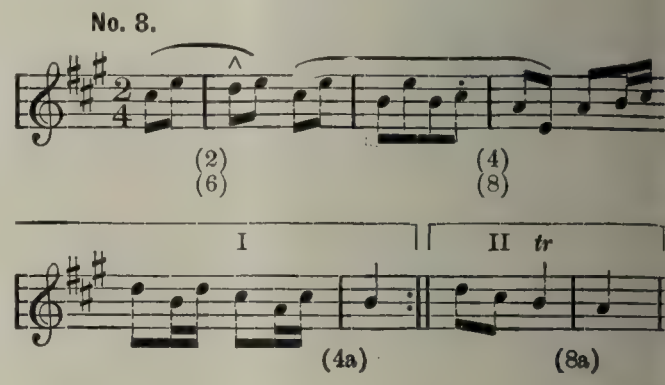
No. 7.



The effect of this is of extraordinary boldness, and admiringly one realizes in the marking of the measures the change from accented to unaccented and the undisturbed progression further.

It is only by the pointing out of the fullness of possibilities of departure from the severe uniformity of strict eight-measure periods constructed as 1 + 1 + 2 + 4 measures, that the importance of the eight-measure scheme as a fundamental principle gains in importance. From this normal and easily intelligible formation spring all the manifold rhythmical and æsthetical deviations. Without this fundamental principle of period construction it would be unintelligible to speak of close, half-close, deceptive, or false, close, matters, which occurring at stated intervals, arouse expectation. The introduction of a single three-measure phrase increasing the interval between accented measures by three measures instead of by two produces a peculiar and greatly increased stression which only becomes intelligible when a simple norm relative to sentence construction has been accepted for a foundation. Even before the clarification of rhythmical theory it had been noticed that a departure from a constant eight-measure construction in the writing of a theme was exceedingly interesting, for example: the theme of Beethoven's A Major Variations on Wranitzky's Ballet, *Das Waldmadchen*, the rhythmical structure of which is: 3 + 2, 3 + 2, 2 + 2, 3 + 2 measures (19 measures in all):

No. 8.



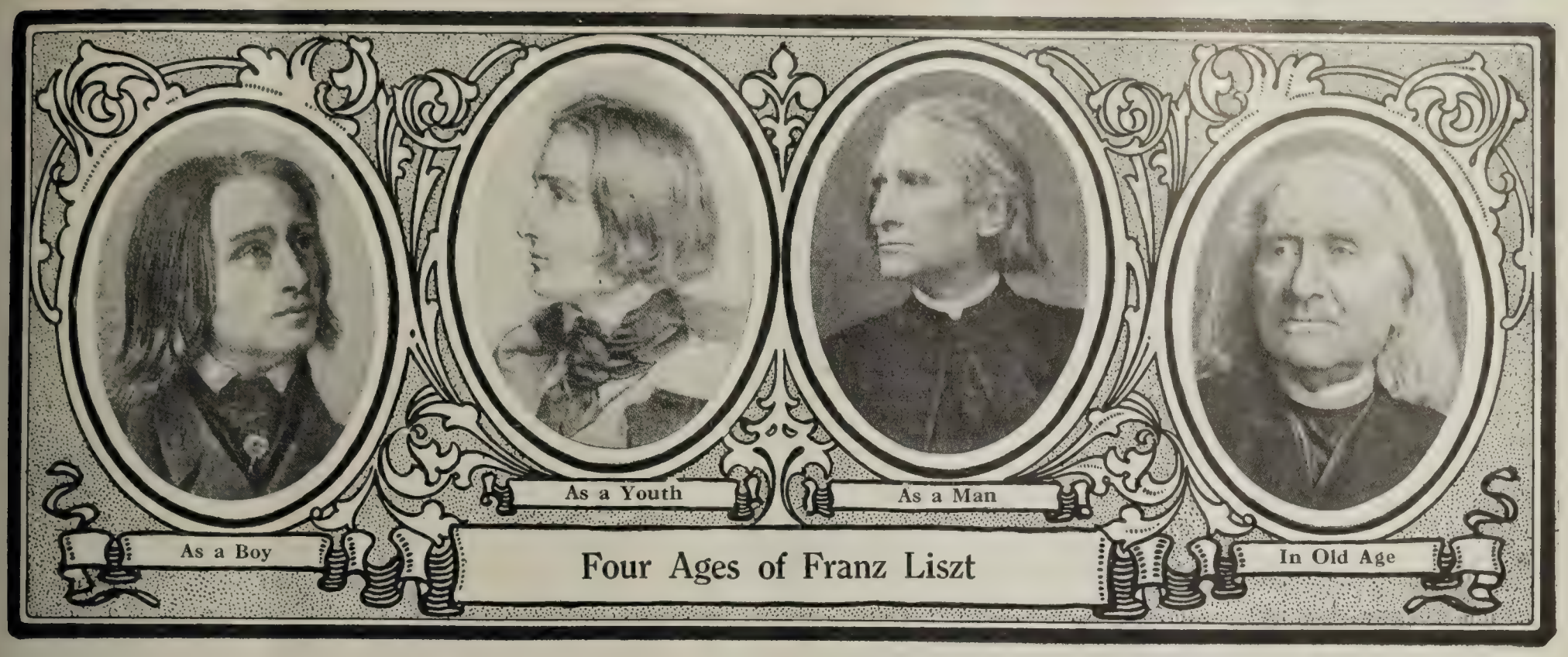
It is manifest that such exceptional formations should, according to possibility become imitated. The high value which is attached to the cultivation of rhythmical theory, and which is opposed to all schematicism, consists in the schooling of the musical fancy to such a degree that a mere imitation of the unusual will neither be considered necessary nor desirable. Just as the theory of harmony discloses the wide domain of harmonic progression, in like manner the theory of rhythm, and especially of sentence building, discloses to the fancy of the creative musical artists a wonderful manifoldness of ways for the very free development of his themes.

RHYTHM NEGLECTED FOR HARMONY.

Unfortunately, our present music schools are not devoting the same attention to the fundamental principles of rhythm as they are doing to the theory of harmony. Nevertheless, the writing of the analysis of the musical periods in figures below the barlines will aid much in the establishing of courses in musical rhythm. Again the cause is very much promoted by the detailed analyses of individual sonata and symphony movements which appear from time to time in our leading musical journals. These efforts accomplish something toward the founding of courses in rhythmical theory in the curricula of our music schools. But I think it very doubtful that the time ever should come when the minute indications of motive bounds and sentence construction will be embodied as integral parts of our notation. No one is foolish enough to regard thorough schooling in the theory of harmony superfluous simply because the composer gives the subject little attention when he is composing and has little thought for the writing of a dominant, a suspension or an anticipation, and never thinks of adding to his compositions an explanatory harmonic analysis; and also it would not be expected that the composer should indicate minutely all the rhythmical construction of his compositions, although this by no means excludes the study of rhythmical theory on his part. It is no more essential to write in notation as a part of the same the construction of the periods than it would be to write the figures that indicate the harmonies. Nevertheless, these two matters are of prime importance in one's schooling and each should receive the same careful attention.

These things are rather to be considered as an indemnification for the sins of omission during several centuries in the domain of rhythm. I trust, in conclusion, that my words of explanation may serve to bring these matters home to the conscience of our musicians!

THE legend regarding Stradella, which Flotow has made the basis of his opera of that name, is one of the most interesting in music. A jealous Venician nobleman, according to the story, conspired with two notorious assassins to murder Stradella while he was conducting one of his oratorios at the Church of St. John Lateran in Rome. The emotional cut-throats were so affected by the beauty of the music that they were failing in courage to carry out their ugly purpose. Instead they advised Stradella to leave Rome. There is no real fact upon which the truth of this legend may be based.



The Wisdom of Franz Liszt

A series of carefully selected paragraphs from Liszt's Collected Works, giving an insight into the philosophy of the Master

It was in a concert for the benefit of the uphappy Italians when I last heard Liszt, last winter, play I know not what, but I could swear he varied upon themes from the Apocalypse. At first I could not quite distinctly see them, the four mystical beasts; I only heard their voices, especially the roaring of the lion and the screaming of the eagle. The ox with the book in his hand I saw clearly enough. Best of all he played the Valley of Jehosaphat. There were lists as at a tournament, and for spectators, the risen people, pale as the grave and trembling, crowded round the immense space. First galloped Satan into the lists, in black harness, on a milk-white steed. Slowly rode behind him Death on his pale horse. At last Christ appeared, in golden armor, on a black horse, and with His holy lance He first thrust Satan to the ground, and then Death, and the spectators shouted.—HEINRICH HEINE.

IF IT has but too often been proved that "no one is a prophet in his own country," is it not also a matter of experience that the men of the future, the men who in their works anticipate and reach forward to the future, are never recognized as prophets by their contemporaries? And, to say the truth, could it possibly be otherwise? Without entering into the sphere in which reason ought, up to a certain point, to serve as a guarantee of experience, we venture to affirm that in the realm of the arts every innovator endowed with genius, every author who forsakes the type and the ideal on which his contemporaries are nourished and to which they are attracted, in order to evoke a new ideal and to create new types and new and unknown forms, will wound the susceptibilities of his fellows. It is only a coming generation who will comprehend his thought and his sentiment.

To those whose brows claim the laurel of immortality, what are the fading garlands of an hour?

The ascription of superior power to beings believed to be beneficial to mankind has received a sublime confirmation from a great poet of Italy who defines genius as "a stronger impress of Divinity." Let us bow before all those who have been sealed with this mystic seal; but let us, with the deepest and truest tenderness, venerate those who have used their wondrous supremacy for no other purpose than to give utterance to the highest and most exquisite feelings!

Who is there that has not—when distracted with heart-rending events, when undergoing the tortures of intense suffering, when feeling and enthusiasm have only seemed to be a heavy and burdensome load which would upset life's boat if not thrown overboard into the depths of forgetfulness, when threatened with utter shipwreck after a long struggle with peril—who is there, I say, who under such circumstances has not evoked the glorious memory of men who have conquered, whose thoughts glow with a nobler ardor, and asked them how far their aspirations were sincere and to what period they preserved their vitality and truth? Who has not exercised ingenious discernment to find out how much of the generous feeling portrayed was only a speculation and merely for amusement, or how much of it had been incorporated with the actions of everyday life? In such cases detraction is never idle; it omits nothing but seizes easily upon the faults, the foibles, the neglects of those who have been degraded by any weakness! It hunts its prey, it accumulates and distorts facts, it takes upon itself the right to despise the inspiration to which it will grant neither any authority nor any aim but to amuse, denying that it has the least claim to guide our actions, our resolutions, our consents, our refusals! Ah, detraction well knows how to winnow history!

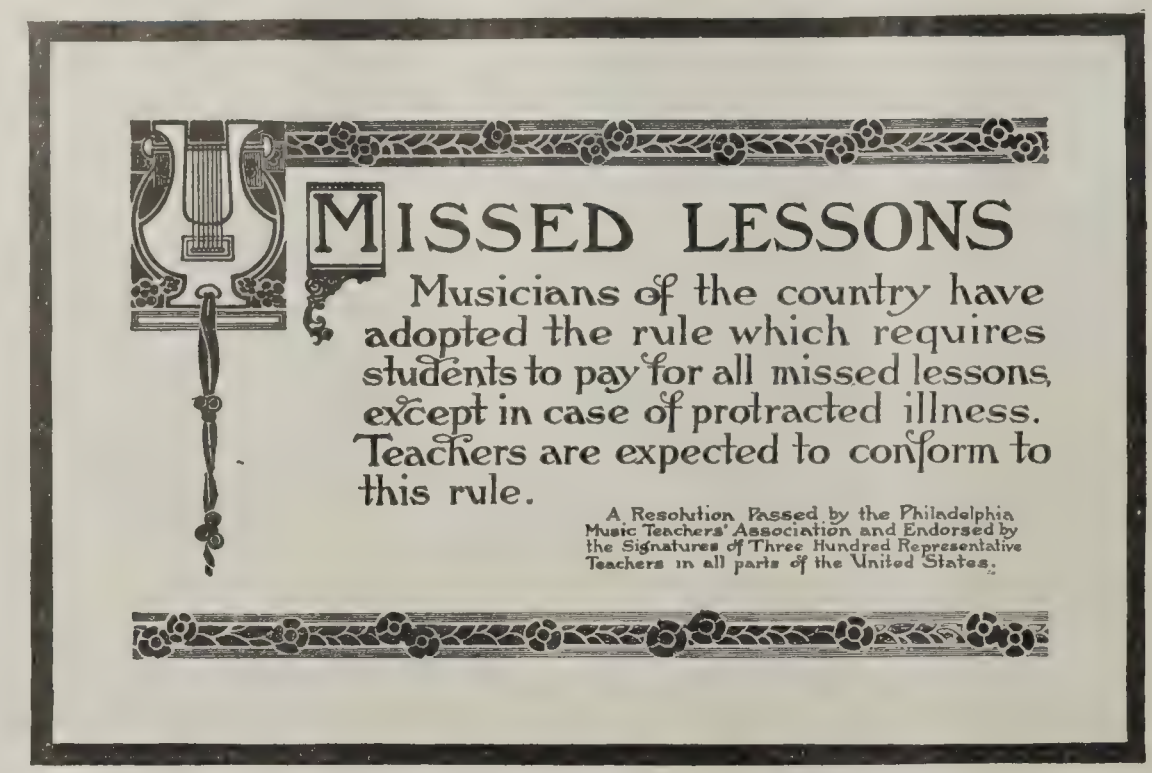
What possible importance can be attached to emotions and enthusiasm which always end in calculations based on profit, and which only cover with a brilliant veil what are really hidden strivings of egotism and self-interest!

The virtuoso is not a mason, who, with the chisel in his hand, faithfully and conscientiously cuts his stone after the design of the architect. He is not a passive tool that reproduces feeling and thought without adding himself. He is not a more or less experienced reader of works that have no margin for his notes, and which make no paragraph necessary between lines. These spiritedly written musical works are in reality for the virtuoso only the tragic and touching putting-in-scene of feelings; he is called upon to let these speak, weep, sigh, sing—to render these to his own consciousness. He creates in this way like the composer himself, for he must embrace in himself those passions which he, in their complete brilliancy, has to bring to light. He breathes life into the lethargic body, infuses it with fire, and enlivens it with the pulse of gracefulness and charm. He changes the clayey form into a living being, penetrating it with the spark which Prometheus snatched from the flash of Jupiter. He must make the form wander in transparent ether; he must arm it with a thousand winged weapons; he must unfold scent and blossom and breathe into it the breath of life. Of all artists the virtuoso reveals perhaps most immediately the overpowering forces of the god who, in glowing embraces of the proud muse, allures every hidden secret.

However violent or frivolous may be the passions which agitate our hearts, whatever strength or indifference we may display in confronting those unforeseen and sudden accidents which would necessarily appear overwhelming in their effects, it is impossible to escape from the impression made upon us by the imposing majesty of a lingering and beautiful death, which touches and softens, fascinates and elevates, even those souls which are the least prepared for such sublime and holy emotions. The gradual and lingering departure of one among us for that unknown shore, the mysterious solemnity of his hidden visions, his memory of past facts and passing ideas while breathing upon that narrow neck of land which separates time from eternity, produce upon us a deeper effect than anything else in the world—(*On the death of Chopin*).

The great fascination and value of life in the country consists in the long *tête-á-tête* with nature. In these long and solitary interviews may best be caught the words of revelation which are hidden beneath the infinite harmonies of form, of sound, of light and shadow, of tones and warblings, of terror and delight. At a first view such infinite variety may appear crushing or distracting; but if it is faced with that courage which no mystery can appal, if it is sounded with a resolution which no length of time can tire, this very variety may furnish the clue to analogies, conformities and relations between our sense and our sentiment, and help us to trace the hidden links which bind things apparently dissimilar, identical oppositions and equivalent antitheses, and teach us the secrets of those chasms which separate by narrow but impassable spaces things destined ever to draw near yet never to join, ever to resemble yet never to blend.

Chopin! Sweet and harmonious genius! Is there a single heart to whom he was dear, a single individual to whom he was familiar, who, on hearing that name spoken, is not startled as by the memory of a superior being whom it was once his good fortune to know! But however deeply regretted Chopin may be by the world of artists and by all his many friends, we may yet be permitted to doubt whether the moment has yet come when he whose loss we so deeply mourn can be appreciated at his proper worth, or can occupy that exalted rank which is reserved to him in the future.



WALL PLACARD EMPLOYED IN COMBATING THE MISSED LESSON EVIL.

Solving the Missed-lesson Problem

(*Continued from the July Etude*)

WM. H. DANA.

I am in sympathy with the movement, having been a sufferer for years. "Business is business." We should conduct our teaching as others do their business and free ourselves from the criticism of being "unbusiness like."—*Ohio.*

ARTHUR JUDSON.

I am heartily in favor of the plan proposed by the Philadelphia Music Teachers' Association in the matter of missed lessons.—*New York.*

MARY WOOD CHASE.

Am heartily in favor of your plan in regard to missed lessons. It is one we have followed from the beginning of our professional work, and we believe that were it generally adopted by all reputable teachers it would be a great help to the profession.—*Illinois.*

E. R. KROEGER.

I think all teachers are in sympathy with the Philadelphia M. T. A. in regard to missed lessons.—*Missouri.*

CHARLTON L. MURPHY.

The question of payment for missed music lessons is one of education on the part of the profession, and I feel that the resolution adopted by the Philadelphia Music Teachers' Association will be the means of educating that part of the public that has never really understood the fact, that time bought from a teacher is a commodity not to be exchanged at will.

Tact and good judgment are as necessary in this matter as in the art of teaching itself, but if a lesson is missed for any reason other than protracted illness, the person paying for the lessons should understand from the first that they are to stand the loss.—*Pennsylvania.*

J. LAWRENCE ERB.

I most emphatically agree that the teacher who makes up missed lessons, except in case of protracted illness, "does an injury to the business interests of the entire profession." For years my rule has been strict as to missed lessons, also as to time missed because of tardiness.—*Ohio.*

FAY SIMMONS DAVIS.

I am most *decidedly in sympathy* with your movement. There is not a teacher of note in the country who respects his art and his own relation to it who does not consider it *fair, right* and *just* for his pupils to pay for lessons missed unless in cases of serious illness.—*New York.*

THEODORE STEARNS.

Personally I have lost nearly as much by "missed" lessons as I have made at teaching. If your body takes definite action and each teacher has a copy of same inserted in his home town paper it may help us with this evil.—*North Carolina.*

CLARENCE G. HAMILTON.

I am entirely in sympathy with the proposition to adopt a uniform system in dealing with the problem of missed lessons. The proposed statement covers the ground admirably.—*Massachusetts.*

HARRIETTE M. BROWER.

I am heartily in sympathy with any movement that will make pupils "toe the mark" in paying for missed lessons. The rule for this should be strictly formulated and as strictly kept by every music teacher.—*New York.*

W. WARREN SHAW.

The question of educating the public to the injustice suffered by music teachers in missed lessons is an important point. Missed lessons should invariably be paid for, and should be made up only when absences are unavoidable and then at the discretion of the teacher. The long deliberations of the Philadelphia Music Teachers' Association before issuing a well-worded statement make this statement especially valuable for wide adoption.—*Pennsylvania.*

LOUIS G. HEINZE.

The pupil should really not expect the teacher to make up any lessons because the matter can be evened up in this way. As a rule when a pupil of mine misses a lesson I divide the time or at least the greater part of it between the preceding pupil and the pupil following. For that reason I try to have pupils get into the habit of coming to the lesson 15 minutes ahead of time. In this way things are about evened up during the season.—*Pennsylvania.*

THALEON BLAKE.

Under a practical code of professional procedure, the paying for "missed lessons" would come. The custom, then, being designed strictly to protect the teacher from the careless, indifferent and frivolous pupils, and not intended to work a hardship upon pupils in ill-health, nor to prevent any teacher extending free lessons to poor pupils of exceptionable talent would amply serve its purpose. To break the observance could then be branded an unprofessional act, and cause the offending teacher to lose standing among his *confrères.*—*Ohio.*

(No more Contributions to this Symposium can be Received for Publication.)

KEEP IN GOOD HEALTH.

BY ELSA LAUBACH.

HAS it ever occurred to you how much the state of your health has to do with your playing and with the style of music you play? Hands and arms soon weary, the back soon tires, if one is not in good physical condition. And when one is out of sorts it is impossible to bring to music the warmth of temperament, the sanity of judgment required to breathe life into the dead symbols on the printed page of music. Music is for all people; the sick and weary may find solace in a Chopin nocturne; the hale and hearty in a jolly gavotte by Bach or Handel; but the interpreter must be able to enter into the spirit of the one as well as the other, and this requires above all things, *good health.*

The main essentials of good health are three in number: Plenty of fresh air, plenty of good wholesome food, and plenty of exercise. In these hurried times, alas, one must add "plenty of sleep," for all too many people neglect that vital necessity. The majority of people do not take anything like sufficient exercise. Musicians, of course, have to take care not to put too much strain on muscles or limbs used in playing, but even at that there are many gentle exercises in which one is free to indulge. We can all walk. Tennis is splendid if not too strenuously played; swimming is perhaps best of all, since the whole body is employed, and one can stop or go on as one feels inclined. In the winter time, dancing is excellent exercise, provided it does not interfere too much with sleep, and a few minutes each morning with the dumb-bells will work wonders.

PHYSICAL STRENGTH AND THE MUSIC OF THE MASTERS.

BRAWN and blood count for something in music. Bach and Handel could never have given us their strong, untiring music had they not been men of weight in all senses. Chopin, Weber, Mendelssohn, on the other hand, were invalids—though Mendelssohn, of course, was healthy enough in his earlier years. Their music is like them. Mendelssohn and Weber were neat, well-balanced. They were not lacking in energy and virility, but they were rarely if ever ponderous. Grace and beauty allied to a dainty imagination were theirs *par excellence.* Chopin was sicklier than either Weber or Mendelssohn. Contemporaries called his work "music of the sick chamber," and in spite of its exquisite beauty, it is not the music of a man through whose veins the blood runs full and strong."

Beethoven and Wagner, so different in many things, are alike in their conquest over bodily infirmities. Beethoven especially suffered intolerable agonies, yet he loved nothing better than to walk miles bareheaded in the rain. His music is full of strength and virility and divine tenderness. But the ironic railing against Fate, so characteristic of many of his works, is surely sufficiently accounted for by the sufferings of his tortured mind and body. We find no such characteristics in the music of Rossini who waxed fat, being "with good capon lined." With Wagner the struggle was less hard than with Beethoven, yet nevertheless he maintained a vigorous fight against the demon of ill-health, a battle unknown to his physically powerful contemporaries Verdi and Liszt, both of whom wrote strong, brilliant music.

Schumann, foredoomed from the first, blazed fitfully. His erratic genius perfectly reflects the struggle of a mind endowed beyond belief against the deadly vapors of lurking insanity. Berlioz and Tchaikovsky, both supreme masters of orchestral tone color, each suffered from mental depression. Tchaikovsky composed his own biography when he wrote the terrible *Pathetic Symphony.* In this work he as surely acknowledges defeat as Beethoven in his tragic *Fifth Symphony* voices his unconquerable faith in ultimate victory by closing the work with a challenge to Fate itself—a veritable pæan of joyous strength.

THE first requisite in a musician is that he should respect, acknowledge, and do homage to what is great and sublime in his art, instead of trying to extinguish the great lights so that his own small one may shine a little more brightly.—MENDELSSOHN.



The Teachers' Round Table

Conducted by N. J. COREY

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times hen the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon im-ortant problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What) Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to ie *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccom-anied with the full name and address of the sender. This department is open to all readers without charge of any kind.

SHORT, STIFF FINGERS.

"1. What exercises and studies shall I give a boy of twelve years, who has short and stiff fingers, but who is in the fifth grade of Mathews?
"2. Please give me a short outline for teaching pupils in the first five grades.
"3. Am I right in giving pupils in the third grade Czerny's Op. 299?" R. D.

1. You give no information as to the condition of ur pupil's hands, but assuming that they are in good ndition, and he is fully capable of doing the work Grade V, you will do well to train him thoroughly the *Mastering the Scales and Arpeggios,* by Cooke. e to it that he thoroughly understands and assimilates and that he ultimately can perform everything therein ultivated in the manner directed. This will practically ean virtuoso skill in scales and arpeggios. If he is usical he might take up some of the Bach *Little Pre-ides,* and the *Lighter Compositions,* although it is ot wise to keep pupils at this work too long at a time. ne Cramer Selected Studies can be taken up here, id octave work should not be neglected. Doering's *:hool of Octave Playing* is excellent. The principles this you should master from Mason's *Touch and echnic,* fourth book.

Be careful with pupils with closely knit hands. Do ot try to force them to raise the fingers high, for it is physical impossibility. Place such a hand on the :yboard in playing position, the top of the hand level, e fingers touching the keys. You will note that the igers can rise no higher at the knuckle joints. Now low the entire hand to rise half an inch, and the igers then may fall to the depth of the key depres-on. This will represent the play of the fingers for osely knit hands with short fingers.

2. You can use Presser's *New Beginner's Book, chool of the Piano,* to start with, which is progressive id up to date. If the pupil needs a review in the first ade, which is often the case, then use the first book f the *Standard Graded Course.* Use this course as a asis for your work as you continue. Also take up the iebling selection of Czerny Etudes, Book I, which will st through the second grade. Begin Cooke's *Master-g the Scales and Arpeggios.* During the third grade ontinue Czerny-Liebling, Book II and select the more nportant of Heller, Op. 47. In many cases the *First tudy of Bach* may also be introduced. In Grade 4 ou may add selections from Heller's Op. 46 and 45, ke up Bach's *Little Preludes* if the pupil is sufficiently usical, and try Presser's *Octave Studies.* In Grade V, ramer may be begun and also Doering's *School of ctave Playing,* and in some cases Bach's *Lighter Com-ositions.* The more a pupil advances, the more he ould develop Bach possibilities. Experience will teach ou wherein you can vary this basis of instruction to dvantage, especially with individual cases.

3. On the Mathews' system of ten grades, the Czerny, p. 299, more appropriately extends into the fourth rade. In the older system of seven grades it may be sed in the third grade.

CONSERVATORY TEACHER.

"I would like to know how many years I should have to study in order to become a Conservatory teacher? I have taken three years, and am now in the fifth grade. Shall practice five hours a day." K. R.

This would depend very much upon what conserva-ory you wish to enter and in what capacity. If it is our purpose to enter one of the great representative stitutions of the country, simply because of your bility, without having had any previous connection ith it, it will only be a question of the reputation you an build up, and whether or not you can show that ou will be of essential value to the school. This will be a matter of years, and will need time in addition to that of mere study; in other words, experience in the field. As a general rule, if a teacher is engaged with a definite salary, it is because that teacher has already become an important factor in the profession.

Many conservatories do not engage teachers in this manner, but enter them on their faculty lists, and whether or not they secure business depends largely upon their own business initiative. Of course the conservatory does all in its power to assist all of its teachers, but with a large list of them it has to be impartial. In cases of this sort the teacher receives a commission on the work done. But even in this manner few conservatories would add such a teacher, who was a stranger to the school, unless he or she had already proved efficient.

Again, nearly all conservatories find openings for some of their talented students on the teaching force. Oftentimes they begin in a small way, as tutors, and gradually work themselves into the regular routine work. Many students show in various ways in their work their aptitude for teaching, and their ability receives recognition in this manner so far as is possible. A conservatory cannot make room for all talented students upon the teaching force. I can give you no more definite information than this. In your own case, if you are studying in a conservatory, there are many ways you can show your interest in teaching methods, by an inquiring mind, etc., that will draw the attention of your instructors, and by obtaining a little elementary work you may gradually work up

SLURS.

"1. In what grade shall pupils correctly use slurs for legato playing?
"2. Should a pupil in the first or second grade raise his hand after a slur and prepare for the next?
"3. Is it proper that eighth notes followed by a rest should be played staccato?
"4. Is it advisable that every book of etudes and exercises should be played twice, in order to gain the proper tempos? H. M.

1. Pupils should begin to take note of all marks of expression from their first appearance in the music. Would you allow a child to begin his reading in the primer without any regard to the punctuation marks? Formerly slurs were an indication of legato, but this is becoming obsolete. Now slurs indicate the phrases.

2. In the first grade pupils should begin the practice of holding and using hands correctly. The earlier they are taught to observe phrasing as one of the essentials in playing, the better. If this is deferred, the pupil comes to think of it as a non-essential, or, perhaps, as is the case with so many players, does not think of it at all. A good way for you to make your pupils realize the importance of phrasing is to take a paragraph of reading matter and read it without reference to any punctuation, and ask them if they can make sense of it. Tell them that music played without punctuation means just as little.

3. This depends on the tempo. In an adagio the notes would not be staccato. In a presto, however, writing notes in the manner you mention would be tantamount to staccato.

4. This depends on the pupil. Some pupils do their work sufficiently well the first time over. This, however, is often a matter of the amount of time for practice the pupil may have. Furthermore, going over etudes the second time is more applicable to advanced etudes of the Chopin type which represent artistic aims. Such etudes are made a part of one's constant repertoire. Among etudes of the Czerny type it is often better to select a few which should be kept in practice for several weeks, in order to produce the best results. As to exercises, there is never any end for them.

PIANO ACTION.

1. Can an easy action be made harder by any method except that of weighting the keys? A good piano tuner endeavored to make mine harder by pricking up the felt on the hammers. The tones now, even when produced by effort, are muffled and displeasing. Can it be restored? As it is more of an effort for me to play on a hard action piano, it seemed to me that mine ought to be made harder in order to improve my technique.
2. What grade is Chopin's *Scherzo,* Op. 39? Is the *Fantasie* Op. 49, more difficult?
3. Please give me a list of pieces from Schumann and others that would make a good repertoire.—K. F.

No satisfactory change in the action of a piano can be obtained except by sending it to the manufacturer. Pricking up the felt does not increase the weight of the action. The kind of increased muscular action in the fingers necessary to produce tone by a muffled hammer is very damaging to the suppleness of their condition. If persisted in for long your hands and fingers will become clumsy. All the great pianists insist on an easy action, one that will respond with the smallest degree of effort on the part of the player. It has been said that the action of the piano used by Fanny Bloomfield Zeisler is so easy that one could blow a key down with a breath. Although an exaggeration, yet it illustrates how the virtuosi demand easy actions. The felt in your hammers will gradually harden and the tone become brighter and easier to produce. If the hammers are not pricked up occasionally the tone becomes very hard and wiry. I have mine pricked up frequently, and in the course of a few years replace the felts with new ones. My tuner, however, never loosens the felt so much that the tone is muffled. It requires a very expert workman to do the work properly. I should not recommend a piano with a hard action. If you are to play in public, and know that you will have a hard action, you should make your selection of pieces accordingly, and use those in which long finger passages do not predominate. But constant practice on a hard action will superinduce a condition of continual strain in your hands, and true freedom of execution will become an impossibility.

2. The Chopin *Scherzos* are in the sixth grade. The *Fantasie* is more difficult than the *Scherzo.*

3. I would refer you to the article in this department on "soulful compositions." In addition you will find the following selections interesting: Schumann, *Faschingsschwank,* Op. 26; *Novellettes,* Nos. 7, 3, 5 and 2; *Carnival,* Op. 9; *Romanza* in F sharp; Wagner-Brassin, *Magic Fire Scene;* MacDowell, *Hexentanz; Woodland Sketches; Sea Pieces,* and *Etude* Op. 36; Moszkowski, *Valse in A Flat; Valse in E,* Op. 34; Rubinstein, *Valse in E Flat.*

KÖHLER.

"1. I have a pupil who is studying Köhler, Book II. What books and pieces should be used in connection with it?
"2. How much technic should be given a pupil in the second grade?
"3. Do you think Köhler a good preparatory method, and should there be any other grade work used, such as Mathews'?" M. K.

1. Either *Mastering the Scales and Arpeggios,* by Cooke, or some other good technical manual will provide you with what you need in the way of exercises, scales and arpeggios. Pieces you should select in accordance with the needs of the moment. If you have many pupils you will need a list of many pieces as, aside from the classical repertoire, which all should study, your students will not all wish to be taking the same, although of course much repetition is necessary. The following second-grade pieces you will find interesting. Keep a list of those you like in a note-book, to which you should constantly add as you learn of others. *Memories of Spring,* and *Sparkling Eyes,* Anthony; *Doll's Dance,* Brounoff; *Night Song,* Calamara; *Going for a Spin, March of the Animals,* and *Under the Mistletoe,* Engelmann; *June Morning,* Forman; *King's March,* Gambrell; *Our Champion, Welcome Message,* and *Soldier's Sweethearts,* Garland; *Bon-Bon,* and *Graceful Airs,* Immer; *Lawn Festival,* and *Where the Birdies Sing,* Greenwald.

2. Scales and arpeggios should be learned in all keys in this grade, and as many exercises of various kinds as may be needed, including hand motions for chords, and preliminary work in octaves. The scales should approximate Metronome 120 as closely as possible, four notes to the beat.

3. Köhler's works are all excellent, but I should hardly call them up to date. They pre-suppose a complete knowledge on your part of all motions of fingers and hands. Books like Presser's *Beginner's Book* inculcate a good deal of musicianship for the elementary grade, while the Köhler book leaves it all to the teacher.

Study Notes on Etude Music

By PRESTON WARE OREM

PRELUDES—F. CHOPIN.

Chopin's *Preludes* are discussed in another part of this issue of THE ETUDE. Three of the most popular are given in this number. The one in D flat, familiarly known as the *Rain-drop Prelude* is the most generally played of them all. The one in E minor is highly characteristic, with much harmonic interest. The *Prelude* in C minor is one of the shorter numbers, but it is a harmonic gem which will amply repay the most painstaking analytical study and practice. All the *Preludes* are unequal in point of difficulty. No. 15 lies in about Grade 6 or 7, No. 4 in Grade 3 or 4, No. 20 in Grade 4. In all of them the interpretative side is far in advance of the mere technical aspect.

TENDER COLLOQUY—A. DREYSCHOCK.

Alexander Dreyschock (1818-1869) was one of the best known concert pianists of his day. Pianoforte pieces in drawing-room style constitute the greater portion of his compositions. Of these *Tender Colloquy*, Op. 92, No. 3, is one of the best. It is in the style of a duet between a soprano and a baritone, with a martial introduction and a tenderly expressive middle section. The chief efforts of the player in this piece should be directed towards bringing out the voices fully and clearly and the cultivation of a fine singing tone. This number should be classed in Grade 5.

ELFIN DANCE—A. JENSEN.

Adolph Jensen (1837-1879) is generally classed as a follower of Schumann, but he was far more than a mere imitator. His compositions all display grace, originality and finished workmanship. The *Elfin Dance*, Op. 33, No. 5, is taken from a set of pieces, entitled *Songs and Dances*. It is one of the prettiest of the set, requiring a facile finger technic, elastic chord touch and delicacy of expression. This is a model fourth-grade teaching piece.

VALSE GRACIEUSE—A. DVOŘÁK.

An interesting article on Dvořák by Harry Rowe Shelley will be found in another part of this issue. In this connection we are presenting a favorite piano piece by the great Bohemian master. The *Valse Gracieuse* displays a certain *naïvé* quality and some interesting harmonic peculiarities, which may be traced through many of Dvořák's works, even those in larger form. There are also some characteristic passages reminding one of the Slavic folk music. This is a fine piece for fourth grade use.

MAY MORN—E. L. SANFORD.

This is a drawing-room or teaching piece of rather exceptional merit, the work of a contemporary American writer. It has well-contrasted themes, and interesting technical variety. The third theme in C major in particularly effective. We could classify this piece as between Grades 3 and 4.

PLEDGE OF LOVE—H. N. HAHN.

This is another drawing-room piece by an American writer, in the style of a *song without words*. It is very melodious and well-constructed throughout. This piece should prove acceptable either for teaching or recital use. It will afford good practice in chord playing, in crosshand work and in figurated melody playing. This piece also lies between Grades 3 and 4.

SILVERY MOON—C. DE JANON.

This is still another drawing-room piece, easier than either of the preceding, but with a number of attractive features and also well adapted for teaching purposes. Facility in *arpeggio* playing, particularly in the left hand, should be cultivated as early as possible in the student's career. The middle section of this piece offers good practice in octaves, chords and melody playing. For a student well on in the third grade *Silvery Moon* should be just about right.

GLAD HOURS—M. LOEB-EVANS.

An effective waltz movement of easier grade. The principal theme in this number is sufficiently distinctive to be worthy of a place in waltz of a large mould. In addition to its value as a teaching or recital piece this waltz might be used for dancing. Particular attention must be paid to the fingering throughout. *Glad Hours* should be classed in Grade 2½.

ALLA MILITAIRE—H. CLAUDE.

A short and characteristic march movement in the French style, and of the type known as *slow march* or *parade march* as distinguished from the modern quick march or *two-step*. This style of a march is often used for school marching, drills, calisthenics, etc. About Grade 2½.

DASHING TROOPERS—H. ENGELMANN.

This bright little *military march* in double time is decidedly in contrast to the preceding. It is another one of the many examples of Mr. Engelmann's inexhaustible flow of melody and his appreciation for catchy rhythms. Marches of this type must always be counted "two in a measure." About Grade 2.

BLOSSOM TIME—D. ROWE.

A very easy teaching piece, of taking melody and attractive rhythm. This piece is but little past the first grade.

THE FOUR-HAND NUMBERS.

The *Berceuse* from *Jocelyn* by Benjamin Godard (1849-1895) bids fair to become one of the most popular melodies of this talented French writer. It has been arranged and re-arranged in every possible form. The four-hand pianoforte transcription is very well made, adhering closely to the original score. Attention is called to the bell-like effects in the *Primo* part, obtained by crossing the left hand over the right.

R. L. Morrison's popular *No Surrender March* has been arranged for four hands by the composer himself in response to numerous demands. It makes a lively and brilliant duet, not difficult to play.

SOUVENIR (VIOLIN AND PIANO)—F. DRDLA.

This is one of the most popular violin pieces of the present day. Students should follow carefully the excellent editing of Mr. Sol Marcosson, the well-known Chatauqua violinist.

INVOCATION (PIPE ORGAN)—J. S. CAMP.

In *Invocation* Mr. Camp has succeeded in evolving a soft voluntary or recital solo which is genuinely and pleasingly melodious. So much organ music, especially of quiet character, is so needlessly dry, that a number like this is positively refreshing.

THE VOCAL NUMBERS.

Mr. Petrie's *Beyond the Open Gates* is one of his best sacred songs. It is very easy to sing and the refrain is particularly taking. We predict a success for this number.

Mr. Cadman's *The Shrine* is a high-class artistic song, by a young American composer, now much in the public eye. Good singers will appreciate this number.

The Blossom and the Bee by Mr. F. E. Lee is a Southern dialect song of much merit. This will make a very popular *encore* number.

SAINT-SÄENS ON THE PLAYING OF BACH FUGUES.

BY FANNIE EDGAR THOMAS.

MANY people believe that musical interpretation necessarily involves a superfluity of sentiment. Perhaps it would be better to say not "sentiment" but "sentimentality." There is no place where excessive emotion is more out of place than in playing the music of Bach. This does not mean a mechanical dry method of playing should be employed—far from it. But there should be no ranting with Bach.

Saint-Säens has commented upon the vast amount of false sentiment in music performance that would not be tolerated in the most inferior ranks of elocutionists. A sentimental treatment of Bach, he has said, is "an artistic crime." Rigorous sobriety is imperative in the fugues, but because of this, expression and shading must not be overlooked in the preludes. Masters of Bach's time did not indicate expression as they do to-day. But the light and shade of sentiment must not be ignored in their music any more than in modern music.

SHALL MUSIC TEACHERS BE LICENSEI

BY J. WARREN ANDREWS.

[EDITOR'S NOTE.—Mr. Andrews was requested to c ment upon the action of the New York State Mu Teachers' Association (of which he was formerly pr dent) in attempting to standardize the musical work teachers. Mr. Andrews was prevented from attending convention this year, but has kindly given THE ETUDE following opinion.]

I HAD some curiosity to know how the discussion c cerning the licensing of music teachers to teach ca out. Who is to license the teachers? By what auth ity? What association will arrogate to itself the tas It is easy to set a standard, but how can we com teachers to line up to it, or the public to take cognizan of us? A standard authorized by the regents of a st university is the only one that will carry weight with

How can any other serve any good purpose? A low standard would probably resolve into a scheme for species of graft to be made use of by wily politicia and unscrupulous practitioners, as is the case w trades licenses. Ways will be found to turn our su posed protection into the same channels.

Again, how is the cheap teacher a hindrance? must begin, and all who start do so at smaller pric than experience will bring, else they would have no f lowing, and could never develop one. In fact, the che teacher, instead of being a draw-back, supplies t grist, so to speak, for the expert teacher's mill. Th serve the purpose of creating an interest in music a of instilling a desire for more exalted attainmen Most of us would never have started in the professi had it not been for our early cheap teachers, and mo of us would never have learned to teach except teaching, and that at the only price we could commar

There is no better school than experience. Studer in all our colleges and universities are continually tutc ing and preparing those of lesser ability than ther selves. Why should we deny the same right or priv lege to those who are building up their careers by the own efforts, or put any hindrance in their way? we can learn what care we who teaches us?

VOCAL SCIENCE UNCERTAIN.

The prime movers in this particular agitation see to be vocal teachers. If there is any more uncerta science to be found than this same art of voice teac ing, I have failed to find it, barring, possibly, the sc ence (?) of accoustics. While I do not teach voc music, my advice is continually sought by many st dents, coming from various parts of the country, as whom I should recommend as a vocal teacher, yet, wit all my extended experience, I would prefer to be aske some easier question. An answer would be forthcon ing offhand concerning an instructor of any othe subject.

There are teachers (?) who make their reputatio from noted students who have won their spurs, suc students taking but a few lessons, the teacher the claiming them as exponents of his particular metho while, perhaps, all the credit belongs to the so-calle "cheap teacher," who forever remains unknown. Ther are others who, somehow, juggle people into studyin with them in devious ways, but who shall say whic is the right way, or who the right teacher in thi branch? If the vocalists cannot agree among them selves, how can they expect any body or association t set up a standard? "By their fruits ye shall know them is the only criterion, and unless the Creater supplies th voice, the student would best study some other depart ment of music. It is foolish to deny that good voice are often spoiled, but how ofter do we see teachers suc cessful with one good voice and the reverse wit another! Experience, and not certificates, is what i needed, but who shall decide who is competent whe vocalists are so critical of one another? While othe musicians cannot "threw stones," still, it seems to m I hear far more criticism of singers among themselve than is heard among musicians of other departments.

By all means, raise the standard high, but we mus have some vantage ground to raise it on.

HE who is inspired in his work cannot be unhappy in it. If ever there is an occupation that is calcu lated to inspire men, it is that of teaching. He who enters his work without inspiration is a mere hire ling, whose work will never be productive of great good.—LANDON.

GLAD HOURS

WALTZ

MATILEE LOEB-EVANS

Tempo di Valse M. M. ♩. = 54

p dolce

Fine

Con anima

mf

1 2

p dolce

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dolce

cresc.

D. C.

VALSE GRACIEUSE

Moderato M. M. ♩ = 126

ANTON DVOŘAK, Op. 54, No.

pp

cresc.

f

dim.

pp

p

last time only

pp string.

rit.

pp Fine

più mosso

fz

fz

f

dim.

Meno mosso, quasi Tempo I

pp *con Ped.*

più mosso

f *fz* *dim.*

f *dim.* *poco ri - tar -* *pp dan -*

do *pp* *più mosso*

cresc. *mf* *f*

pp *poco a poco cresc.* *f*

dim. *ritard.* *D. C.*

To L.B.Cain, Portland, Me.

MAY MORN

REVERIE

E. L. SANFORD

Allegro moderato M.M. ♩=120

mp

mf

atempo

rit.

Fine

f

mp

mf

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atempo
melodia marcato

ALLA MILITAIRE

H. CLAUDE

Tempo di Marcia M. M. ♩ = 120

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NO SURRENDER MARCH

SECONDO

R.S. MORRISON

Vivace M.M. ♩=120

TRIO

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NO SURRENDER MARCH

Vivace M.M. ♩=120

PRIMO

R. S. MORRISON

TRIO

BERCEUSE

from "Jocelyn"

SECONDO

B. GODARD

Andantino M. M. ♩= 108

Andante M. M. ♩= 69

p

pp legato

poco cresc.

mf *dim.*

pp

p

p e rall.

pp

Andantino (Tempo I.)

p una corda

dim.

3 1 5 3 4 2

molto

rall.

Andante

pp legato

tre corde

Ped. simile

poco cresc.

nf *dim.*

pp

p

dim. e rall.

a tempo

p

dim. e poco rit.

pp

BERCEUSE

from "Jocelyn"

Andantino M. M. ♩= 108

PRIMO Andante M. M. ♩= 69

B. GODARD

p

"Wake not from out thy dream-ing love."

cantabile ed espressivo

a)

poco cresc.

mf *dim.*

p *pp*

dolce ma poco marcato

pp

mf

p e rall.

pp

Andantino (Tempo I.)

p

dim.

molto

rall.

Andante

cantabile ed espressivo

a)

poco cresc.

mf *dim.*

p

dolce ma poco marcato

pp

mf

dim. e rall.

p a tempo

dim. e poco rit.

pp

a) Cross hands, with bell like effect.

SILVERY MOON

REVERIE-NOCTURNE

C. de JANOI

Andante M. M. ♩. = 60

p *mf* *p*

cresc.

f *p* *mf*

cantando

dim. *e* *ri*

f *p*

mf *p*

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cresc. f p f pp 8 dim. e rit. ppp

DASHING TROOPERS

MARCH

Tempo di Marcia M. M. ♩ = 120

March

H. ENGELMANN

f energico mf

1 2

f cresc. p f cresc.

cresc. f p

ff z

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TENDER COLLOQUY

Un doux entretien

IDYLLE

A. DREYSCHOCK, Op. 92, № 3

Allegretto M.M. ♩ = 100

con molto espressione

f *dimin.* *p* *senza Ped.*

mf *p*

mf *cresc.* *mf*

f *dim.*

con sentimento

D.S. ✻

B

a tempo

ritard.

cresc.

* From here go back to 𝄋 at A, and play to ⊕; then go to B.

PRELUDE

Sostenuto M. M. ♩= 88

F. CHOPIN, Op. 28, No.

p

cresc.

cresc.

ff

sf

p

dim. *l.h.* *smorzando* *slentando* *riten.*

PRELUDE

F. CHOPIN, Op. 28, No. 4

Largo M. M. ♩ = 66

espress. *non staccato*

stretto *dim.* *smorz.*

PRELUDE

F. CHOPIN, Op. 28, No. 20

Largo
M. M. ♩ = 66

Ped. simile *rit.*

PLEDGE OF LOVE

SONG WITHOUT WORDS

HERM. M. HAHN, Op.

Andante moderato M.M. ♩.=60

rit. pp cresc. dim.e rit.

Agitata accel e cresc.

ff rit. ff rit.e dim. p pp l.h.

Tempo I. p cresc.

Doloroso rit. e dim. rit. l.h.

a tempo cresc. e rit. ff

Tempo I.

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BLOSSOM-TIME

SCHERZO

DANIEL ROWE

Allegretto moderato M. M. ♩ = 126

mf *cresc.* *rit.* *pp* *dim.* *ff* *e* *p* *l.h.* *Fine* *D.C.*

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THE ETUDE

ELFIN DANCE

REIGEN

Vivace con grazia M.M. ♩.=

ADOLF JENSEN, Op. 33, No.

p cresc. mf p

1 2 cresc.

mf p

cresc.

sf mf

sf mf

mf p mf p

cresc. f

p cresc. p

rall. pp mf a tempo dim. p

SOUVENIR

Edited by Sol Marcosson

FRANZ DRDLA

Violin

PIANO

Tranquillo *Quietly*

sul A

rit.

a tempo

con sordino.

p

mf

f

rit.

a tempo

sul E

Last time to Coda

pp

vibrato

glissando

quick dim.

pizz.

poco rit.

mp

Coda

Poco vivo *Livelier*

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pp a tempo

pp a tempo

pp

animato poco a poco

p

faster gradually

p

animato poco a poco
faster gradually

cresc.

broader

cresc.

accel.

Ossia

broader

accel.

cresc.

mf

cresc.

f

rit.

p

a tempo

cresc.

rit.

p

a tempo

D.

INVOCATION

Mod^to espress M.M. ♩= 84

JOHN SPENCER CAM

Manual

Sw.

mf

Gt. or Ch.

Pedal

Ped. soft 16′ coup. (to Sw. or Gt. ad lib.)

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Last time to Coda

p

poco lento *(Tempo)*

f

rall.

f

poco rall.

dim. *D.C.*

oda

Sw.

rall.e dim.

pp

BEYOND THE OPEN GATES

SACRED SONG

R. Bronner

H. W. PETRI

1. My sad-den'd spir-it sank to rest, Far in the sol-emn night, No
2. The sins and bur-dens of my life All seemed to pass a-way, With

hope with-in my heart to bring A ray of morn-ing light,— Till in my trou-bled dreams ap-pear'd Two
hope e-ter-nal in my breast I sought no bright-er day,— An an-gel from be-side my bed Said

gates that o-pen wide, And far-ther on a heav'n-ly choir In sweet ho-san-nas sung:
"From all care be free, A-wake! and go thy way in peace, That home a-waits for thee:

pcantabile

There is a

place for all who will, Far-ther be-yond the gates,— Where in a

land of joy and love The Lord in glo-ry waits,

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f *forza*

Far o'er the wait - ing world the call: "Come! there is

room for all, Safe and se - cure a home a -

f *p* *f*

waits, Far - ther be - yond the o - pen gates, Far-ther be - yond the o - pen gates!"

f

THE SHRINE

Nelle Richmond Eberhart

CHAS. WAKEFIELD CADMAN

Con affetuoso

1. With - in my heart I build a shrine All pure and white as soul of thee;
2. O ten-der saint! my lone - li - ness, My long-ing dost thy pul - ses stir;

mp *pp*

1st time only *rall.* *last time only* *pp*

I kneel and wait from out the dark, some sign, Thy dev - o - tee. Not Thy wor-ship - er.
Thou bendest down from Par-a - dise to bless,

rall. *Fine*

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there I lay love's burn-ing rose; I bring thee lil - ies white with calm. Nor pain, nor pas-sion that de

still-ness knows, But on - ly balm, on-ly balm.

THE BLOSSOM AND THE BEE

Words and Mus
by FROEBEL E. L

Moderato e grazioso

1. Humming bird am hummin' 'roun' de hon-ey-suck-le vine, Hum
2. Won't you be my hon-ey-suck-le? tell me dat you will. Hum

Steal - in' lit - tle kiss - es from de blos-som all de time, Hum
Long a - go I want - ed you I'm wait - in' for you still, Hum

you was jes' de blos-som an' de hum-min' bird was me, You'd have to be my hon - ey an' I knows how dat would be, I
hum-min' bird can't keep a - way, but hov - ers roun' de vine, an' I won't keep a - way from you un - til I make you mine. S

kiss you when de bum-ble bee was not a - roun' to see, If you was jes' de blos - som an de hum-min' bird was me.
what's de use of wait - in' for you might as well a - gree, Dat you're de hon-ey-suck - le, and de hum-min' bird in me.

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STIMULANTS AND THE VOICE.

BY J. CUTHBERT HADDEN.

It has been said that in the multitude of counsellors there is wisdom, but the saying is certainly not true in the matter of voice specifics and voice treatment generally. Take smoking. Caruso says that, "although in moderation I find the practice not injurious to me, yet I would warn all young singers against it." I am rather inclined to agree with Caruso. Smoking with many people is an irritant and likely to result in a laryngeal cough, slight perhaps, but still annoying.

Nevertheless, many great singers have been most habitual smokers. Sir Charles Santley, in his reminiscences, tells of famous vocalists who have, as he puts it, "smoked like chimneys." He writes: "I can assure you I am not exaggerating when I say that I have never known a great singer who did not smoke. Mario, for instance, was an inveterate smoker, and apparently it did him no harm, for he smoked from 25 to 30 ordinary-sized cigars a day, and in Italy, where real Havana cigars are rarely obtainable, he frequently smoked as many as a hundred Cavours a day." A prominent operatic tenor, discussing the question with me recently, remarked that it doesn't matter very much to the vocalist whether he smokes or drinks, so long as he manages to keep his general health in order. He himself smokes "infinite tobacco," as Carlyle said of Tennyson, and finds no harm from it. Others have told me the same thing.

But what about the alcoholic and other liquid stimulants? Let me cite Caruso again. Caruso says he is constantly being asked whether he considers intoxicants injurious to a singer's well-being. And in this connection he writes: "In Italy we habitually drink the light wines of the country with our meals, and surely are never the worse for it. But really, here again it is impossible to give advice generally, for so much depends upon the individual, though I would mention that I am inclined to condemn the use of spirits, whiskey especially, for it is sure to inflame the delicate little ribbons of tissue which produce the singing tone, and then—adieu to a clear and ringing high C!"

THE DRINKERS OF STOUT.

There must be few teetotal professional singers nowadays, I am afraid! And so this question is vastly, and very practically interesting. The late Wilhelm Kuhe used to say that during his early years singers were all recommended to drink stout. There was good authority for this. Malibran admittedly never sang better than when she had drunk a pot of porter out of a pewter mug—the more difficult the music the larger the quantity of liquid! One opera in which she appeared contained a long exacting "sandbank scene," and Malibran used to get behind the projection and have her Dublin brown served up through the stage door.

Grisi also drank bottles of stout between the acts, and if she had to sing a stormy character, the dose was always strengthened. But Grisi drank in moderation. Malibran ultimately went to excess, and, dying at the early age of 28, left some one to suggest the presumption that her constitution "succumbed to inconsiderate efforts to maintain an artificial excitement." Malibran's father is said to have sought vocal inspiration in draughts of a fiery Spanish wine, and on one occasion he is reported to have nearly strangled his daughter, owing to the liberality of his potations.

Champagne was at one time greatly used as a vocal stimulant. A famous singer at the end of the seventeenth century allowed himself no fewer than twenty-four bottles before each performance! An equally famous prima donna of the eighteenth century became so fond of this specific that, as the Princess of Diana, in Gluck's opera, she was one evening taken with locomotor ataxia. Sophie Arnold summed up the situation very neatly by remarking: *"Iphigenia in Tauris!* I call it Iphigenia in champagne!"—a call which, by the way, led to Sophie being ordered a fortnight's imprisonment by the Lord Chamberlain.

SOME UNUSUAL STIMULANTS.

Mme. Cinti-Damoreau's taste was moderate, but eminently varied. She used to begin with some mouthfuls of black coffee, glorified with rum. In the entr'actes she sipped Malaga, and in the last act she fortified herself with a bottle of pale ale. Scaria, the Wagnerian bass, was seen, just before a performance of *Parsifal,* to regale himself with a plate of mixed biscuits, washed down with a tumbler of weak port and water. Labatt, the Swedish tenor, used to eat a couple of salted cucumbers, and declared that this vegetable was the best thing in the world for strengthening the voice and giving it "the true metallic ring." Sontag took sardines in the entr'acte. Trebelli would eat strawberries in their season. Wachtel put his faith in the yolk of an egg beaten up in sugar. Patti, when she did not use seltzer water, generally had an astringent lotion of some kind before attempting any remarkable flight of melody. Gallmeyer, the famous *soubrette,* treated her throat to a good rubbing (externally, of course) with rum and glycerine before each performance.

Other singers had (and have) other specifics. One believed in "the brown juice of the gambrinus;" another in black coffee; a third in mulled claret. One baritone drank mead between the acts; another munched bonbons. Some believe in sucking dried plums; some in eating apples or prunes. At the present time, in England, lemons are popular with those who wish to preserve their purity of intonation and keep their power of sustaining high notes. Many Italian singers like eggs beaten up simply, or with wine. French singers prefer *eau sucrée.* Spaniards take cups of strong chocolate, followed by water, sugared and lemoned.

A great many vocalists still believe, however, that a glass of stout is the best thing to restore them when they suffer from the effects of overexertion or have a strained voice; and even at some of the Italian conservatories Dublin stout is recommended by the professors as a throat tonic. A leading member of the Moody-Manners Opera Company once told me that a certain basso in the "cast," when he had to get through an important part, found a dozen pints—a dozen!—of Barclay, Perkins' or Guinness' stout essential. "Whiskey hardens the tone and makes the voice thick," said Kuhe, and there can be little doubt about it.

A UNIQUE INVESTIGATION.

Some time ago there was a very interesting experiment conducted by a French medical expert, which showed that the more alcohol one takes into his system, the less vocal range he will have for use. The experiments were made with a man whose natural compass extended over two octaves. Alcohol 90 per cent. pure was administered, and the entire volume of the voice, save as to one faulty note, was destroyed at once. After a lapse of 15 minutes the man was able to produce an octave; in another 15 minutes he had regained other fine notes; and at the end of one hour the voice had returned to its normal condition. Of course, this is necessarily an extreme case, inasmuch as nobody drinks alcohol 90 per cent. pure. But it is instructive, all the same, as showing the effect of spirits on the voice.

In his experiments the French specialist also included the effects of various liquors—rum, cognac, absinthe, and such wines as Burgundy, Beaunes and Bordeaux. The effects of wine were found to be as follows: Burgundy suppressed the two lower tones, leaving a volume extending from B1 to G3. After a number of drinks hardly one octave was left, F2 to E3; additional drinks reduced the volume to four tones, A2, B2, D3, E3, and finally only E3 was left. In ten minutes, however, the voice returned to its natural range. Dry wines, it was found, worked somewhat quicker than red wines, while Bordeaux wines affected the purity of the voice but inconsiderably. The conclusions which the learned doctor finally reached were these: Alcohol and certain whiskies destroy the voice altogether, anisette lowers the voice, curaçoa and absinthe raise it. As to wines, the effect of Bordeaux is insignificant, that of Burgundy bad.

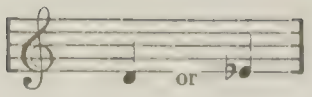
On the whole, it would seem safest for singers to be teetotal!

BLENDING THE CHEST REGISTER INTO THE MEDIUM.
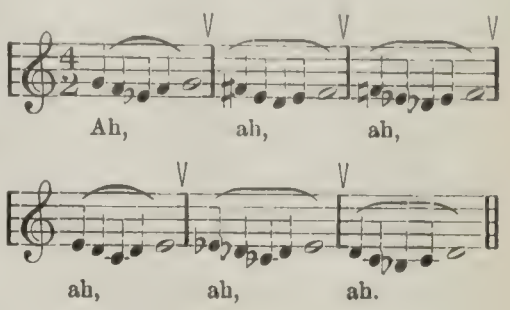
BY GEORGE CHADWICK STOCK.

It is as unwise as it is unnecessary for a soprano to cultivate a contralto quality in her lower tones. There are singers who do this, but it is apt to mar the pure soprano quality and lessen the ability to sing softly the upper notes with ease and smooth flow of tone. It also reduces the flexibility of the voice and precludes the possibility of undertaking songs calling for agility and brilliancy of execution. That which is safe and right to do in the lower tones of sopranos is to develop strength and fullness is the medium quality to as low a level of pitch as seems necessary; C, first added line below the staff, is usually low enough. In some mezzo soprano voices, however, the chest quality is so much in evidence that it debars the singer from undertaking soprano parts with any degree of ease or success. Singers who have this heavy quality in the voice usually find it necessary to sing alto. This is the right and logical thing for them to do. As a matter of fact, most of those who sing contralto rôles are deep mezzos. There are comparatively few pure contralto voices.

The chest quality must never be used above D or E flat:



On these notes the quality is more desirable, usually more pleasing, and the blending of the two lower registers more easily accomplished if they are sung with a mixture of the medium quality. Excellent progress may be made in eliminating the break between the medium and chest registers by using these exercises; repeat them many times.

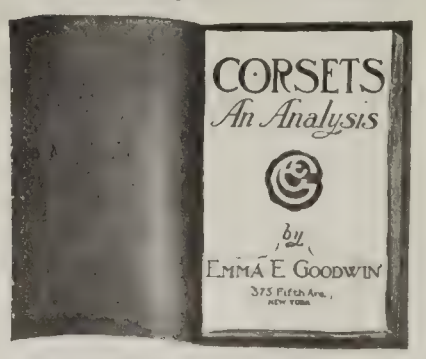


In the lower tones of these exercises a change of vowel may be necessary to secure a better tone. Ŭ is a particularly helpful vowel to use when the voice is close to the break. In this matter the advice of a teacher is always desirable. In the absence of a teacher the student will, of course, have to rely upon her own judgment. Begin at G with the medium quality and keep in this quality until the voice of its own accord changes into the chest register. This change may take place at D or C or B. But upon whatever note the medium seems inclined to change into the chest register, effort must be made to fuse or blend the two registers. This is really a kind of dissolving process which brings about the desired evenness in passing from one register into the other.

A few more words of instruction must be added to increase the singer's chance of success in this particular line of voice work. As the voice approaches the break the tones should be sung with utmost lightness and freedom of throat action. This manner of singing makes it possible in time to dissolve the two lower registers into one another and so bring about the coveted oneness of tone.

In ascending the scale, beginning in the chest register, use the following exercises:

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Written by **Geo. Chadwick Stock**

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It is not a difficult matter to make another *understand* something which you yourself understand, but it is quite a different matter when you try to make some one else *feel* what *you* feel. Do you get the point? If you don't, sit down and think it over till you do.

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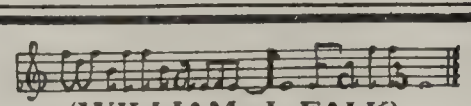
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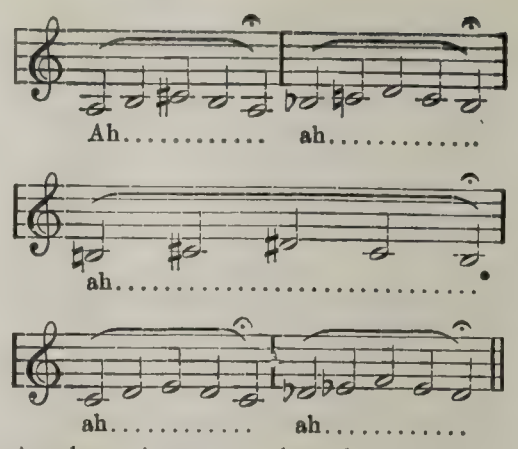
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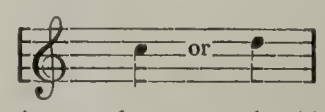
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As the voice approaches the break between the chest and medium registers, the singer is sure to recognize it by the way the throat feels—exercise the voice as gently as possible, as directed in the previously mentioned descending practice, and the voice can be made to blend into the medium quality. It must not be expected that the blending of the two registers can be instantly effected. It takes time and many, many trials to overcome the unevenness in the voice. Be patient and persistent.

To sum up this matter of the use of the chest register in women's voices, those who sing the soprano part cannot safely use the chest voice, much less endeavor to cultivate it. Those who have this quality in a marked degree will, in most cases, be obliged to sing alto, and so should develop the chest register and learn how to merge or unite evenly the two lower registers. The exercises and instructions given for this have proved of great practical value. Contralto and mezzo sopranos who sing alto should not use the medium quality above C or D:



These singers, however, should follow the same instructions given sopranos for blending the medium and head registers. But with this difference: the blending or dissolving process should take place a little lower down the scale. This is due to the fact that the medium quality should not carry so high as in soprano voices.

To emphasize a point that has previously been touched upon, endeavor to sing all exercises with some degree of color and expression. If this is done, the exercises will be much more attractive and interesting. Instead of being a drudgery they will become a pleasure. The student who practices after this manner will at once begin to individualize his tone. His perception of sound and that which constitutes beautiful quality and desirable expression will improve; and furthermore, the imaginative faculty will be strengthened.

POSITIVE, DEFINITE INSTRUCTION ESSENTIAL.

INSTRUCTION should be positive, definite, dealing with that which produces tone. It is muscle that makes tone—the muscles of breathing, of the jaw, tongue, face and lips. Directly or indirectly they are actively engaged in producing or modifying the tone. It is this motive power, so to speak, which must be brought under control of the mind, a control which eventually becomes automatic. The restrictions which interfere with good tone production are the result of the wrongly directed action of these muscles. Traced back to their source the muscular activities of throat, tongue and jaw, lips and face, so far as they have to do with singing, are modified by the effort to retain breath, and however varied their manifestations, the restrictions resulting from their intrusion into activities with which they have no concern.

A. L. MANCHESTER.

IMPROVING ONE'S DICTION.

BY JOHN TOWERS.

IT has to be admitted that a large proportion of the teachers of singing of today know about as much of the metrical, or even grammatical construction of the "immortal verse," to which the "soft Lydian airs" are "married," as of the differential calculus. This is deeply to be deplored, inasmuch as this defect in their own training shows itself, painfully at times, in their pupils, and unquestionably reacts most adversely on their chances of ultimate and lasting success in their chosen calling. Mayhap, some day or other, teachers of music of every class will be compelled to undergo a rigid examination as to their fitness for the responsible duties they undertake. Certainly at that halcyon period no "sheep skin" or other token of qualification will fall to the lot of any "would-be" vocal teacher who fails to pass in dramatical knowledge, and who cannot recite intelligently without, metrically speaking, "putting his foot into it." To come to close quarters, why, it may be asked, are the unpardonably stupid errors of the ninety and nine composers of vocal music, who evidently do not know the first principles of either metrical or syllabic division, or even common sense and very ordinary punctuation, be perpetuated to this very hour? There is a public censor for plays destined for the stage, and one for the suppression of rubbish intended for the public who find their pleasure in the concert-room would be an acceptable addition to the burthens under which we moderns are supposed to groan. In the meantime, vocal teachers have a partial remedy in their own hands.

REJUVENATING THE MESSIAH.

It is this: either proscribe altogether pieces in which grammatical and nonsensical errors exist, or to make all necessary corrections where needed, to render the pieces presentable even to the most exacting critics. If this rule were universal, and *no pupil were allowed to sing nonsense*, no matter by whom perpetrated, there would "soon be an end to" the inane folly which much too generally prevails. The wonder and the pity is, that much needing correction is so hoary with age, that one feels as if it were the rankest vandalism to disturb it from its long slumber. At the risk of electrocution for heresy and other atrocious crimes I venture to make a start in this crusade of rejuvenation by laying impious hands on Handel's masterpiece, the never dying oratorio of *The Messiah*, premising that that which appears here is the merest tithe of what might be done with, say, ninety per cent. of vocal published works all the world over. Of the aforenamed *Messiah* it may be said that there is, possibly, no similar work in existence more crowded with nonsensical English. It fairly bristles from start to finish with false quantities, rhythm, "feet," and what not.

Indeed it would take an issue of THE ETUDE to point out but a very small number of the absurdities, which have been doing duty before millions of intelligent persons ever since the third day of April, 1742, when the first performance of THE MESSIAH took place. It is not a little remarkable that whilst several famous musicians, Mozart amongst the number, have made efforts to modernize the music of this truly great inspiration, nobody has thought it worth while to purge it of the verbal dross which drags it down almost beyond contempt. The only excuse I make for this feeble attempt to clean the Augean stable is that

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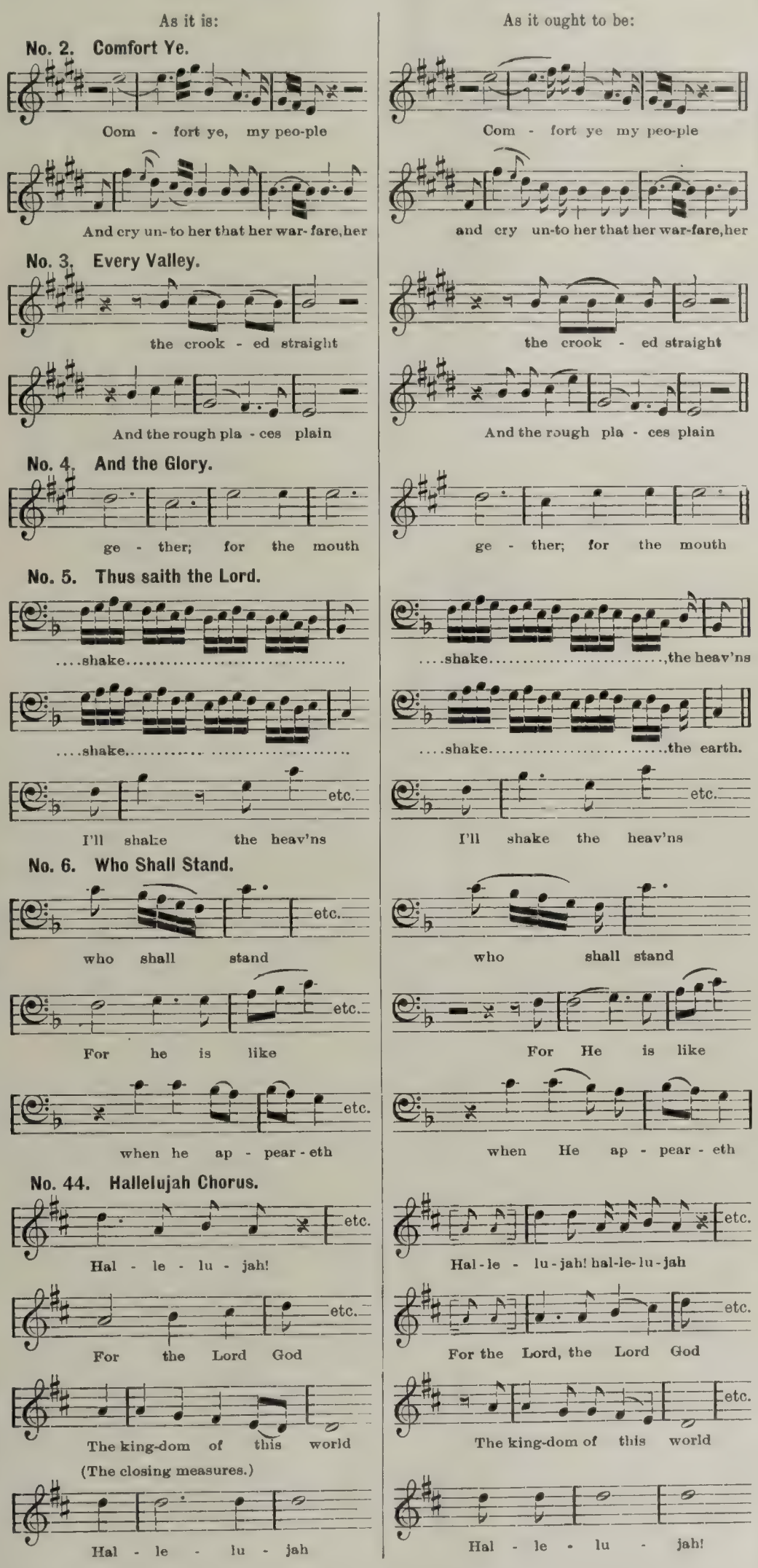
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the conviction has been growing upon me for some time past that as nobody else seemed pressingly desirous of undertaking the formidable undertaking, why I should. In order to make the defective specimens, and the suggested corrected ones, so plain that he who runs may read, they are here placed side by side.

Attention may be called to the fact that twice a slight liberty has been taken with the music of Handel in the preceding excerpts. It is hoped the liberties taken may be excused on the ground that they are so slight as to be almost unobservable, and that the improvement thereby effected is so very marked and observable. Likewise that a big gap occurs between the numbers under criticism, namely No. 6 to No. 44, is also excusable, since the due filling in of the rest would take up many times more space than is here available. It is true, nevertheless, that the corrections should be made.

Now although *The Messiah* is the greatest, it is, by no means, the only offender in the direction of mutilated diction. Did time and space permit, hundreds, aye thousands of defects of a like nature could be pointed out in published vocal works of all kinds, turn in whatever direction one may. As a matter of fact, not one vocal composition in at least twenty is correct, from a purely grammatical standpoint.



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WHAT TO DO WHEN THE ORGAN BREAKS DOWN.

BY EDWIN H. PIERCE, F.A.G.O.

THERE is no more embarrassing experience for an organist or choirmaster than that of having something go wrong with the organ, in the midst of the service, yet it is an accident that is sure to happen at least a few times in the course of a number of years to everyone engaged in this profession. It is not a mishap which is confined to old or worn-out instruments. Indeed, it is quite as apt to happen with organs of the most modern construction and excellent workmanship—perhaps even a trifle more so, as the pneumatic and electric actions are more sensitive to various slight causes, and more easily deranged than the old tracker-action. The first and foremost thing to do, when anything goes wrong, is to keep your head level. Accidents beyond your control, you are not responsible for, but in every event or combination of circumstances, there is some appropriate course of action, and it becomes your duty to realize instantly what may best be done.

By far the most common derangement is "ciphering"—the sounding of a tone persistently after the key has been released. This usually occurs only on one manual at a time. The stops belonging to that manual may be shut off entirely, the other manuals being relied upon for necessary use. If couplers happen to be in use, it is sometimes a little difficult to tell at an instant's notice, just which manual contains the ciphering note, so it is well, first of all, to throw off the couplers. If it is a pedal note that ciphers, after putting the pedals out of commission, their tone will be less missed if the left hand doubles the bass, in octaves. In order to be prepared to do these and similar things in an emergency, it is well to practice them voluntarily now and then, while everything is going right. Put it down as a maxim, that even the weakest and most faulty registration is not half so displeasing to a congregation as an entire break-down, or even as a bad interruption of the rhythm of a piece. I am speaking of a church-service—of course, in an organ recital, it may be justifiable to interrupt the regular course of events and make slight repairs before going on, although even then, it makes a much better impression on an audience if you can finish the piece you are playing.

I have spoken thus far of those slight derangements which do not necessarily throw the whole organ out of commission, but of course there are occasions when it becomes utterly impossible to go on, as in the case of the bursting of a bellows, or failure of the wind-supply from other causes. The important thing in this case, is to have your choir trained so that you can rely on them with entire confidence—they should be given frequent practice in the unaccompanied singing of hymns. A few anthems should be prepared which sound well without accompaniment. There is no better practice for a choir than this, even when accidents are not anticipated. By having your choir trained ready to go on well without the organ, you may turn an unpleasant accident into a triumph. Indeed, there will always be a number of people who will greatly enjoy the somewhat too-seldom-heard effect of unaccompanied vocal music in the church. But, suppose you have no choir, and there is congregational singing—then, in the absence of the support of the organ, rely on the singing of the most familiar old hymns, such as *Coronation, Rock of Ages,* and so forth.

THE PIANO AS A SUBSTITUTE FOR THE ORGAN.

Unfortunately many organists when called upon to use a piano in an emergency display a harsh, monotonous touch, and go through with the performance with ill-concealed vexation in a more or less perfunctory manner. This is not necessary. Of course it cannot be expected that the same person shall be a first class organist and a piano virtuoso, but an organist ought at least to have skill enough on the piano keyboard to command the various gradations of tone, and also be versed in the use of the "syncopated pedal," that is, the art of touching the damper pedal just a trifle after the fingers strike each new chord, thus imparting warmth and floating quality to the tone. By choosing judiciously from the piano repertoire, it is possible to prepare excellent voluntaries, offertories and postludes, which approximate to the general style of organ music, and yet are pianistic. One should avoid, for this use, pieces that contain much of the "Alberti bass" or similar accompaniment-figures, as well as those containing brilliant scale-passages and other virtuoso-effects.

WHEN THE ORGAN IS BEING REBUILT.

The writer at one time found himself in the position of being obliged to use a piano month after month for church services, while the work of rebuilding a large organ was going on. Fortunately there was a fair quartet, and a good chorus of about thirty voices, and on Easter and Christmas we added a few orchestral instruments. Of course every one interested was glad to hear the new organ when it was at last completed, but it has always been said that the work of the choir was never so excellent, nor the music as a whole so well-chosen and satisfactory as during the time that the organ was out of commission.

Among the piano numbers that I used as voluntaries were the following: Arthur Foote, *Suite in C minor;* Bach, *My Heart Ever Faithful;* Schumann, various numbers from *Kreisleriana, Davidsbundler;* Schubert, several numbers from the *Impromptus;* Mendelssohn, certain of the *Songs Without Words; Beethoven,* several *Andantes* and *Adagios* from the *Sonatas.* I also drew quite largely from the works of MacDowell, Grieg and H. H. Huss. Of course the above list is merely intended to be suggestive, not by any means complete.

TRANSCRIPTIONS.

BY CLIFFORD DEMAREST.

THERE has probably been more discussion over the subject of transcriptions than over any other phase of organ music.

I mean by transcriptions arrangements for the organ of music originally written for other instruments. That there is a legitimate demand for transcriptions scarcely anyone denies, but just how far an organist should carry out this feature in organ music very few can seem to agree.

SAVING MASTERPIECES FOR THE ORGAN.

On the one extreme we have a few people who believe that nothing should be played upon the organ which was not written for the instrument. If this idea were adopted very few people would ever hear the noble strains of Handel's Largo, the slow movements from some of the great symphonies, or the Prelude to *Parsifal,* to quote a few instances.

It is the organ that has made such pieces as these known in the smallest hamlets of the country. Who can measure the good and uplift thousands of people must receive from hearing such masterpieces, even if they do not sound quite the same as in the original.

The great cry against transcriptions of orchestral pieces is that, when played upon the organ they can never be made to sound like an orchestra would play them. Quite true, and who wants to hear them sound like the orchestras in the average theatre, for instance? Only a few of the larger cities have orchestras large enough and capable enough to play symphonies and excerpts from operas.

Would we deny people the privilege of hearing such works just because the organ cannot give a rendering as the composer intended? In addition to this, many pieces gain in effect by being transcribed for the organ.

ABSURD ARRANGEMENTS.

At the other extreme we have a large number of people who believe that any piece of music can be played upon the organ. A moment's thought ought to convince most people that this is absurd. Unfortunately arrangements are made, and played, of pieces wholly unfit for a performance on the organ. Pieces for piano, for instance, are sometimes of such a nature that playing them upon the organ sounds ridiculous.

If we are to play transcriptions on the organ we should at least confine our selections to pieces adapted to the nature of the instrument, selections which can be made effective on it. This seems to me to be the supreme test, viz., that any music that is intrinsically good music should be played on the organ, provided it can be made effective. Sometimes the instrument itself will prohibit the playing of certain pieces, where on another one they would be highly effective. Organs differ so in all respects that this point is often overlooked by organists in making up their programs.

Finally, what are organs for anyway? To be played for the entertainment and uplift of the great mass of people in general. If this is the object, then any piece of good music which can furnish either or both of these qualities, without degrading the sensibilities of a broad-minded musician, is fit and ought to be played upon the organ.

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ted effort might be saved. If the
ist will place himself in the position
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d if he was obliged to face a new
ies of keyboard with every different
rument.

he American Guild of Organists, an
anization of which all American mu-
ans may be justly proud, has taken a
toward making the console more uni-
m. A committee composed of the
l-known organists, Samuel A. Baldwin,
ford Demarest and J. Warren An-
ws, has been at work upon a plan
ch shall take up only the essential fea-
es of the matter. With a common
sensus of opinion among the foremost
anists of the country builders could
fail to be influenced in making new
ruments. However, it must be ob-
us that many, many years must elapse
ore any real uniformity could be
ught about unless the thousands of
ans now existing were altered imme-
tely.

The very interesting report of the com-
tee is as follows:

. Pedal board to be placed in central
ition.

Suggest that middle D of pedal be
ced directly under middle C of manual.

. The vertical distance of the manuals
m the pedals, measured from the mid-
pedal white key to the surface of the
ite key of the lowest manual, shall be
½ inches.

. The tip of the black pedal key should
8½ inches (minimum) to 10½ inches
aximum) back of a plumb line dropped
m the top of the lowest manual white
.

Suggest that pedal keys be a uniform
tance of 2½ inches apart, measured
m centre to centre at the inner end of
natural keys. As the board will prob-
y be concave and radiating, it is fur-
r suggested that the 32 note board
asure at the end nearest the desk, out-
e to outside, 52 inches and, at the back,
tside to outside, 40 inches. Length of
dal keys, inside to inside of frame, 30
hes. This will determine the radius.
ncavity, 2½ inches from a straight line
awn across the board at the desk end
the natural keys.

EXPRESSION PEDALS.

The Sw. Ped. should be placed opposite
e gap between E flat and F sharp. The
. Ped. to the left of the Sw., and the
lo to the right. The Cresc. Ped. to
e right, but a little removed from the
lo, or the Ped. placed next to it. Ex-
ession pedals to be placed as near the
dal board as possible, without interfer-
g with the pedal keys.

Distance of manuals from each other,
se 2⅜ inches. Four inch overhang.

The Guild advises that, wherever pos-
ble, an extra octave of pipes shall be
aced above the highest manual note of
e 16, 8 and 4 ft. pipes so as to make
super octave couplers sound through-
t the compass of the keyboard.

The Sw. and Ped. draw-stops knobs
all always be placed on the left of the
anuals; the Gt. and Ch. knobs at the
ght.

That provision be made to shut off any
rt of the organ at the console in case
f cypher.

FURTHER SUGGESTIONS BY THE PRESENT COMMITTEE.

The organ seat shall have a uniform height of 19½ inches from the top of middle C in the pedal to the top of the seat; that it shall be furnished with a set of dowelled strips to put under the base whenever it becomes necessary to raise the height. This will make the seat adjustable and firm at the same time. A place could easily be made under the seat to accommodate the spare strips used in adjusting.

Sfz. Ped. to be placed at the right of the expression pedals. The Reversible Coupler pedals to the left of them.

The Cresc. Ped. to be made adjustable, arranged so that the organist may put registers on or off, or limit its scope.

The committee unanimously favors stop-knobs in preference to stop-keys, except as to couplers, which they suggest placing over the upper manual in the following order, reading from left to right —Pedal. Manual. Subs and Supers. Double spacing between the groups. Keys, or "Dominoes," to be used. The black and white key arrangement is, it seems to the committee, open to objection as, in touching a black key to put a stop in, the finger is liable to touch the white key on leaving the black, thus drawing the stop on again by accident. Besides this, this form is not as convenient as the keys under which the player can get his fingers in order to cancel.

Should the Guild decide to favor the stop-key arrangement in lieu of stop-knobs, or leave the choice optional, the committee would suggest a uniform position over the upper manual, corresponding to that described for the stops on the right and left of the manuals, viz:—(reading from left to right) PEDAL. SWELL. GREAT. CHOIR. SOLO. ECHO. All couplers to be placed in line together *over* the stop-keys in the above described order, and not mixed in with the speaking registers.

There should be a positive order of crescendo in all *fixed* combination pedals and pistons. It is proposed that we begin with the piano combinations from the left, working towards the right as we proceed with our crescendoes. The haphazard way of leaving this to chance is the cause of much confusion to the player. There should also be a fixed direction for moving pedals that latch. Shall they latch towards the centre or outwards from it? Let us get a ruling in the Guild.

Your committee believes that pistons are preferable to pedals, where but one can be used. These should not be spread out too far to the right, but grouped near the centre, or to the left of it, and under the manuals upon which they operate. If keys are used they are best over the manuals on which they operate. We would suggest that pistons do not stick out over half an inch.

It is recommended that the dip of the keys be made uniformly 7/16 of an inch, and that the weight of the touch be made 5 ounces.

Your committee is unanimous in favoring the system of combination action whereby the stops shall not move when the piston is pressed in. If it is possible to make a system so that either may be used by the organist at will, we should favor it. Every member of the committee has, in times past, been opposed to this system, and all have become firmly convinced by its compulsory use that it is superior to the old way. None of us could be convinced, until compelled by force of circumstances to use it, that it is the best system of combination action yet devised. It is not perfect, but we believe it has many points of superiority over the old system.

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Music of the Victorious Balkans

Most of the Balkan nations have their individualistic folk melodies, and Servians and Roumanians have their national schools of music with powerful modern compositions. The Balkan songs often sound strange in the ear of a Westerner. One of their fundamental peculiarities is their weird and unusual intervals. Balkan tunes are noted for their capricious and unexpected turns. It is not unusual to hear a melody of romantic sweetness turn suddenly to a note of despair, and sadness often merges into the most buoyant hilarity.

Although half of the Balkan population is of Slavic origin, yet its music as a whole is quite different from Russian folk music, which is also Slavic. The Russian folk-songs are expressions of something definite, be it sadness or joy, love or hatred, whereas the folk melodies of the Balkan Slavs are very indefinite and rather like miniatures. Servians and Montenegrins, more than Bulgarians, reveal in their folk-songs individuality of Slavic color, and the former are far more poetic than the latter. The Bulgarians are originally of Tartar descent, although linguistically they are of one and the same Slavic nation as the others. This racial influence is noticeable in their life and art.

While the Servians have grown into a nation of artistic temperament like the Bohemians, the Bulgarians have turned their attention to militarism and commerce, through which they have managed to get a supremacy politically and economically among the Balkan nations. But they have remained backward in their national arts in which they appear more or less imitators of the Germans, the Turks or the Russians. A Bulgarian folk-song is usually a mixture of Bulgarian melody with the melodies of Bohemians, Germans or Russians. As compared with a sentimental Servian, a Bulgarian singer or troubador is crude and unoriginal.—IVAN NARODNI, *in "Musical America" (New York).*

Beethoven's Bodily Afflictions

The eccentricities of Beethoven bordered upon insanity. He was constantly changing his lodgings, and, although miserably poor, had sometimes three or four places of abode to pay for at one time. He was always absent-minded and unpractical. Litigious and troublesome in disposition, he alienated both relatives and friends. He was in constant ill-health, and had some constitutional weakness of the eyes. From the age of thirty he gradually lost his hearing, and in his later years was completely deaf. Despite these afflictions he continued to play and compose, though sometimes "he would unconsciously lay his left hand flat upon the keyboard of the piano and thus drown in discordant noise the music to which his right hand was feelingly giving expression." The music he wrote during the latter half of his life was never heard by him in the ordinary sense of the word; it was conceived and perfected solely in his imagination. This is a feat which to a mind of ordinary caliber would be utterly impossible. Beethoven was most ungainly in his manners and habits. He was only five feet four inches in height, his head was unusually large, his hair bushy, and always in a state of wild disorder. He died at fifty-six, it is said, of dropsy, which, however, is rather a symptom of some fatal malady than a malady in itself. More probably the vital functions were impaired through a deterioration of the brain.—F. J. NESBIT, in *"The Insanity of Genius," Scribners' Sons (New York).*

A Coal Miner Composer in Wales

David Jones, a collier, of Bargoed, is coming into prominence in South Wales as a composer and publisher of sacred music. He has composed many sacred songs for local festivals, Sunday-school anniversaries, and choral contests, and has just issued the sixth number of the "Cambrian Series" of hymns and tunes—a book which contains some of the sweetest songs in Wales. His publications have reached a circulation of 40,000 copies. The collier musician started composing music during the great strike of 1898, and his work was quickly taken up by a firm of Leeds publishers. Then he became his own publisher, and this venture has been attended with great success, for his sales increase every year. Mr. Jones still works as a collier, though he is the choirmaster at the local Primitive Methodist chapel, and his services are in frequent request as conductor of musical festivals in the Rhondda Valley and other parts of the coalfield.—From *"The Musical Observer" (London).*

We Need Musical Pioneers

There has been an enormous advance in musical appreciation throughout the United States. A great deal of it is due to the labors of pioneers like W. S. B. Mathews who explained and popularized in their writings much that was obscure and dubious, and such pianists as Sherwood, who played an extensive repertoire of standard works in many cities and smaller towns. When Vieuxtemps visited this country he played his *Variations on Yankee Doodle,* Wieniawski gave us the hackneyed *Carneval of Venice.* Thomas had to make many concessions to the prevailing taste of the early period in order to secure listeners for his Beethoven and Wagner. Mary Krebs played Beethoven C minor Concerto, Seeling's *Loreley* and the Weber *Rondo.* Essipoff's programs were light. Joseffy placed many compositions which would not be accepted now in spite of his incomparable playing. On the whole the visiting virtuoso is of very little practical benefit to our students. The real battle is fought by the local artists, who as a pianist-teacher guides the destinies of the younger generation.—EMIL LIEBLING, *in the "Western Musical Herald" (Chicago).*

Wagner Steps into the Moving Pictures!

The memory of Wagner has been honored in many ways, but certainly in none so little likely to have been dreamed of by the composer himself as the remarkable reproduction of incidents in his life now being shown at the West End Cinema, Coventry Street, W. In almost all such exhibitions there is an element of the *bizarre,* but making allowance for this, it must be confessed that this pictorial representation of Wagner's life possesses much interest. Possibly the tendency is to display Wagner in a more noble light than he displayed himself, but in such a case as this that is quite excusable, not to say desirable. He is shown in various periods of his career, flying from Riga, freezing in Paris, escaping from Dresden, reading the *Ring* at Zurich, composing his works, walking with Ludwig of Bavaria, and surveying his accomplished dream of the opera-house at Bayreuth, while incidentally a good many representations of scenes from the music dramas are given. Much of the success depends on the likeness of the actors to their models, and it must be said that most of these are surprisingly good.

The films take nearly two hours, and during the whole of that time an excellent orchestra plays excerpts from Wagner's music, arranged by Mr. Landon Ronald. It was somewhat significant to note how the whole production seemed to grip the attention of the audience, who were by no means slack in their applause. The show is well worth seeing by musicians and others.—*From "The Musical Standard" (London).*

The Diet of a Great Singer

As regards eating—a rather important item, by the way—I have kept to the light "Continental" breakfast, which I do not take too early; then a rather substantial luncheon towards 2 o'clock. My native macaroni, specially prepared by my chef, who is engaged particularly for his ability in this way, is often a feature in this midday meal. I incline towards the simpler and more nourishing food, though my tastes are broad in the matter, but I lay particular stress on the excellence of the cooking, for one cannot afford to risk one's health on indifferently cooked food, no matter what its quality.

On the nights when I sing I take nothing after luncheon, except perhaps a sandwich and a glass of Chianti, until after the performance, when I have a supper of whatever I fancy within reasonable bounds. Being blessed with a good digestion, I have not been obliged to take the extraordinary precautions about what I eat that some singers do. Still, I am careful never to indulge to excess in the pleasures of the table, for the condition of our alimentary apparatus and that of the vocal chords are very closely related, and the unhealthy state of the one immediately reacts on the other.

My reason for abstaining from food for so long before singing may be inquired. It is simply that when the large space required by the diaphragm in expanding to take in breath is partly occupied by one's dinner the result is that one cannot take as deep a breath as one would like, and consequently the tone suffers, and the all-important ease of breathing is interfered with. In addition, a certain amount of bodily energy is used in the process of digestion which would otherwise be entirely given to the production of the voice.—ENRICO CARUSO, *in the "Musical Record" (London).*

Music's Far Reaching Charm

Literature, of course, whether in the poem, the novel, or the play, is one of the great revealers, the influence of which toward a good understanding between nations it would be hard to overestimate. Yet even over literature music has one advantage, which dates back to the confusion of tongues. The work of art in words must be translated if it is to make its appeal beyond its limited audience; the work of art in tones appeals to every human being in the measure of his capacity to hear, and to understand intelligently what he hears. Moreover, the habit of reading is confined to certain classes; some people who never open a book listen with ardor and a certain degree of intelligence to music; it is quite conceivable, for example, that one who has never heard of Turgenev might nevertheless feel powerfully the spell of Russia in such a work as Tchaikovsky's *Pathetic Symphony,* or that one wholly unacquainted with the history of serfdom might have a ray of sympathy for the monotonous weariness of the serf's existence shot into his heart by hearing the *Song of the Volga Boatmen.* Probably for every ten Americans who have gained a sense of sympathy with Germany through Goethe's or Heine's poetry there are a dozen who love Beethoven's music. Few except special students could give an intelligent account of a great literary masterpiece of an out-of-the-way country like the Norwegian Ibsen's *Peer Gynt;* how many have delighted in the melodious orchestral suite founded upon it by Grieg!—DANIEL GREGORY MASON, *in "International Conciliation" (New York).*

How Mendelssohn Appeared to a Contemporary

NATURE is strangely freakish in her choice of instruments for noble purposes. Sometimes the delicate spirit of creative genius is housed in a veritable tenement of clay, so that what is within seems ever at war with what is without. At times the antagonism is more dreadful still, and the artist-soul is sent to dwell in the body of a beast, coarse in speech and habit, ignorant and dull in mind, vile and unclean in thought. But sometimes Nature is generous and makes the body itself an expression of the informing spirit. Mendelssohn was one of these almost rare instances. In him, artist and man were like a beautiful picture appropriately framed. He was then thirty-one. In figure he was slim and rather below the middle height, and he moved with the easy grace of an accomplished dancer. Masses of long dark hair crowned his finely chiseled face; but what I noticed first and last was the pair of lustrous, dark brown eyes that glowed and dilated with every deep emotion. He had the quiet, assured manner of a master; yet I was not so instantly conscious of that, as of an air of reverence and benignity, which, combined with the somewhat Oriental tendency of feature and color, made his whole personality suggest that of a young poet-prophet of Israel.—From *"A Day with Felix Mendelssohn-Bartholdy,"* by GEORGE SAMPSON.

A Defence of Ragtime.

POPULAR music stands a technical analysis well. The harmonic systems are generally solid. American harmonies are peculiarly rich. The melodic lines are fluent and have a considerable amount of subtlety. In the "Three Twins" we have an unusual example of popular melody. And as for rhythm, it has so far developed that it is not at all unusual to hear some professor claim that "rag" is the fundamental cause of the great American disease (whatever that may be)!

Anyone who doubts the serious character of "rag" need only be reminded of the rather bold-faced stealings from classic composers. The writer can immediately recall unacknowledged quotations from Liszt's *Second Hungarian Rhapsody,* Schumann's *Happy Farmer,* Verdi's *Trovatore,* Puccini's *Boheme* and the third movement of Rimsky-Korsakov's *Scheherazade.* When the public enjoys classic melodies and harmonies with a sometimes differentiated rhythm it is a pretty good sign of their taste. Of course, there are also a great many acknowledged quotations, as those of Mendelssohn's *Spring Song,* Schumann's *Träumerei,* Mendelssohn's *Wedding March,* Verdi's *Miserere (Il Trovatore)* and hosts of other popular melodies.

The orchestration is not to be scorned, either. *Pink Lady* music may be mentioned as an example. In particular, the song entitled *The Girl from the Saskatchewan* was done with an unusual richness. And what but the clever orchestration made the horrible *Merry Widow* waltz so popular.—S. FOSTER DAMON, in the *Harvard Musical Review.*



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Department for Violinists

Edited by ROBERT BRAINE

THE VIBRATO, AND HOW TO ACQUIRE IT.

THE constant stream of inquiries which reach the Violin Department of THE ETUDE, concerning the vibrato, and how to learn it, proves how anxious violinists are to acquire it. It is no wonder that there is a universal desire to master the art of producing a good vibrato, for it is one of the most charming graces of violin playing, and invests even the simplest melody with a charm which goes right to the heart of the listener. A violinist living in New York City writes, "Will you kindly let me know how I can improve my vibrato on the violin, as it is very slow and sounds monotonous. As I am very anxious to accelerate the vibrato, would appreciate very much any information you may give me on this score."

The difficulty of our correspondent in acquiring the vibrato may come from either constitutional or mechanical causes. Some violinists have great difficulty in mastering staccato bowing and the various forms of saltato (bouncing bow), just as many vocalists seem utterly unable to acquire a good trill. The fault probably lies in the nervous system, which is not quick and responsive enough in pupils of some temperaments. Some violinists acquire a good firm staccato with scarcely an effort, while other talented students work for years without attaining much mastery over it. In the same manner many violin students master the vibrato without systematically practicing it. A violinist of emotional nature feels the artistic necessity for it in his playing, and just naturally does it, for what the brain conceives, the hand will execute. I have had many pupils to whom I never even mentioned the vibrato, but who acquired it because their musical nature craved it. Other pupils again, with colder, unemotional natures, do not seem to feel the necessity for the vibrato in their tone, and do not try to produce it. They would never attempt it without being told by the teacher, and have to be systematically drilled in acquiring it. They do not feel it, and hence do not try to produce it. I have often been amused while playing among the violins in a large orchestra to watch the different violinists and 'cellists, in regard to the use of the vibrato. Those of nervous emotional natures used the vibrato almost constantly, while others would play through the most impassioned passages with a tone which was absolutely lifeless, without using it at all.

THEORY OF THE VIBRATO.

A famous violin teacher in Europe calls the vibrato "life under the fingers," an extremely striking phrase, and this is what it really is. Play a long sustained tone on the violin without the vibrato, and note how tasteless and lifeless the effect is. Under the influence of strong emotion the human voice trembles. Note the trembling note in the voice of the mother who has lost her son, the lover who is pleading his cause with his adored one, the tones of enemies who are threatening each other. These emotional, vibrant tones in the human voice always create excitement, sympathy and interest in the mind of the listener, and he is often profoundly moved just from pure sympathy in listening to the emotional tones in a human voice. The vibrato in violin playing imitates this passionate, excited trembling in the human voice, and the result is that the listener is excited and interested, without knowing why, unless he understands the technique of violin playing. The more accurately this trembling of the human voice is imitated by the violinist, as regards speed of the vibrato, intensity, etc., the greater will be the effect on the listener. The vibrato should be as evenly produced as the trill, and the player should be able to increase or decrease its speed at will.

The vibrato from a mechanical point of view is a slight deviation from the true intonation, the to-and-fro motion of the finger first causing the note to be a little above and then a little below the exact note, like a series of minute waves rising and falling alternately above and below a fixed line. All force and motion proceed in wave or vibratory form as the great philosopher Herbert Spencer has shown in his famous essay on the "Rhythm of Motion." This rising and falling above and below the fixed tone must not be exaggerated. If the swing of the finger is too wide, a vulgar, sobbing effect is produced which is anything but artistic, and has an effect very different from the refined beauty of a vibrato which is kept within bounds. Many violinists ruin the effect of this grace by making the finger swings so wide that the vibrato degenerates into pseudo trills of an eighth or quarter tone.

NOT USED ON SHORT TONES.

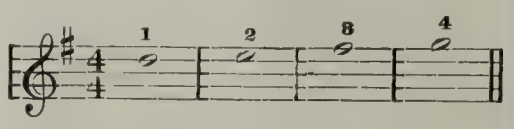
The vibrato is only intended to be used on tones of some duration, and not on rapid tones. If used too much it defeats its own object, and palls on the taste. People do not use tragic tones on all occasions, so in violin playing the vibrato should be saved for the emotional passages, and then it has double the effect that it would if used for every tone. I have seen violinists of considerable ability who had become so used to using the vibrato constantly that they would even use it in playing a rapid scale of sixteenth notes. Their left hand had acquired a constant wiggle and it was seemingly impossible for them to hold it still for a single second. Many fail to produce a good effect because their vibrato is too rapid, jerky and spasmodic. Evenness counts here just as it does in trills, scales, arpeggi, or any other musical figure. In passages requiring deep pathos and passionate expression the swings can be a little wider than in a more quiet passage, and an immense power of expression is at the command of the player who has it under complete control.

EFFECT OF THE VIBRATO.

It is astonishing what can be done by a skillful use of the vibrato in swaying the sympathies of an audience. A simple slow melody, which would pass almost unnoticed by an audience if played without the vibrato, thrills and holds with breathless interest the listeners when the vibrato is added. I was much struck with the power of this grace to charm an audience at a New York theatre one evening. One of the members of the cast, a young girl, was supposed to play a violin solo in the course of the drama. She was very far from being a finished violinist, and evidently had very little technique, either of the bow arm or left hand. But she had the merit of drawing her bow straight, and her tone was fairly good. What she did have, however, was a remarkably even and beautiful vibrato Where she got it from was hard to say, as she had evidently had little instruction from good teachers. It seemed constitutional and innate, and perfectly natural to her. The result was that she held the audience spellbound, although she played nothing but simple popular melodies of the day. She received no less than five encores, to which she responded, and could have had five more had the stage manager not concluded that it was time to resume the drama and sent some of the other characters on the stage.

LEARNING THE VIBRATO.

As our correspondent seems very anxious to learn the vibrato, it is likely that in his case his failure comes not from his lack of temperament, but because he does not understand how to produce it from a mechanical standpoint. The most common cause of failure is that the player grips the violin tightly between the thumb and the base of the forefinger. When this is done it locks the hand, so that it is impossible to give it the trembling motion necessary for executing the vibrato. The entire hand must be free except where the violin rests on the thumb and at the point of contact of the finger on the string, which is producing the vibrato. No other finger must rest on the string but the one actually producing the note which is being vibrated. The vibrato is hardest to execute in the first and half positions, and for this reason it is best to make the start in the third position, resting the wrist against the ribs of the violin and holding the base of the forefinger free from the neck of the violin. Commence on the first finger on the A string (producing the note D in the third position), as in the following diagram, and play four notes on the A string.



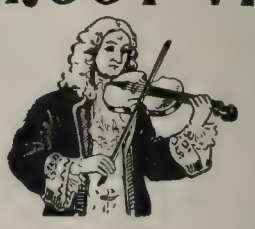
When the proper vibrato can be produced on these notes, the corresponding notes on the other strings can be practiced. After the vibrato has been mastered in the third position the other higher positions will offer no difficulties, and the first position can then be attempted. Here, again, the difficulty is in holding the forefinger free from the neck of the violin. This can be accomplished by drawing the thumb under the neck somewhat further to the right than in the ordinary manner of holding the violin. The neck then rests on the thumb between the first joint and where the thumb joins the hand, leaving the base of the forefinger free, and enabling the hand to assume the necessary vibratory motion.

PRODUCED FROM THE WRIST.

Violinists are occasionally found who use the entire forearm for the vibratory motion. While this is allowable if the player can produce the vibrato in no other manner, it is awkward and ungainly, and should only be tolerated as a last resort. It is best to produce the vibrato from the wrist, as it can be controlled best that way. There is no royal road to attain speed and control. It is a matter of

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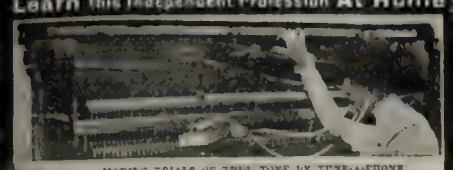
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practice and temperament. Some people have nervous systems which enable them to do things which to others are seemingly impossible. However with constant perseverance much can be accomplished. Many pupils make spasmodic attempts at the vibrato and give it up after a few trials. If they would keep trying they could perhaps learn it. The reason why pupils with emotional, highly strung natures, seem to learn it, so easily, is that they crave the beauty of the vibrato effect, since it is a reflection of their inner nature. If a pupil wants it badly enough it will come.

If the strings are too close to the fingerboard, or the nut is too low, it is more difficult to produce the vibrato, and on the contrary a high bridge and nut facilitate its execution. The slow vibrato has its beauties as well as the fast, and the performer who has command of all grades of speed, and has the musical talent to use them appropriately in passages of different types, has an immense fund of expression at his command.

Several works have been written on the vibrato. One of the latest is the *Violin Vibrato, Its Mastery and Artistic Uses,* by Siegfried Eberhardt, with a preface by Gustav Hollaender, the well-known European violinist. This work has been translated from the German by Melzar Chaffee, and is now available for American students. It contains lengthy discussions on the vibrato, its uses, abuses, and the proper method of acquiring its technic.

Some Violin Questions Answered

W. T.—1. Johann Baptiste Schweitzer, born 1788, died 1865, of Budapest, was an eminent Hungarian maker of violins and 'cellos. He made many excellent copies of Stradivarius and Amati instruments. Genuine instruments by this maker are valuable. 2. Violin repairers do not melt the glue, as you say, in order to take off the back or belly of a violin when repairs are necessary. This is done by the use of a very thin bladed knife. The operation requires considerable care, but if skillfully done the wood of the violin is not damaged in the least.

W. E. A.—Rosin should be applied to the bow as often as needed. If you practice an hour or two daily, one application, drawing the bow across the rosin fifteen or twenty times, before you start each day's practice, should be sufficient. A good deal depends on the character of the playing. A man playing the violin for a dance, with great energy, five hours at a stretch, might have to apply rosin two or three times in a single evening. 2. There is no necessity for washing the hair of the bow at all if it is kept clean. Professional violinists seldom or never wash the bow hair, unless it has become dirty through accident. If absolutely necessary to wash the hair, it can be done with any good pure soap and water. An old tooth brush can be used for the purpose. The hair of the bow should be screwed up moderately tight, while it is drying. Possibly your bow needs rehairing. A bow in constant use should be rehaired at least twice a year.

W. S. C.—As you have no teacher for the 'cello, your best plan would be to get a *School for the Violoncello,* which has illustrations showing the correct method of holding the instrument. One of the best works for this purpose is *Kumler's School for the Violoncello,* a German work. Another work, cheaper in price, and of a more popular character, is the *School for Violoncello,* by Otto Langey. As you live at a short distance from Cincinnati or Louisville, why do you not go to one of these cities and take a few lessons? You could get an idea of how to hold the instrument in even a single lesson. It is very difficult to acquire the correct method of holding a string instrument even from the best printed instructions or illustrations.

E. H.—You would probably find *F. Herman's Violin School,* Book 1st, what you would want for your son, to be followed by *Kayser's' Violin Etudes,* Op. 20, Book 1. By way of diversion you might let him play the first book of the *Blumenlese,* by Weiss, for violin and piano, which consist of easy German folk songs, and very easy operatic melodies.

F. H.—1. The method of teaching scales you refer to has its advantages. The scales should be practiced in every possible way, so that the player becomes familiar with them in every conceivable form. Schradiecks' *Scale Studies* is a standard work, and no better way of practicing the scales has yet been devised than that laid down in his work, although there are many other excellent works on scales. 2. I have not seen the *Hand Book of Violin and Viola* which you name. 3. If the strings on your viola are of poor quality, by all means re-string it with first class Italian strings. The C and G strings should be wound with pure silver wire. These cost more, but they are worth more from the improved tone which they give. I am doubtful if your mute refuses to stay on because of the faulty vibration of the C string. Probably the bridge is too thin or the prongs of your mute are too far apart. If you do not care to change the bridge to a thicker one, you could get a metal mute and press the prongs close together, where it fits on the bridge between the C and G strings. It may be that the cause of the poor tone of your viola is from some radical defect in the construction of the instrument, or due to a faulty position of the sound-post or bass bar, or to a badly fitted bridge. Take it to a first class instrument maker for an opinion.

G. T. V.—When the fingerboard of a violin is too low, a bridge which is too low must be used, which naturally prevents the violin from producing as good a tone as it might with a bridge of the proper height. I suppose that when you had your fingerboard raised, the repairer fitted the violin with a higher bridge, which caused the improvement in tone of which you speak. From the nature of the construction of the violin you can readily see that the higher the bridge, the greater will be the tension of the strings, and consequently the greater pressure of the feet of the bridge on the belly of the violin. The result of this increased pressure is added brilliance. The greatest defect of the average cheap violin is that the fingerboard is not set at the proper angle to admit of a bridge of proper height being used. 2. When a professional violinist is measured for a suit of clothes he usually explains to the fitter that the coat must be loose enough across the shoulders at the back to accommodate itself to the motions of the arms in playing. It is rather disagreeable, as you say, to try and bow when the coat is too tight. 4. Do not have you little son change to a full-size violin and bow too soon. Many faults result from such a course, especially from using a bow which is too long. The little pupil usually tries to draw it to its full length, and consequently acquires a "half moon" style of bowing. I could not advise without seeing him. It would pay you to take him to a first class violin teacher and get his opinion. 4. E. Perrin, *fils* (which is the French word for "son") is not a famous maker, but has made some good instruments. The French are excellent makers as a rule, and your violin may be a very good one.

M. K.—From the account of your violin, which you send, it is evidently an instrument made to be sold only at the World's Fair in Chicago, and labeled "Exposition." I could not guess at the price of such an instrument without seeing it. Possibly some of the older music dealers in Chicago, who were in business there at the time of the World's Fair, could enlighten you.

S. L. B.—It is difficult to do much on the violin without a teacher, but your knowledge of piano playing will be of some assistance to you, although the technic of the two instruments is so dissimilar. For a start without a teacher, Dancla's *Conservatory Method* would probably be as good as any, since there is a good deal of explanation accompanying the exercises, which feature is lacking in many first books or sets of studies for the violin. For first pieces you might get the *Blumenlese,* by Weiss, Books 1st and 2d, for violin and piano. The little primer, *The Violin and How to Master It,* has a large fund of information about violin playing, and would be invaluable to you.

I. W. G.—Violin makers differ in their theories in regard to the length of time which the wood from which the violin is made should be seasoned, but all agree that good toned violins can only be produced from wood which is thoroughly seasoned. Some make violins of wood which has been naturally seasoned by being stacked in a cool dry place not less than four or five years. Others make use of special processes, by which the seasoning of the wood is hastened, while others again search for very old wood which has been seasoned for many years. Villaume, the celebrated Parisian maker, was accustomed to roam through Italy and Switzerland, hunting for old wood. He often found what he wanted in old buildings, and also in the furniture in the cottages of the peasants. He bought many an old bedstead, or cupboard, which was made of straight-grained mountain pine, often one hundred years old, and which possessed fine resonant properties. Wood must be thoroughly dry in order that it may possess good acoustic properties. There is a lengthy discussion of the seasoning of wood, as applied to violin making, in a little work entitled, *The Violin and How to Make It,* by "a Professional Player." 2. The *Seventh Concerto,* by De Bériot, is about the Sixth grade in difficulty.

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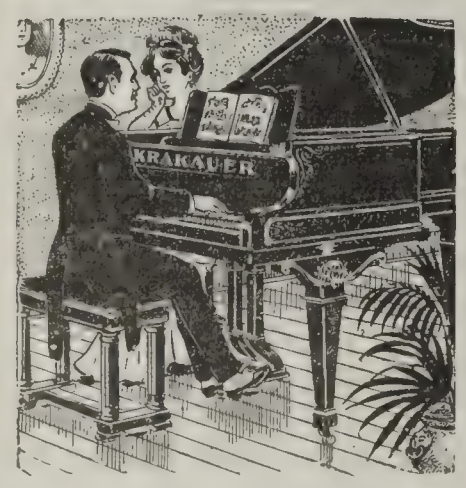
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ROMANCES OF FAMOUS VIOLINISTS.
The Meteoric Career of Jean Baptiste Lully.

BY C. B. BARNS.

ABOUT the time Lully was a boy there were many great ladies at the court of Louis XIV, but it is doubtful if any one of them was as great as "la Grande Mademoiselle"—Anne Marie Louise d'Orleans, Duchesse de Montpensier. Did she not refuse matrimony with Charles, Prince of Wales and heir to the throne of England? and did she not fail to marry Louis of France himself only because she aided her relative, the Prince of Condé, upon his downfall by royally having the cannon of the bastille fire upon the troops of the King?

It so chanced that this great lady needed a *joli petit Italien* to teach her the Italian language. Her wants were known to her uncle, the Duke de Guise, and as he chanced to pass through Florence on his way from Malta, he was attracted by Jean Baptiste Lully, a young boy of no particular parentage, whose birthday date is a mystery except that it occurred about 1633. At that time Lully was receiving the rudiments of an education from an old monk who made a living by making and mending shoes. The old monk taught Lully the rudiments of music, and also gave him some slight instruction upon the guitar. From this he was rescued by the Duke, who carried him off as a present for Montpensier.

The great lady, however, was apparently not much pleased with him, for he was promptly relegated to the kitchen, where he acted as scullion. Here the boy found ample opportunity for mischief, and availed himself to the full. He developed a propensity for writing music and verse, and also for playing upon a cheap violin he had procured from some out of the way place. His violin playing attracted the attention of the Comte de Nocent, who mentioned it to Montpensier. At last she became interested and had the boy properly instructed so that he played in her private band. But the youngster still wrote scurrilous verses and set them to music. One of these songs happened to concern his imperious mistress. This fell into her hands, and punishment came promptly. He was summarily dismissed, and found himself destitute in Paris.

It chanced, however, that His Majesty the King had heard the boy play, and taken a liking to him. A place was found for him, therefore, among the famous "Twenty-four Violins," a private band belonging to Louis XIV which was justly famous for its music. Very soon the orchestra was reorganized into a still better one with Lully as director. "Baptiste," as at this time he was called, realized that his lack of early training was a serious drawback, and that his luck would not hold out forever unless it was backed by solid attainment, so he wisely went to school and learnt to play the harpsichord and to compose music more scientifically. The result was that he soon developed into his full stature as a violinist, director and composer of genius.

But if Lully was a great musical genius, he was a very second rate man. He was excitable, domineering, dissipated, a supple-backed courtier who schemed and plotted for place and position with no scruples. It must be remembered that he lived at the brilliant but unwholesome court of one of the greatest libertines of all the Bourbons. He was a prime favorite of Louis, and he fitted his environment to perfection.

Lully soon won advancement in all ways. He was chosen to compose the music for the court ballets in which Louis himself danced side by side with Lully. On the King's marriage he received the "Brevet de la Charge de Composition de la Musique de la Chambre Roi" and also that of "la Charge de Màitre de Musique de la Famille Royale," or as we should say, "Warrant for the Charge of Musical Composition for the King's Chamber," and a similar warrant as master of music to the royal family. For these offices he received an income of 30,000 livres (about $6000). He also married a lady who brought him a *dot* of $4000. His collaboration with Molière, the greatest of French satirists, in the production of ballets, divertissements, etc., brought him lasting fame and fortune. He was even more fortunate in collaboration with Queneault, a mild-mannered poet who submitted more readily to Lully's domineering aggressiveness than Moliére could be expected to do.



JEAN BAPTISTE LULLY.

Through the influence of Mme. de Montespan, he became Director of the Opera, and soon showed that he was preeminently fitted for his duties. He made full use of his powers and the French National Archives include orders showing how autocratic was his sway. One order forbade any other theater than Lully's to employ more than six violins, or twelve musicians in all. In 1864 a Royal Command was issued that no opera should be played in the kingdom unless by permission of the "Sieur Lully." A heavy fine was exacted for infringement of this rule. Lully retained the King's favor throughout his life. He eventually became naturalized as a Frenchman, and was granted letters patent of nobility. By pure impudence he also got himself appointed one of the Secretaries of the King, an appointment reserved for the highest nobility. While conducting at a concert given in honor of the King's recovery from an illness, he struck his foot with his cane. The bruise was wrongly treated by an incompetent surgeon, and the musician paid the last penalty of his over-indulgence, as there is no doubt that his condition was aggravated by the bad condition of his blood. He died from blood poisoning, in his own house, March 22, 1687. So ended a great musician, an arrogant bully, a gallant wit, and a very typical courtier of the gay and extravagant throng that surrounded His Majesty King Louis XIV of the House of Bourbon. And it all came about because Mlle. de Montpensier wanted a "pretty little Italian" to teach her the language of Dante.

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SUMMER SPIRIT FOR CHILDREN.

BY EDNA JOHNSON WARREN.

I WONDER if all the music pupils, more particularly the younger ones, have got summer spirit. There are many of you reading this who may wonder just what I mean, and I will tell you. The word spirit means energy, full of life and vigor, and I am sure that any one of the many boys or girls who were invited to attend a party would have plenty of this.

Then why not put more life into your music? A great many will stop lessons in the summer time for a much-needed rest, but do you realize that if you do not practice at all during your vacation time that your parents will have to pay a teacher perhaps many dollars to tell you again the things you have forgotten?

I would make a resolve, if I were you, to practice all my old music over and over again so that when my first lesson came in the autumn I could surprise my teacher by playing any piece she had given me last year. It might help you towards being the best one in the class, and any pupil should be proud of that record.

Another way to keep up your summer practice would be to form a little club of your musical friends and meet each week during the summer to play pieces for one another. Then just before school begins in the autumn give your teacher a party at one of her pupil's homes, and if you do not feel well paid for your summer spirit when she praises you for your good work, you certainly are very peculiar little folks.

GETTING THE MOST FROM OUR PIANOS.

BY B. H. WIKE.

THE sensible musician knows what a blessing a good instrument is, and he also knows that his piano must be carefully preserved in order to secure good results. Where the keys stick, something undoubtedly is wrong. It may come from a changeable temperature, moisture, or from pins wedged between the keys. There may be sympathetic vibrations which owe their origin to a piece of bric-a-brac on top of the piano. I remember sounding a key of a square I once owned, and hearing a sympathetic vibration that sounded for all the world like a snare drum. Investigation proved that it came from a large splinter on the lid, for the instrument was damaged in the cover in moving.

The action of pianos is very sensitive to extremes of heat and cold. An instrument that stands by the outer wall of a house or too close to a hot stove will surely be troublesome enough. In cold weather, if the windows of the room in which the piano stands become blurred with vapor, it is an indication that the atmosphere is not "healthy." Keep steam out of the room. If it gets into the piano the metal parts will rust and the action swell from the moisture. A strong rubber cover over it would keep an even temperature as nearly as a covering can. It keeps out dust, too.

What has been said above applies to the piano's body, but we have now to consider its life or soul, if it has one—and why not? We say the condition of the body determines the length of our lives and *vice versa.* If our pianos are not overhauled frequently, the action adjusted, the working parts kept clean, and some other things of a similar nature attended to, marks of "dissipation" will soon appear. Now this also includes the even pitch or tune which makes an instrument so delightful. Pianos should be tuned at least twice annually; three times are not too many. And get the best tuner you can find! You always insist on getting a good doctor to prescribe for your own ills, and you know very well that your quick restoration to health depends in a great measure upon the skill the doctor can bring to bear on the case. Your piano needs the same consideration from a specialist in that line. Fine tuners seem to be scarce. Some of them tune too many pianos in a day to do perfectly satisfactory work; half of them have no apt ear for getting an even scale. And what is more important than an even scale? A piano that is treated by Tom, Dick and Harry during its life, in addition to the ignorance of the owner about its care, can't help having its soul besmirched.

JOURNALISTIC PROGRAM MUSIC.

BY ANGELO FASSIO.

AN article recently appeared in the *Domenica del Corriere* pointing out how the everyday history of modern times is reflected in our music. Like journalism, photography and the moving-pictures, music supplies a running comment on the daily events. With increasing frequency, musicians are gaining inspiration from matters of the most immediate interest—big disasters, or even the latest conquests of modern science.

The supposed discovery of the North Pole by Dr. Cook inspired the Norwegian composer, Johan Halvorsen, to write an opera entitled *Dr. Cook,* which naturally proved to be a frost. The disappearance of the famous Mona Lisa from the Louvre in Paris has been musically illustrated by a German musician named R. J. Lehner. Even the *Titanic* disaster found its interpreter in Glazounov, the famous Russian composer, who has been busily engaged on a big symphony, the leading motive of which is naturally, *Nearer my God to Thee.* Obviously the airship was bound to fire the imagination of somebody, and sure enough, August Bungert has written a symphony in which all the thrills and sensations of a voyage in an airship have been faithfully reproduced in the orchestra. The following synopsis of his program indicates the adventures of the day:

The start of the Zeppelin—preparation—ascension—the surprise of the travelers—over the mountains, over cities, over valleys—the nearing of the tempest—traveling over Strassburg—the alighting—the new start—another tempest—the explosion—faith in the future.

The audience would surely be puzzled to know what was going on without this synopsis. How, for example, should we know that we have come to Strassburg of all places? Surely we shall soon be having music that will make us hear the sweetness of a new brand of candies, or feel the softness of a certain kind of soap. Here is a possible program for an enterprising composer:

THE SAPONACEOUS SYMPHONY.

Enter any drug store—ask for Sudd's Seductive Soap—clerk wraps it—dispute over counterfeit nickel—put money in cash register (fine bell effect)—journey home with soap—preparing for the bath—filling the tub—getting into hot water—Sudd's Seductive Soap proves elusive—soap in the eye (pizzicato effect)—the satisfying shower bath—choral finale: "Always use Sudd's Seductive Soap!"

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Department for Children

Edited by Miss Jo-Shipley Watson

RECITALS—THEN AND NOW.

Now that recital giving time is so near at hand I wonder who can tell when the fashion of recitals really began. Todays thousands and thousands of people attend recitals of all sorts, musicians great and small give them, and yet the fashion for recitals is comparatively a recent one.

Franz Liszt, that prince of pianists, may be called the inventor of this form of concert, and his first recital took place in a Roman palace in May, 1839. Of this event he wrote to a friend saying: "What a contrast between the echoing music of the Parisian salons and my tedious monologues, with which I have enchanted the Romans. As I was unable to compile a program that would have satisfied the general taste, I dared to give a series of concerts quite alone, in that I played Louis IV, and politely said to the public 'I am the concert.' The venture was successful."

Liszt was only twenty-eight years old at the time, and for eight years he traveled up and down the Continent, giving recitals in the principal cities, setting all Europe astir with his dazzling virtuosity and wonderful personality. Schumann was amazed at Liszt's ability to play at once on any piano. Of this astounding feat he said: "Whereas Clara Wieck and others practice on a new piano at least three hours before the concert, to get accustomed to the action, Liszt played at his first concert on a brand new Hartel grand that he had never before touched."

What would these staid critics think of our twentieth century virtuosi who travel from Berlin to New York over rolling seas and play a recital the day of arrival, and frequently on a piano they have never before seen!

Music, standards, programs, virtuosi, all have changed, and what appeared so amazing to Schumann is to us an ordinary condition.

Sixty years ago foreign musicians were a greater rarity than now. Ole Bull, the violinist, had the following program:

The First and Only

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OLE BULL

in Buffalo will take place Monday evening, November 15, 1853, for which occasion he has engaged

SIGNORINA ADELINA PATTI

the Musical Phenomenon, only 8 years old.

This extraordinary child sings the songs of Malibran, Pasta, Jenny Lind, Madame Sontag, Catherine Hayes, Parodi, Alboni and Madame Bishop, exactly as composed for them, with incredible ease and perfection.

Maurice Strakosch, musical director and conductor.

1. Grand Fantaisie de Concert, or favorite airs from *The Daughter of the Regiment*, composed and performed by Maurice Strakosch.

2. *Happy Birdlings of the Forest*, Wallace bravoure song; composed for Kate Hayes, sung by Signorina Adelina Patti.

3. *The Mother's Prayer*, a Fantasie Religiosa, composed and executed by Ole Bull.

4. *Ah, Non Giunge*, the celebrated Rondo Finale from *La Sonnambula;* sung by Signorina Adelina Patti.

5. Paganini's famous *Witches' Dance*, performed by Ole Bull. This extraordinary and eccentric composition has been only recently received by Ole Bull, up to which time the execution of the *doubles harmoniques* not being believed possible.

PART II.

1. *The Banjo*, a new Capiccio Characteristique, composed and performed by Maurice Strakosch.

2. *Comin' Thro' the Rye*, the favorite Scotch Ballad, sung by Adelina Patti.

3. *Grand National Fantasie*, for the violin alone, performed by Ole Bull, as dedicated to the Senate and Congress of the United States, at their request, and performed on the occasion of his first concert in Washington.

4. Jenny Lind's *Echo Song*, sung by Signorina Adelina Patti.

5. *The Carnival of Venice*, by Ole Bull.

The foregoing seems naïve and childlike compared with our present-day programs from visiting artists.

Our own programs need improvement, too. We should have them neatly printed, the material attractively arranged, annotated if possible. We play a great deal but we do not explain enough. People, even those who know, like to be told things about composers and compositions.

An annotated program will be kept long after an ordinary one has disappeared, and a few remarks pertaining to the composition or composer will sometimes stay in the memory long after the piece is forgotten.

The following program compiled from the years 1912 and 1913 of THE ETUDE offers splendid drill, and when divided into periods may be worked up into a recital of more than usual interest.

CLASSICS.

BACH.....*Gavotte, D minor* (Feb., 1912)
MOZART.....*Bagatelle* (April, 1912)
BEETHOVEN.....*Three Melodies* (Nov., 1912)

ROMANTIC.

SCHUBERT.....*Valse Noble* (June, 1912)
SCHUMANN.....*Scherzino* (Carnival Pranks) (Dec., 1912)
MENDELSSOHN....*Valley of Rest* (March, 1912)

MODERN.

RUBINSTEIN.....*Barcarolle*, Op. 30, No. 1 (Jan., 1913)
GRIEG.....*Birdling* (May, 1912)
Norwegian Dance (Oct., 1912)
DVORAK.....*Humoresque* (March, 1912)
BRAHMS-PHILIPP.*Hungarian Dance* (Oct., 1912)

The *D minor Gavotte* is from the well-known 'cello sonata of Bach. Though over two hundred years old, Bach's music will never go out of fashion. This stimulating little piece is as fresh sounding as though it were just off the press. Mozart wrote many sonatas, but we seldom see a little piece of his complete in itself. The *Bagatelle* is one written in Rondo form, which we all know means round and round to the first theme after each new one is introduced. The Rondo form was also a favorite with Beethoven.

Sometimes sonatas are too long for us; the very size of the book frightens us and the length of each sonata is staggering, but here we have three beautiful melodies by Beethoven all in the key of A flat and arranged for just such players as we are. The first comes from Op. 26, the second is from Op. 31 and the third is the much played Adagio from the *Sonata Pathétique*. No better numbers could be found for our program than these gems from Beethoven.

In Schubert's music we never have to hunt for the melody; it is always there on top where all may see and enjoy it. Schubert's waltzes were idealized *Laendler*, as slow German waltzes are called. Liszt has used this one *Valse Noble* in

Schumann delighted in painting moods. The *Scherzo* is in his liveliest vein, fanciful and poetic. It is taken from *Carnival Pranks in Vienna*, and pictures the gaiety of the carnival masqueraders.

Valley of Rest is one of Mendelssohn's part songs arranged as a piano solo. Good practice for legato playing.

Rubinstein's *Barcarolle* gives a pleasing picture of the Gondoliers of Venice. We fall under the spell of Venetian life at once, the busy canals resounding with the songs and cries of the Gondoliers.

Grieg was a nature painter, and no one has caught the spirit of the twittering birds so well as he in this tiny lyric for the piano. The *Norwegian Dance* is a good contrasting number to be played with strong accent and sturdy rhythm.

The Dvorak *Humoresque* arranged as a piano duet is most effective with the added melody of *The Suwance River*.

The Brahms-Philipp arrangement of the *Hungarian Dance* is difficult but well worth study on account of its marked rhythms and strong contrasts.

Our recitals should be arranged to amuse and entertain as well as to instruct. We must make sure that the audience leaves with a pleasant sound in its ears; then we will be secure in knowing that they will come again.

J. S. WATSON.

LITTLE STORIES ABOUT BIG MUSICIANS.

WHILE he was studying in Carlsbad von Bulow was very much annoyed by visits. To free himself from these intruders he fastened his visiting card on the door with this notification:

Hans von Bulow
can not be seen in the morning and is not at home in the afternoon.

Anton Bruckner was eagerly enjoying his Seventh Symphony which Richter was rehearsing in Vienna. There was some doubt in the mind of a clarinetist whether a certain note was F or F sharp. "Play F or F sharp just as you please, Herr Doctor," answered Bruckner, who had reached such a point of happiness that he did not care what was played.

When Rubinstein was touring the United States, it happened that Barnum's circus followed the same route as the great pianist.

It chanced that the brakeman noticing Rubinstein's remarkable appearance among the snake charmers, acrobats, clowns and fakirs that filled the train, asked, "Do you belong to the show?" Rubinstein, with a savage shake of the head, said, "Sir, I am the show!"

"When I was your age," said Gounod to a young poet, "I used to say 'I;' at twenty-five I said 'I and Mozart;' at forty, 'Mozart and I;' now I say 'Mozart.'"

THE NECESSITY PARTY.

"DID you ever have a Necessity Party?" asked Edith.

"Why, no; what's that?" said the president of the *Girl's Round the Year Musical Club*.

"Well, it's a good thing," and Edith settled herself in the hammock for a long story.

"You know, almost all music students promise themselves a certain amount of work for the summer months. Well, the members of Miss T.'s class devised a plan to help the good work along, also to surprise Miss T. upon her return from Europe.

"We gave monthly 'Necessity Parties,' informal affairs, but earnest enough to help over the mountains of work we had laid out. Ethel, you remember, was to play a Bach Prelude and Fugue; Jean had three of Mendelssohn's *Songs Without Words*, Paul was to memorize *The Turkish March*, and Margaret was to play Niemann's *Murmuring Zephyrs*. We thought we should keep track of the class, so our president invented the idea of the party.

"She was our good fairy and did everything to help us; our bad fairy was the secretary who marked down our mistakes. No one was excused from these parties—not even a picnic or a headache was sufficient reason for escape. In August instead of dreading to go to Miss T. we were all crazy to play for her and to tell her of our new plan of keeping up our summer's work."

"May we copy your idea?" asked the president of *The Girls' Round the Year Musical Club*.

"Indeed—yes!" answered Edith.

WHY DIDN'T YOU KEEP ME AT IT?

BOB was seventeen last June. When he was little he was a choir boy. He had a real taste for good music, and besides the choir drill he studied piano for a time. One day he decided that only girls should play the piano, and he wasn't going to be called a "Nanny" by the other fellows, so he stopped lessons; that was about five or six years ago this month. Bob is preparing for college, most of the "frat" boys can play to sing or dance; but Bob, with all his natural taste for music, has forgotten all he knew, his fingers are stiff and clumsy. Last week I overheard him say, "Oh, mother, why didn't you keep me at it, I'm the only one of the fellows who can't play!"

THE MOTOR THAT DIDN'T WIN OVER MUSIC.

PAUL lives on a ranch and rides some twenty-six miles to his music lesson. He rarely misses a Saturday; he does chores, goes to school, plays ball and gets his music lesson. Last week his father bought a fine new motor car—to those who know, motor cars, with their accompaniment of constant expense, are the finishing touch to boys and their music lessons, so I said, "Well, I suppose the music will have to stop now." "No, sir!" said Paul. "Father'll see that it doesn't." Father did see, and Paul has not missed a lesson this spring.

I know you will think it is silly for us to try to compose when so many beautiful things have been written; but it's our own expression you see and that's the difference.

If music is to be music for us we must think in tone—teacher says so. Now if you have never thought in tone, won't you begin this summer when nature is wide awake? Select some nice shady corner like ours and just begin; it's not so very hard after all.—*A Junior Music-Lover.*

BACH'S MUSIC FOR YOUNG PEOPLE.

Bach's music is not always ponderous ınd hard to understand, though we are ıpt to think so because so many begin vith Bach's *Inventions,* followed closely ›y the *Preludes and Fugues.* It is bet-er to begin with the *Little Preludes,* pre-eded by Kuntz's *Canons.*

Bach, as you all know, was an organ-st, and his organ concerts were not at ıll the solemn affairs which you might ıave thought them. Bach was a crafts-nan as well as an artist. He knew all ›bout the mechanism of "the high house ›f sounds." He issued orders for re-›airs and improvements upon all the or-ans at his various posts. At one place ı *"Glockenspiel"* or scale of bells was ıdded for the pedal keys. At another ›lace there was a contrivance for striking ymbals. All this is interesting because t shows that Bach, whom we look upon ıs extremely serious, erudite, and philo-ophical, was not above appealing to the ›opular taste.

Surrounded as he was by a large fam-ly, he naturally became the maker of gay ›lay pieces for the talented Bach boys. The *Little Preludes,* you remember, vere written for Wilhelm Friedmann, ıged ten years; so were some of the *'rench Suites* and *English Suites.* Some ›f these merry tunes mirror all the youth ınd joyousness of that large household. Ve should take special interest in these ›ieces because they were made for young ingers to play and young minds to grasp. Moreover, it is fascinating to know that ›oys of two hundred years ago practiced ınd played these things.

Of the *Little Preludes,* the second one n C major, is especially easy; it is to ›e played with calm dignity; follow his by number one, also in C major, ›lay the melody in the bass *ben marcato* ınd the broken chords that float upward n the treble, with ease and grace. Num-›er three in C minor, written for the ute, an old-fashioned stringed instru-nent, is somewhat long but an interest-ng study for lightness in the right hand; ıgain the melody in the bass is to be narked. One of the jolliest Preludes is he little one in F major; it is such a ollicking tune that it fairly plays itself; f you can play this with ease and luency and a good legato, then you are eady for other and larger Bach pieces. Certain parts of Bach's French an' English Suites are not beyond the grasp ›f the student in the second and third nodes.

BACH'S SUITES.

The Suite, as you may know, is a ›eries of dance tunes joined together. This form of composition was in vogue n the sixteenth century. Itinerant mu-›icians brought the dances from different ›ountries; there were *Pavans* and *Gal-liards* from Italy, the *Allemano* from Suabia, the *Courante* from France—›ome were "a kind of staid musick or-lained for grave dancing" as the *Pavan, Sarabande* and *Minuet,* others were, "a ighter and more stirring kind of danc-ng" as the *Courante* and *Gigue.*

The Suite is not at all difficult to un-lerstand, the tunes are short and are ›xcellent for the study of the gracé notes, such as the *mordent, turn, trill, ›raltriller,* etc. The Klavier, our mod-›rn pianoforte's great-great-grand-moth-›r, had not the power of retaining its one, so that if a melody tone was to be ›eard above the accompaniment, its tone ıad to be sustained by a trill or some ›ther embellishment. Philipp Emanuel Bach, the great Bach's son, said, "the graces serve to connect the notes, to en-liven them and when necessary to give hem special emphasis; they help to elu-cidate the character of the music, whether it be sad, cheerful or otherwise, and always contribute their share to its effect."

Try to master the following selections from the Suites:

Courante (C minor) French Suite.
Gavotte (G major) French Suite.
The entire E major French Suite.
Bourree I and II (A major) English Suite.
Bourree (A minor) English Suite.
Gavotte (G minor) English Suite.
Sarabande (E minor) English Suite.
Passepied (E minor) English Suite.
Sarabande (D minor) English Suite.

When you practice these try to remember that the tunes sprang from the strolling players; try to see the simple-minded country people dancing on the village green. These thoughts will help over many difficult places.

FACTS TO REMEMBER ABOUT BACH.

He was born in Eisenach in the Thuringian forest, Germany, March 21, 1685.

He possessed a beautiful soprano voice as a boy.

He was a church singer and received a good education free, for his services at the church.

He came of a family which had possessed musical talent for centuries.

At the age of twenty-three he became court organist; he advanced steadily until he became the greatest organist of his time.

His organ pieces are pronounced the most perfect the world possesses.

His most sublime work is the "Passion Music."

His most widely known work in pianoforte literature is the *Well Tempered Clavichord.*

His music remained untouched for a century after his death.

Mendelssohn revived his work in 1842, and a monument was erected to his memory in Leipsic.

He lost his eyesight and his wife took his dictation.

Four of his sons became noted musicians.

Bach died at the age of sixty-five.

He said, "I am what I am because I was industrious; whoever is equally sedulous will be equally successful."

Jo-Shipley Watson.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Order Early for Next Season. There is not much to say on this subject. Most persons are prone to procrastinate, to wait until the last moment to order what they know months in advance they will need.

Why not let us have that order now? Give us in a general way, as specific as possible, what will be needed. A small package can be sent so that it will reach its destination at any date designated; supplementary selections can then be ordered when the class has already been started—in other words, when a teacher knows more particularly just what is needed. We certainly can give better service during the month of August, as regards promptness if nothing else, than we can during the month of September, and the shipping can be done at any time.

Yearly Settlement. How the ordinary business man "opens his eyes" when he hears that in the music business a year's credit is allowed, that we will supply the music school or music teacher with a stock of music of the size necessary to be used from for a year and the returns and settlement made at the end of that teaching season.

The above is only a preface to the fact that we do want a yearly settlement and we trust that every school and teacher that has not made the ON SALE settlement during the past season will do so during the month of August, before the next season opens. We are prepared to take care of the trade of every school and teacher in the country and we are anxious to do so, but the account of the past season should be settled before the new one begins.

There is only one exception to the above and that is that an ON SALE package sent during the season just passed can be retained for another year on the single condition that a settlement be made for what has been used from that package during the past year. The amount of that remittance is to be settled by private correspondence. The monthly account is settled every 30 days, or at the most quarterly.

Summer New Music. The house of Theodore Presser Co. is known for its liberal ON SALE plan. The New Music ON SALE plan is no less important than the regular music ON SALE stock, and the Summer New Music is simply a variation in that we continue to send 10 or 12 pieces of piano or vocal music, or both, about twice during the summer months.

New Music ON SALE is a most valuable supplement to the regular ON SALE package; it keeps it new and fresh and at no expense but a small transportation charge. All of this New Music can be returned at the end of each year with the regular ON SALE music, the discounts the same large ones allowed on all of our publications, whether ON SALE or monthly account.

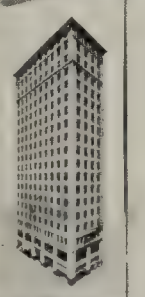
Don't Wait Too Long. We knew a teacher who had a clientele that forced a long summer vacation upon him. All his own pupils went to the country and consequently he did likewise. He felt himself a business man as well as a teacher and during the summer he made his plans for the following fall and winter. He saw to it that every pupil got at least three little friendly messages during the summer, three little notes that kept up the bond of



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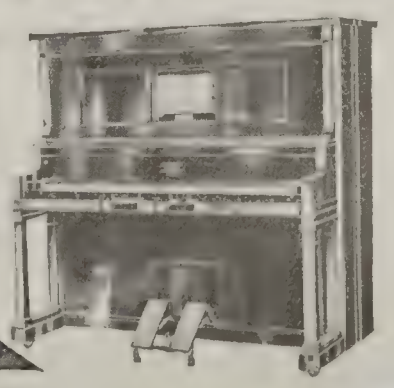
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interest and paved the way for a prompt beginning of the teaching season. In these notes he announced some of the music, pieces, books, etc., he had selected for the pupils' work in the fall. One of these letters had a line, "I have found a most delightful little waltz by Schütt which will just suit you, and we shall take it up immediately when you come back." This teacher was credited with the "knack" of inducing his pupils to start early. This was his knack—preparedness. He didn't wait until the season was about to start and then find himself in a panic for lack of material. It is a great help to the dealer to get your orders in as far in advance as possible and it is really the foundation stone of your own success in making a good start. THE ETUDE for the last ten or twelve months contains the announcements of practically all of the foremost American publishers. It will pay you to look over the back numbers carefully. With so many new works you will find plenty to give new life to your whole new year.

Mail Order Music Buying. This mail order method of supplying the needs of teachers and schools throughout the United States and Canada with music has grown to immense proportions; it was originated by this house and is carried on upon a most liberal basis and a very large scale.

There are certain needs of the educational interests of the country that can be supplied by the local dealer. For instance, the most used works are kept on hand, there is hardly the smallest music dealer in the country that will not have Mathews' Standard Graded Course of Studies in his stock, but there are many works not quite so well known which have to be ordered from the large musical centers and it is those miscellaneous orders as well as ON SALE privileges which can be taken care of far more quickly by ordering direct from that musical center.

This house has not only a catalog which contains a number of the most used educational works but also has a stock of music second to none in the country, and that condition alone has almost everything to do with the prompt filling of orders. Added to that are many advantages for the teacher, not only in the way of price and discount but service, perhaps the most important of all. We believe there are few teachers who do not use some of our publications and we believe it would pay all to deal direct with us for at least a portion of their necessities. Our first catalogs will cheerfully be sent to any who ask for them. Every order, large or small, is attended to the day it is received. Teachers who have not tried the plan of mail order music buying will be surprised at the promptness with which an order can be returned from Philadelphia.

Octave Etudes. By A. Orth. Op. 18. We have offered several sets of octave studies in the past, but this new book which we are now announcing is rather more advanced than any of the others. It contains five of the best octave studies we have ever seen, all more particularly suited to players of the sixth or seventh grade and beyond. The technic of an advanced player is decidedly incomplete without considerable facility in octave playing and the use of a book like this is just the thing necessary to round it out.

For introductory purposes during the current month the special price in advance of publication will be 15 cents, postpaid.

A "GETTING AHEAD" ETUDE

The "SELF HELP, UPLIFT AND INSPIRATION ETUDE" of October, 1911, was described by a good ETUDE friend as "a strong, kindly hand helping all who aspire to get ahead." That gave us the idea for the coming issue of October a "GETTING AHEAD ETUDE."

NEW ASPIRATIONS, NEW IDEALS, NEW MUSICAL LIFE

the keynotes by which we are tuning this helpful, invigorating number which will do so much toward helping thousands of students, teachers and music lovers to start the season with increased interest, exalted ambitions, readiness for work and *the "vim" that wins results.*

Henry T. Finck, Thomas Tapper, Dr. Eugene Edmond Ayres, Mr. Clarence Hamilton, and other clear thinking American educators are now working in your behalf to make our "GETTING AHEAD ETUDE" one that you will want all your musical friends to know about.

COMING FEATURES

THE ETUDE has been more alert than ever in securing new features. We have been especially fortunate in securing manuscripts from distinguished musicians who really have something to say and know how to say it. Among them is an original article from the best known living teacher of voice,

MME. MATHILDE MARCHESI

This article prepared by the venerable *maestra* with the coöperation of her daughter, Mme. Blanche Marchesi, is sure to attract wide attention.

Three Months' Etude Subscription. During the summer months we are pleased to offer THE ETUDE to our subscribers for three months at 25c. The months included in this three months' trial subscription are June to October.

Teachers find this short subscription of great service in getting the class interested. Pupils are very apt to allow their interest in music to lag during the summer months unless something is done to sustain it. The principal benefit of this trial subscription is that there are so many pupils whose interest it is necessary to keep alive during the summer months and the receiving of THE ETUDE monthly will do this better than almost anything else. This short three months' subscription also will be a premium subscription in the fall. Why not try this with your class? Offer them this trial subscription at 25c. and we are positive there will be a hearty response in this direction.

Etudes Melodiques for the Pianoforte. By E. Nollet. Op. 43. This volume should be known to all teachers for its attractive qualities. We are very apt to keep to the old studies of Czerny, Koehler, Bertini and others without going into some of the more modern works. Nollet is a contemporary French composer of high attainment and has composed a set of studies that have no equal for pupils about the third to third and a half grades. The studies are melodious and pleasing, they are intended for the development of style, interpretation and technic and are about the same grade of difficulty as the well-known studies by Heller, Op. 45, but they are even more interesting that the Heller Studies, each study being in reality a beautiful piece of music. They are all well constructed in rhythm, melody and harmony. This set of studies will be offered in advance of publication, postpaid, 25c. This offer will be withdrawn after this issue.

Help in the Missed Lesson Campaign. THE ETUDE has given a great deal of space to the Missed Lesson Campaign started by the Philadelphia Music Teachers' Association, because it realizes that through missed lessons our American teachers lose disastrously. The Missed Lesson studio wall placard which states the custom of all teachers in the matter may be secured for ten cents a copy. Every teacher in the country should have one of these pretty cards hanging up at the outstart of the season. The cards measure six by nine inches, are printed in two colors on buff, gilt, beveled edged cardboard and bear the following words, surrounded by an artistic design:

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A certain school has suggested a very excellent idea, so good that we pass it along—that we print this same material on the subject of missed lessons on paper in one color and sell them by the hundred, this notice to be inserted with every bill that is sent out. We will make the price of these 20c. for a package of 100. These will also be very attractively printed, using the same design as on the large card.

Two Part Songs for Women's Voices. This is a very useful volume now in preparation. There is a large demand for a book of this sort, as it may be used in schools and seminaries, for high school choruses and for women's clubs. Our resources for compiling a book of this nature are unexcelled. We feel sure that the new volume will be a great success. It will be published in the usual octavo form.

The special price of this work in advance of publication will be 15c. per copy, postpaid.

Great Pianists on Piano Playing. It is exceedingly difficult in this day to secure definite opinions upon the art of playing the piano from great virtuosos of the past. Rubinstein, through various mediums, has conveyed some of his ideas as did Franz Liszt in a more or less fragmentary way, but the opinions of other famous players would be worth their weight in gold. In the forthcoming work, Great Pianists on the Art of Piano Playing, the author, James Francis Cooke, gives the carefully compiled opinions of twenty or more of the greatest pianists of the world who have lived during the last decade. These are the result of extensive personal conferences with the pianists themselves conducted during a period of ten or more years. It is the last word upon modern piano playing, interpretation, style, technic, expression, etc. Sauer, Hofmann, Bauer, de Pachmann, Busoni, Carreno, Pauer, Gabrillowitsch, Godowsky, Scharwenka, and a dozen others give information upon difficult and intricate problems. A complete chapter is devoted to each pianist. Each chapter is accompanied by a portrait, a biography and ten test questions which make the book admirable for club and class work. Hundreds of teachers will find this book "just the thing" as a gift book for their pupils. It is full of practical hints, uplift and broad, artistic advice from cover to cover. No book like it has ever been compiled. The author was for many years a practical teacher and in securing this material selected only those points which experience has shown him to be of real advantage to the artist and pupil. The advance of publication price of this work is 50 cents, postpaid.

Old Fogy. Mr. James Huneker, the noted critic, has been spending the past year in Europe commenting upon Music, Art and the Drama. His writings have been widely circulated and widely read, but nothing in late years has interested him more than "Old Fogy," the recently published collections of the ancient philosopher's opinions, for which Mr. Huneker wrote a special introduction. "Old Fogy" thought as he pleased and cared for no one. What he has to say about musicians all the way from Bach to Wagner and Chopin to Rafael Joseffy makes mighty interesting reading. He even ventured to tell us what kind of compositions we may expect in 1955. Perhaps you will not agree with him when he says: "Liszt Rhapsodies are the nightmare curse of the pianist, with their rattle trap harmonies, their helter skelter melodies, their vulgarity and cheap bohemianism. They all begin in the church and end in the tavern. Liszt Rhapsodies irresistably remind me of a cheap, tawdry, dirty table d'hôte where evil smelling dishes are put before you to be whisked away and replaced by evil tasting messes." Heresy, perhaps but a little dose of heresy is good, for

both you and the world now and then. Get "Old Fogy's Musical Opinions." You will spend many a delightful hour with him. Price, $1.00.

Start a Class in Scale Technic. Josef Lhevinne, the famous Russian pianist, has said: "During the first five years the back bone of all daily work in Russian Music Schools is Scales and Arpeggios. The pupil who attempted complicated pieces without this preliminary drill would be laughed at in Russia." Every great virtuoso from Carl Czerny to the present time has held a similar opinion. *Mastering the Scales and Arpeggios,* by James Francis Cooke, was published just to enable American pupils to get this thorough drill which has made the Russians famous for their technical supremacy. By devoting one or two hours a week to a special class in Scale Technic the teacher can through this very clear, definite, practical book make up a course in scale study and arpeggio study equal to that in the foremost European conservatories. Everything the pupil needs is printed out in full in the book. It starts with the simplest possible exercises—simpler than any other book by far—and carries the matter up to the highest obtainable proficiency and velocity in scale playing. If you have not seen it it will prove a revelation in simplicity to you. One hour a week for forty weeks spent in conducting a class of your pupils should put your whole work upon a rock bottom technical basis that would place your teaching above criticism. Competitive drills among your pupils and talks upon the story of the scale as outlined in the book will produce surprising results. Price, $1.25. Special prices to those desiring to organize a class for the purpose of introducing this work.

Chaminade Album for the Pianoforte. We shall continue during the current month the special offer on our new Chaminade Album for the pianoforte which is now being compiled. This album will contain the most popular pieces by Chaminade, all carefully edited and revised. It will be a volume of generous size.

Our special price for introductory purposes during the current month will be 20c., postpaid.

Mozart's Sonatas. Volume 2. The unusual success we have had with the publishing of the first volume of Mozart's Sonatas has encouraged us to bring out the second volume. We therefore take pleasure in advising our readers that the second volume will be undertaken during the summer months; it will be gotten out similar to Volume I in a most careful and painstaking manner. There are a few sonatas in this volume that are indispensable; for instance, the celebrated "Fantasy and Sonata in C Minor" is worth as much as the whole book; then there is a Sonata in D Major which is valuable and highly original; in fact, the second volume, while it does contain some of the easier sonatas, at the same time contains a number of more important ones. We are hoping to have the work ready for the fall teaching and therefore give an opportunity for advanced subscribers. The advance price for this Volume II will be the same as for Volume I (35c.). In addition to this we will give the opportunity to subscribers to get Volume I in connection with Volume II, and sell the two volumes for 70c., but in no case will Volume I be sold separately at the above price.

New Rhymes and Tunes for Little Pianists. By H. Cramm. This new book which we will publish is one of the best works that has ever been presented to us along the line of easy music for the little ones. These pieces are supposed to be given to children while they are learning the notes of the staff and they are the first things that the children will know anything about. They are as simple as it is possible to make tunes; they nearly all have words and are supposed to be sung by the children. The book is gotten out in the most artistic manner by a very good teacher. The music is very pleasing and appropriate. We highly commend the volume. The special advanced price for this work will be 25c, postpaid, but in no case will we fill an order for more than one copy to any subscriber.

New Vocal Album. We will publish a new vocal album, the name of which will be decided later. It is sufficient to announce here that this volume will contain the cream of our vocal publications during the past year, which comprise almost all the vocal pieces that have appeared in THE ETUDE. There will be more material in this volume than any similar volume ever gotten out. The special offer price in advance of publication for this volume will be 20c., postpaid. There will not be a single number of this volume that can be purchased at retail for double this price, and there is absolutely no risk run by any lover of vocal music in ordering in advance one of these volumes. The offer will only remain in force a short time.

Schubert's Piano Album. One of the most favorite of all Albums of classical music is the Album of Schubert, containing the best piano works of this gifted composer. It contains all the Impromptus, Op. 90 and Op. 142, "Moments Musical, Op. 94," "Fantasis, Op. 5," "Fantasia, Andante, Menuet and Allegretto Op. 78." This volume is one of the most popular of classical works, and we propose to add it to the PRESSER COLLECTION during the present summer months, and we will give our subscribers an opportunity to procure a copy of this work at a very low rate. The advance price will be 35c., postpaid.

New Gradus Ad Parnassum. Various Difficulties. By I. Philipp. We shall continue during the current month the special advance price on this, the final volume of the series of special selected studies. All the preceding volumes have been very successful and have proved to be most useful in advanced teaching. The final volume contains such studies as do not come under the usual classifications, and it will prove to be well worth studying.

The special introductory price during the current month will 20c. per copy, postpaid.

Melodic Studies for the Pianofote. By Herman Vetter. This work is now ready for the press, but we will continue the special offer during the current month only. It is one of the best study books for second grade use, tending to develop mechanism, equal development of the hands and independence. Our new edition has been carefully revised and edited by Mr. Clarence G. Hamilton.

The special offer price in advance of publication will be 15c., postpaid.

New Pipe Organ Book. Last month we announced a new pipe organ book which is now in preparation. We shall continue the special offer on this book. The work will be made up chiefly of pieces of intermediate difficulty, all very attractive and either original compositions or special transcriptions. The book will be printed from specially large plates.

The special price during the current month is 20c., postpaid.

Haydn's Sonatas. Volume 2. The offer for this standard classical work will be continued during the present month. It is best to make a study of the more classical works in making preparation for Beethoven, and nothing better has been found than Haydn and Mozart; in fact, the earlier works of Beethoven dovetail very closely into Haydn and Mozart. We will offer this volume II of Haydn for only 35c.; if, however, it is taken in conjunction with Volume I we will accept orders for the two volumes for 70c., but in no case will Volume I be sold alone at the above rate.

Vaccai Method of Italian Singing. As advertised in last month's issue of THE ETUDE, we will publish in the PRESSER EDITION this popular vocal method. The Vaccai method is as much used as any other by our leading teachers. It has been a standard work for the last four years and its popularity does not seem to wane. We are forced to add this to our catalogue by the demand, and we will give the opportunity to all those interested in subscribing for this work in advance to procure same at the rate of 20c., postpaid. We promise to have the work on the market before the fall teaching begins.

Operatic Four-Hand Album. The very decided success of two of our recent volumes, namely, "Standard Opera Album for the Pianoforte" and "Operatic Selections for Violin and Piano" has suggested the compilation of still another volume for which we find there is a considerable demand, namely, an operatic collection for four hands. This volume is now in preparation and we take pleasure in announcing it. It will contain gems from all the standard operas arranged in the best possible manner. Many of the pieces are far more effective in the four-hand transcription than it is possible to make them in any other arrangement.

For introductory purposes during the present month, the special offer for this new book will be 20c., postpaid.

First Piano Book. By E. D. Wagner. Our new edition of this standard elementary work is now in preparation and the special introductory offer will be continued during the current month. This is one of the most popular of the standard pianoforte instruction books and it promises to hold its own for years to come. Our new edition will be up-to-date in all respects.

The special price for introductory purposes will be 20c., postpaid.

Sonatinas for the Pianoforte. By Lichner. This new volume in the Presser Collection is now ready and the special offer is hereby withdrawn. The Sonatinas by Lichner are especially tuneful and attractive and tend to serve as a pleasing introduction to the classics. We shall be pleased to send copies of this work for examination to all who may be interested.

Pieces in Octaves. Op. 1021. By A. Sartorio. This work is now ready and the special offer is hereby withdrawn. All those interested in octave work, especially for students of intermediate grade, should not fail to procure a copy of this work. We shall be pleased to send copies for examination at any time.

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WHAT IS A RED SEAL RECORD? Who has not seen the Victor Talking Machine "Red Seal Record?" The black discs with the red centers coined in Camden, New Jersey, and current throughout the entire world have an artistic rank which is altogether their own. The new Red Seal Records for the coming month lead off with a new *Ballad,* by Leoncavallo, sung by the great Caruso; then there is a record, a sound mirror of Schubert's *Ave Maria,* played by Mischa Elman. Herbert Witherspoon sings Schubert's *Der Lindenbaum.* Gadski's contribution is an air from *Tannhäuser,* and Homer and Farrar sing *Sandmannchen,* by Becker. The record number of the latter is 87506, a suggestion of the immense industry of the Victor Talking Machine Company. Write to the company, a postal will do, and ask for a free copy of the August *New Records* with its interesting notes on music and its attractive pictures. Address, Victor Talking Machine Co., Camden, N. J.

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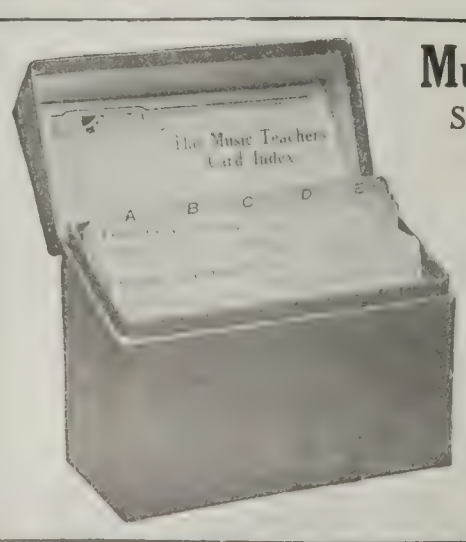
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OUR old friend *Uncle Tom's Cabin* has now been turned into an opera.

WEINGARTNER will arrive in Boston in January for the purpose of conducting German opera in that city.

A NATIONAL opera is to be formed in Montreal, Canada, and Max Rabinoff has been appointed director.

MR. LOUIS ARTHUR RUSSELL, of Newark, N. J., recently gave a concert of his own compositions.

THE new Century Opera Company, New York, of which the Aborn Brothers are managers, has arranged to exchange artists with the Boston Opera House.

THE 29th Biennial State Sängerfest of the German-Texan Singers' League was recently held in Houston, Texas. The St. Louis Orchestra assisted under Max Zach.

THE fiftieth anniversary of the German Wallace College, Berea, Ohio, has been celebrated by the dedication of the new College of Music, a building erected at a cost of $100,000.

A HARP orchestra is being formed by Mrs. Dorothy Johnstone Baseler, a noted harpist of Philadelphia, who is an artist of exceptional attainment.

OVER twenty pageants have been given in America this year, some of them extending over three or four days. This suggests a new field for the composer, since appropriate music is always desired.

MR. LOUIS KOENMMENICH, conductor of the Oratorio Society in New York, has been appointed conductor of the Mendelssohn Glee Club.

CANADIAN musicians are deeply lamenting the death of Dr. J. Humphrey Anger, formerly of Oxford University, England, and for many years head of the musical theory department of the Toronto Conservatory of Music.

A UNIQUE music festival was recently given in Seattle in which a chorus of twelve hundred voices were employed. The singers were all members of the High School and Grammar School. It is estimated that five thousand people attended each of the three concerts given.

CARUSO is supposed to be very wealthy, and does indeed earn an enormous income from singing at the Metropolitan and from his talking-machine records. Nevertheless, he is a very generous spender, and is providing in addition for quite a number of indigent relatives.

THE Municipal Band of Habana, which visited this country in connection with the Maine Monument dedication, recently gave a concert in the Mall, Central Park, New York, on a Sunday afternoon. Stretched above the Mall were a Cuban and an American flag, and an audience of 15,000 people, gave the visitors an enthusiastic welcome.

THE fifth musical festival of the Chicago North Shore Festival Association was successfully held at Evanston. The Chicago Symphony (it is a little difficult to remember that this is the Thomas Orchestra with a new name) was engaged for the occasion, and Ysaye and Schumann-Heink were among the artists engaged.

THE Philadelphia Orchestra was so successful last season that an increase of revenue amounting to $15,000 is the cheerful report of Harvey M. Watts, the business manager. This will afford some relief to the few wealthy residents of Philadelphia who have acted as guarantors in the past.

MR. ARTHUR L. MANCHESTER, formerly director of music at Converse College, has accepted a position as director of music at Southwestern University, Austin, Texas. Mr. Manchester, who has contributed much valuable material to THE ETUDE, and to other musical magazines, has our very best wishes for his future success.

NEXT season New York is to be regaled with a new musical spice in the form of a Spanish *zarzuela*, a kind of musical comedy from Spain in which are pictured the customs and habits of the districts in which it originated, Castile, Andalusia, etc. A Spanish theatre company has been formed for the production of these unique works.

A CENTENNIAL festival in honor of Wagner's hundredth anniversary has been held in Milwaukee by the combined German choral societies. About a thousand voices were heard at one time, accompanied by the Chicago Symphony Orchestra. The festival was not only an artistic success but it has started a movement for the purpose of securing a symphony orchestra for Milwaukee.

THE New York Philharmonic Orchestra under the leadership of Josef Stransky is going to make a tour in the West. This is the first time the historic Philharmonic has been so far afield, but it has been heard in many parts of the South, East and in Canada. The manager declares that the tour is not being made for money, and that the management will be satisfied to come out even as regards expense.

THE degree of Doctor of Music was conferred by Villanova College, Pa., upon Mr. Herbert J. Tiley, who besides being a composer, organist and conductor, is general manager of Strawbridge & Clothier's, one of Philadelphia's greatest departments stores. Mr. Tiley has organized and conducts a splendid choral society formed among the employes of the big emporium.

A SINGING teachers' association has been started in Boston, of which Stephen S. Townsend is President and founder. The executive officers include Clarence E. Hay, Leverett B. Merrill, F. W. Wodell, and Frank E. Morse. There are about forty charter members enrolled. The object of the association is to further good fellowship among men of the profession of the sort calculated to promote common benefits to all.

AN interesting "First Annual" Festival of music was recently held in San Diego, at which the San Diego Symphony Orchestra performed with the assistance of the San Diego Choral Society and the Philomel Chorus. The conductor was B. Roscoe Shryock, and many able artists assisted. Well done, San Diego! We hope the "first annual" will mark the starting point for a long series of successful festivals.

THE Sinfonia Fraternity optimistically held their thirteenth convention on Friday the thirteeth of June, 1913! At this convention it was announced that the winner of the prize of $100 and the gold medal, offered for a string quartet, was Henry A. Lang. Mr. Lang is especially successful as a writer of music in this form. He was the winner of the prize offered for a chamber music composition by the National Federation of Musical Clubs, two years ago.

THE sensation created by the statement of a London physician that Caruso's knuckles emitted a musical tone if struck has not yet simmered down. The New York *Sun* exclaims, "If a single knuckle joint of that greatly gifted man, when rapped lightly, gives out a musical note of specially high pitch, what an ineffable chord would sing through a startled world if somebody were to impose upon him (purely in the interest of art, of course) the blow known in sporting circles as 'a good smash in the slats!'"

THE annual meeting of the Oliver Ditson Society for the Relief of Needy Musicians was held recently in Boston at which Mr. Arthur Foote was elected President for the year, and the following gentleman were elected to various offices: A. Parker Browne, George W. Chadwick, Charles H. Ditson, Charles F. Smith, Arthur R. Smith. Application may be made to any of these officers at 6 Newbury Street, Boston. Attention is called to the fact that this fund exists solely to help in cases of destitution, and is *not* for educational purposes.

A SYMPHONY entitled *New England* was produced at the Norfolk Music Festival under the direction of the composer, Edgar Stillman Kelley. In it the composer has endeavored to present the ambitions, struggles and attainments of the New Englanders, taking his themes partly from an old New England choral, and partly from the songs of the birds peculiar to that section of the country. Mr. Kelley is himself a New Englander, and believes that if American music is to be written it will be written by Americans who confine their musical inspirations to the music peculiar to their own native section of this vast country.

THE concerts of the Volpe orchestra have begun again in Central Park, New York, and eager crowds are listening to music of the highest order interpreted by this organization. We trust that due information of this fact will reach Mayor Gaynor, whose recent letter on the subject of classical music betrayed an ignorance of the wide interest in music in New York, unpleasant to see in one occupying his exalting position. Mr. Gaynor might

.e a lesson from his municipal colleague in iladelphia, Mayor Blankenburg, who has ne all in his power to encourage music i musicians in the city of Brotherly Love.

BOSTON is not usually supposed to be sleepy far as music is concerned, yet a story wafted down to us from the rarefied nosphere of The Hub that some members the distinguished audiences which gather hear the Boston Symphony have occasion- y been known to fall asleep, and even in ne cases to emit sounds faintly reminiscent a pianissimo on the trombone. In order rectify this peculiar situation it is said t Karl Muck recently adopted methods gestive of "Papa Haydn" with his *Surprise mphony*. He instructed his men to play certain *sforzando* in the Overture to *ryanthe* with real emphasis, and to fol- it immediately with an almost inaud- e *pianissimo*. The effect was so surprising t at least one millionaire dropped his ra glasses, and even his English groom o was outside the building was heard to p an "h."

Abroad.

ARNOLD SCHÖNBERG, having been criticized o fame, has been invited to London next ter to conduct his own works.

LOUIS LOMBARD, who began as an itinerant iler, and made a fortune in Wall Street, been made a Knight of the Order of the wn of Italy by King Victor Emmanuel.

THERE is said to be a church in the south England where the boy members of the ir have left one by one to engage in the re profitable occupation of attending golfers "caddies."

MME. MELBA recently celebrated the twenty- h anniversary of her appearance at Covent rden. King George sent a special message congratulation to her through Sir William rrington.

THE prize of $2,000 offered by the French ademy, one of the most highly coveted ards in the field of literature, has been arded to Romain Rolland, the author of *n-Christophe*, the wonderful life-story of nusical genius.

THE posthumous work of Massenet known *Panurge* has been produced at the Theatre rique, Paris. It possesses the master's ial supple control of musical effects but is t free from the saccharine qualities which r his more familiar works.

DEBUSSY has set a tennis game to music. e work is a dance-pantomime written for insky, the Russian dancer, and is entitled, *ix*. It now remains for Sousa to write a ilar work about a game of baseball.

AN "electrophone" connection has been de between London and the stage of the ris Opera House, so that Londoners may ir the Paris opera without leaving their tive city. It is said that similar connec- ns will be made between Covent Garden ndon's home of opera, and Paris, so that operatic exchange will be mutual.

AN opera by Friedrich Weigmann, entitled r *Klarinettenmacher*, has been successfully duced at Bemberg. The libretto of the ra is by George Richard Kruse, who was merly well known in America as an hestra conductor and is now director of Berlin Lessing Museum.

A CLERK in Manchester, England, recently yed 1400 tunes on the piano from memory. took sixteen hours, and at the end of that ie the clerk fell off the piano-seat, having austed both his strength and his repertoire l doubtless his audience also.

FOLLOWING its remarkable production at Metropolitan in New York last winter, ussorgsky's *Boris Godounov* has been duced in Russian at the Theatre des amps-Elysees, Paris. It is also to be sung French at the opera house next fall.

A NEW and improved version of Leonca- lo's *La Bohème* has been produced at lermo. The work is re-christened *Mimi son*, which is perhaps as well, for the nposer of the popular *Pagliacci* has suffered h his *Bohème* in comparison with the *hème* of Puccini.

THE outstanding feature of the London mmer musical season has been the special nt-Saens Jubilee, given in honor of the at French master. A concert of the ster's works was given at the Queen's ll, at which he performed a Mozart concerto, l some music of his own. A performance *Samson and Delilah*, his operatic master- ce, was given the following evening at vent Garden.

THE "movie" has moved to a new sphere action. It has become a popular feature life in London, and the centenary of gner has been celebrated by moving-picture nes from the life of the master in a London ater. Suitable selections from the Wagner- dramas are played by a competent hestra during the exhibition, and the ole effect is said to be most interesting.

THE Shapiro Symphony Orchestra of ndon consists entirely of women, except the conductor, who happens to be a mere n. They have been so successful that at ir first concerts many people were turned ay, and now the number of the orchestra been increased to 100 performers, and large Queen's Hall has been the place ected for future concerts.

SAINT-SAENS returned from an ovation in London in honor of the seventy-fifth anniversary of his start in a musical career, only to attend a similar ovation in Switzerland. Paderewski was among the many notable musicians who gathered together to do honor to the yeteran French composer. Saint-Saens played together on two pianos and each conducted works of his own composition which were received with the utmost enthusiasm by the large audience.

ONE of the largest and most efficient music schools in the world is the London Guildhall School of Music. Last year the number of students who received tuition was: First term, 2,167; second, 2,035; third, 2,123. The receipts from tuition and examination fees were about $120,000. Of this sum about $84,400 went to the professors of whom there are now 114. The school is directed by Landon Ronald, and is largely under the control of the London city fathers.

HENERY HADLEY, conductor of the San Francisco Symphony Orchestra, has been conducting some of his own works with the London Symphony Orchestra. The works chosen were the overture, *In Bohemia*, his second symphony, *The Four Seasons*, and a *Symphonic Fantasie*. We are very pleased to record that the works met with emphatic approval. Mr. Hadley has conducted his works previously in the British capital, and there is no composer in America more worthy to represent the younger American composers abroad.

HUMILITY among musicians is by no means common and Sir George Grove once said that Schubert was the only modest musician that ever lived. While this is probably not entirely true there can be no doubt that Schubert was unduly self-depreciative. His chamber-music is admittedly among the highest music of its kind, and yet in writing to his brother Ferdinand, he once said, "It would be better for you to give your attention to other quartets than mine, for they are of no value, except in so far as they may please you, who like everything I have written." A sum of nearly $400 was recently paid to a Berlin auctioneer for the letter containing this statement. "MacDowell," says Mr. H. T. Finck, in the *New York Post*, "and probably one or two more might be named, but most musicians have wisely born in mind the motto of the German comic poet,

'Bescheidenheit ist eine Zier
Doch weiter Kommt man ohne ihr.'"

LOVERS of Charpentier's *Louise* will be glad to learn that his new work, *Julien*, was enthusiastically received at its *premiere* in Paris. *Julien* is a poet of mercurial temperament whose search for spiritual truth leads him into queer places. At one time he becomes an "apostle of universal love," but he becomes discouraged at the banality of people in high places, and seeks life anew among the humble; here again disillusion meets him, and he seeks oblivion by plunging into the Bacchanalia of Montmartre. Mysticism and allegory play a prominent part in the work, which seems rather vague and meaningless after *Louise*. The music is said to be slightly Wagnerian, but is nevertheless excellent. In the meantime, *Julien* contains some "quotations" from *Louise*, but is published by a different concern. Consequently the publisher of *Louise* in making trouble over the alleged infringement of copyright.

A LONDON medical expert has made an anatomical examination of Caruso, and says that he "combines to a greater extent than any other singer I have ever examined the physical characteristics necessary for perfect production of vocal sounds in almost unlimited volume." The learned doctor goes on to say that even the bones of Caruso are musical. "For instance, if you tap one of his knuckles smartly with your forefinger, it gives out a higher-pitched, more resonant tone than the average person's muscles." This is doubtless true, but mercy on us! who in our midst would dare to rap Caruso's knuckles for him?

ENGLAND seems to be continually preparing for a German invasion. Perhaps one of the most formidable weapons in her arsenal is the kinesounder. It has for its object the supplying of sounds for picture theatres. It is a weird arrangement controlled by levers, and can produce many effects, including barking dog, tug whistle, birds, wind, siren, sleighbells, bump, fire alarm, motor car (and boat), pot crash, glass crash, heavy wood crash, light crash, cannon, waves, slaps, crackle, splash, galloping horses, train, door-latch, waterfalls, thunder, etc. Having produced an instrument of this kind, Johnny Bull feels that he can sit back in his chair fully prepared for anything Richard Strauss and the German Emperor can concoct for the benefit of the European concert.

SOFTENED INTO SILENCE.

BY MRS. C. M. CLARK.

ONE of my pupils, just a little past eight years of age, was looking up the definitions of expression marks. She came to *piano* (*p*) and read its definition as soft. Then came pianissimo (*pp*) with the definition "very soft." Then (*ppp*) "as softly as possible." "Now," I asked "how would you play if there were four p's (*pppp*)? The little girl thought for awhile and then said, "Why, I guess you wouldn't play at all!"



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New Musical Books

Food and Flavor. By Henry T. Finck. 593 pages, bound in cloth, numerous illustrations. Published by The Century Company. Price, $2.

Readers of THE ETUDE who have been charmed by the delightful style of Mr. H. T. Finck in his musical articles or in his many noteworthy books upon music may be surprised to learn that Mr. Finck has written upon so very different a subject as *Food and Flavor,* unless these readers have become acquainted with this writer's versatility through his previous book upon *Romantic Love.* Mr. Finck's new book is delightful from cover to cover. Advocating the principles of Horace Fletcher and others of his way of thinking, Mr. Finck covers the whole subject of what to eat and how to eat more comprehensively and entertainingly than it has ever been done hitherto. It appears that from the very start of his career the writer has been making special investigations into what might be called the psychology of taste and smell. The present work is the result of long deliberation, practical experiment and extensive travel.

Lyric Diction for Singers, Actors and Public Speakers. By Dora Duty Jones. With a preface by Mme. Melba. 340 pages, numerous notation examples and exercises. Harper & Brothers. Price, $1.25, net.

The usefulness of this book becomes at once conspicuous to anyone who has had to deal with the problem of inducing vocal pupils to speak their words distinctly, correctly and beautifully while singing. This, after all, is half the art of vocal interpretation. No singer can read *Lyric Diction* without being benefited, and many teachers will find it a great economy of time to have their pupils digest the work. The formulas given are practical exercises in diction, and in this way the book falls into the text-book class, and may be used by vocal instructors for that purpose.

The Interpretation of Piano Music. By Mary Venable. 250 pages, bound in cloth, numerous notation examples. Published by the Oliver Ditson Company. Price, $1.25, net.

Miss Venable's work comprises thirteen chapters, each one being devoted to some phase of the subject of interpretation. It is a thoroughly practical work and at every step introduces the student to the less obvious things upon the music page, and acquaints him in such a way that he must become trained in looking for similar instances in other pieces. "How to Find a Hidden Melody," "Musical Symbols and Their Meaning," are chapter headings which indicate the objective point in Miss Venable's design. Her treatment of the subject reveals her long practical experience in teaching.

Opera Stories. By Filson Young. Published by Henry Holt & Co. Price, $1.35 net.

The stories of operas told in story form are always interesting, and Mr. Young has the story-teller's art of making himself interesting. The book is a pleasant one, both on account of the material and on account of the way in which it is gotten out.

A System of Study of Scales and Chords. By B. Vine Westbrook. Published by William Reeves, London Price, 75 cents net.

A book that is practical, well written, and helpful to the student is always sure of a welcome in this office. We are only sorry that the usefulness of the present work is marred by the fact that English fingering is used. This fingering has been replaced almost wholly in this country by the more sensible continental method of counting thumb as I, instead of marking it with a cross and counting the first finger as I. Apart from this the book is excellent.

Composers in Love and Marriage, by J. Cuthbert Hadden; published by Charles Scribner's Sons, New York. Price, $2.75 net.

Notwithstanding the already existing work by Mr. Rupert Hughes, entitled *The Love Affairs of Great Musicians,* this new book upon Cupid and the composers will attract many readers. Mr. Cuthbert Hadden is well known to the readers of THE ETUDE for his clear common-sense views of things. He has handled his subject with great delicacy, and has produced a most interesting work; and is to be congratulated on having avoided the "facetious" attitude adopted by many writers on subjects of this kind. *Composers in Love and Marriage* is well gotten up, and quite profusely illustrated.

Musical Sketches. By Elise Polko. Published by Sturgis & Walton Company. Price, $1.25.

A new edition of the fanciful stories by Elise Polko cannot fail to be welcomed by a large number of our readers who have not become familiar with the work heretofore.

Advice to Violin Students. By Wallace Ritchie. 110 pages. Published by Charles Scribner's Sons, New York. Price, $1.00.

All violin students will welcome this little book, which gives some very comprehensive advice on the selection of an instrument, and bow, on how to practice, style in playing, what to practice, the selection of pieces—in fact, on all that young violin students are supposed to know and to do. Young teachers will also find the work very useful, and we heartily commend it to them.

Jean-Christophe; Journey's End. By Romain Rolland. Published by Henry Holt & Co. Price, $1.50.

What is one to say about the third (English) and last volume of this remarkable book? Every now and then, even in this rushing age, a work of art is accomplished, and the world of men and women is mirrored faithfully in the mind of a genius so that we may behold ourselves with the eyes of truth. Let us be thankful that in giving us the life history of a genius, with all his faults and failings, all his dreams, aspirations and desires, M. Rolland has chosen a musician for his central figure. Let us also be thankful that in Mr. Gilbert Cannan a translator has been found who has done his work conscious of the fact that *Jean-Christophe* is destined to take its place with *Tom Jones* or *Le Comedie Humaine* among the permanent additions to the world's great fiction.

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BY MRS. W. P. CAUTHORN.

PERHAPS you don't know what I am talking about—you teacher in a thousand-dollar studio in the great city. Perhaps you have never seen "that old instruction book." Perhaps you have never had a fond mother come to you with a bunch of paper scraps compressed between two dingy board covers and say before the open mouthed prospective pupil, "This was the book I used when I was a girl. My, how I used to hate those exercises. They made me practice them till my fingers ached and I just hated the book and the piano and everything. But I'll see to it that Susie doesn't neglect her practice. Do you hear that, Susie? If you don't practice, Goodness knows what I won't do to you! You see, I want Susie to have every advantage."

Susie is the little individual who is to develop a love for music under my care. She has probably heard about those exercises and that instruction book since her babyhood. To her it is an ordeal rather than a pleasure. To me it means working with antiquated methods when for a very slight additional expenditure a new book could be secured. I am patient and put up with the old book as long as I can or until I can make the parents see that they are wasting money by employing methods away behind the times.

Many of my patrons when they have purchased their piano or their organ have had a new edition of some venerable instruction thrown in the bargain like a trading stamp. When they compel me to use the book I always see to it that there is abundant technical material dictated to the pupil at the lessons. In this way I can sometimes make up for the meagerness of the book. The following is the plan I have employed—after which I select the simplest pieces in the book, teach the treble first and then the bass, provide plenty of sight reading—give music dictation and music copying exercises and other things which have been neglected in the book.

Five finger exercises in all major keys (7 in all), right hand commencing on the keynote (Plaidy's Exercises):

1—2—3—4—5—4—3—2—1
1—3—2—4—3—5—4—2
123—234—345—234
131—242—353—242
1231—2342—3453—2342
1213—2324—3435—2324
13—24—35—24 (together).

Scales 1 octave, major keys.

Arpeggio 2 octaves, major keys.

All of these exercises I give each hand alone at first lesson, and second lesson try them together.

GALLOPING HORSES.

BY MAUD WIMPENNY.

A YOUNGSTER who likes horses better than finger practice once had a piece of music with a picture of a galloping horse on the cover. In playing the piece his fingers hobbled over the keys as stiffly as though he had had rheumatism. I said to him, "Jamie, could this galloping horse run as swiftly if he ran with stiff joints and muscles?" "No, teacher," he replied, "the horse joints have to be limber and free." "Then, Jamie, follow the horse's example and get over the keys without stiffening your hand." This was all that was necessary. It did more good for the pupil than all my previous remarks about stiffening his fingers. Illustrations may sometimes be used to wonderful advantage in teaching young imaginative children.

What Others Say

The proof of the pudding is the eating.
—DON QUIXOTE.

The *New Beginners' Book* is a very fine work and the sort of book which the progressive teacher needs.—A. S. ARMBRISTER, Bahama Islands.

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The *Virtuoso Pianist* by Hanon, is remarkable both as to matter and print.—E. L. CORNING, Connecticut.

I always look forward to THE ETUDE, and enjoy reading the articles contained therein very much. They always "hit the nail on the head." The Musical Supplement has improved immensely.—A. STANLEY HILLIKER, New Zealand.

Echoes from Childhood is nicely arranged; the words are catchy and the music is of the best.—Mrs. C. A. BLATT, Washington.

Very First Pieces is the best book for beginners I have ever seen.—Mrs. W. H. HILL, Penna.

I have been dealing with you for twenty-five years and you have never yet failed to send what was ordered.—Mrs. JAS. A. ROBERTS, Ohio.

The work, *Study and Pleasure* is rightly named, the selections being not only easily learned, but the practice of which is a continual pleasure.—*Mrs. Phebe Brown*, Oregon.

I am highly pleased with *Master Lessons in Pianoforte Playing*. It is a great work and I shall find it very useful and valuable. —*Clarence A. Davies*, Illinois.

I wish to thank you for the help you give me along different musical lines through THE ETUDE. I have found it to be a very good visitor to my home each month and hope it will continue to be so in the future. —*Pauline H. Solem*, Minnesota.

The *Business Manual for Music Teachers* is an excellent book, and should be in the hands of every up-to-date music teacher. I find it indispensable and worth many times its price.—*C. E. Christiani*, Wash., D. C.

The *Four-Hand Piano Pieces*, by Neumann, are very instructive and far beyond my expectation.—*C. Trotter*, Ohio.

I have been a subscriber to THE ETUDE several years and think it is the most perfect magazine of its kind ever published. I will never be without it. I have advised all my musical friends to subscribe for it, and will urge my Music Club to adopt it as our musical club magazine.—*Mrs. Rosser Thomas*, Texas.

The work, *Bach Album*, is an excellent collection and well arranged. The print and paper are good and it contains excellent fingering. The selection of pieces is a happy one for young and old.—*E. L. Corning*, Conn.

My daughter thinks *Master Lessons in Pianoforte Playing* is a grand work.—*A. C. Foy*, Nebraska.

I have read THE ETUDE for many years and consider it the best musical journal published.—*Sadie E. Leach*, Maine.

First Months in Pianoforte Instruction makes a fine elementary work and I am very much pleased with it.—*Bessie M. Hanna*, Mass.

I am greatly pleased with *Four Hand Piano Pieces*, by F. Neumann. I have found it excellent in sight reading tests.—*Minnie Thoma*, Ohio.

THE ETUDE is a source of great help to me. I think it the greatest journal published for music teachers and any lover of music. *Miss Garnette*, Ala.

I am delighted with the new *Bach Album* and congratulate you on THE ETUDE.—*Mrs. John Buckman, Jr.*, Maryland.

I consider *Master Lessons in Pianoforte Playing* exceedingly valuable, and they are most entertaining and original as well.—*H. J. Hasbrouck*, New York.

I find the *Imaginary Biographical Letters from Great Masters of Music* very interesting to the children to whom I give instruction in music. I also enjoy reading them. —*M. G. L.*, Nova Scotia.

The *Four Hand Piano Pieces*, by F. Neumann, is the most satisfactory arrangement I have yet seen for good work in both clefs. The music is good and attractive and I am highly pleased with it.—*Mrs. C. J. Macdonald*, Nova Scotia.

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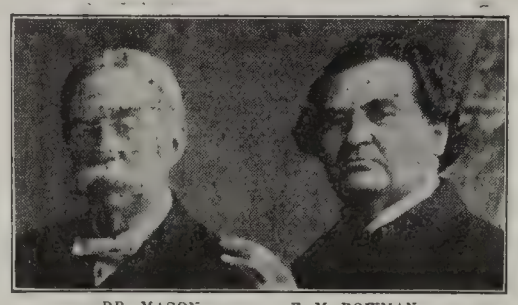
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Beethoven inspired him with "veneration as opposed to affection." He considered that his works were regarded with "exaggerated fanaticism."

Schumann's music probably influenced Tchaikovsky's musical development more than the music of any other composer: but he was not unnaturally inclined to take offence at his orchestration. "This fault," he writes, "would be termed by a painter lack of color: it is a pallor, a dryness—I may almost say a harshness of orchestration."

Brahms, he considered, wrote fluently, skilfully, correctly, but without a spark of independent genius. There was never any mental sympathy between the two composers—Brahms perhaps holding equally untenable views of Tchaikovsky's music.

Glinka, as the father of Russian opera, was a hero to him, but he regarded him as a "gifted but irresponsible amateur."

Rossini. The opera *William Tell* was one of his favorites in the early days at St. Petersburg; and we find traces of the Rossini manner in the laying out of Tchaikovsky's libretti. At a later period, his appreciation of *Il Barbiere* waxed considerably.

Wagner, he wrote, was an "obstinate, richly endowed but narrow-minded German, and never appreciated his music until the score of *Parsifal* came into his hands. After that he made some effort to understand it better.

Gounod. Tchaikovsky declared himself not much impressed by *Faust.*

Grieg had for him great fascination and charm. The two composers met in Leipzig in 1888, and struck up a warm friendship.

Berlioz. Tchaikovsky wrote that "He applied all his creative powers to the *externals* of musical beauty."

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THE passion for a scientific treatment of all mysteries, human and divine, sometimes leads the inquirer where few indeed can follow him. On the heights, too, he occasionally seems to lose his sense of humor. Not long ago a leading English music critic received a letter and circular signed by professors from Leipzig, Hamburg and Warsaw. The circular was printed in many languages, and was addressed to "The Composers of all Nations." The task of the authors had, we were told, a "social, individualistic-pedagogical and cultural significance," and was, in short, nothing less than an enquiry into the secrets of artistic production.

Composers were asked to answer a series of questions, and on their replies a system of musical truth was to be built up. At first it was plain-sailing—a matter of early tastes, methods of work and the like. But one had to give it up on the last page. It appears that the musician in the throes of composition assumes certain attitudes—the Italian, the German and the French, each with two sub-species, the "warm" and the "cold."

The authors explain in unblushing anatomical detail. Here is the first of the French attitudes: "Thrust the muscles on the side of the trunk in front of the hip bones in an oblique direction forward and downward. This movement causes a kind of stiffness and clamping of the lower half of the abdominal wall. The breath is taken high up. This species becomes cold by one's distending the body outward at the inner places to the right and the left of the straight abdominal muscle." By studying, say, the "cold" German species, one may learn how Beethoven held his body when composing the Ninth Symphony! When the learned professors publish their results we ought to have a book worth reading.

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THE SLANG OF MUSIC.

As soon as the public takes a man to its heart it gives him a nickname. Roosevelt is called "Teddy" or "the Colonel" a hundred times to once he is called Theodore Roosevelt; the soldiers of Napoleon loved to call their leader "the little Corporal;" and the greatest President America ever had was familiarly called "the "Rail-splitter" or Honest Abe." And if this is true regarding public characters, it is also true of our intimate acquaintances, or of our brothers and sisters. He is a poorly loved man who has not earned for himself a nickname at some period of his life from some or other of his friends.

This habit of nicknaming people has been extended to nicknaming the things we use, the games we play, and anything that plays an intimate part in our daily lives. Naturally enough, music has its share of slang terms. We are not surprised to find they extend back even to the times when music was under the dominion of the church, for the old monks called the tritone—that ugly interval from the fourth to the seventh of the major scale— the "diabolus" in music. Curiously enough the tritone may be said to be the foundation of ultra-modern music. If you take the tritone from F to B, for instance, and add D flat and E flat, you get the "whole-toned scale," made famous by Debussy and his school.

The "barber-shop" chord (sometimes known as a "hair-cut") is often applied to augmented sixth chords, as used in Barnby's *Sweet and Low,* in which the chord F, C, A (reading from the bass up) is followed by F sharp, C, E flat, A flat. Evidently the expression is derived from the drawing together of the parts suggesting a "close shave." The term has come to be applied to any collection of chromatic discords. Theatre orchestra players often call a tremolo of strings "shiver music," and the term is self-explanatory. So also is a "chatter" overture when applied to such a work as Mendelssohn's *Midsummer Night's Dream Overture.* Something of the same kind is hinted at in the term "patter song," a good example of which is the Major General's song in the *Pirates of Penzance* or the "sisters and cousins and aunts" song in *Pinafore.* The double-bass is often called a "bull fiddle;" and a "yellow clarinet" is a hoodoo in any self-respecting orchestra.

The art of improvising a rough and ready accompaniment to a singer is known as "vamping." America has contributed a new art of this kind—the art of "ragging," in which old familiar melodies are served up with a syncopated accompaniment *à la* ragtime. There is a word used in England to denote unusual contrapuntal effects such as combining *Old Folks at Home* with Dvořák's *Humoresque,* or adding a hornpipe to *The Lost Chord,* this is called by "Jimmie" Glover, of Drury Lane and Covent Garden, a "truc," though whence the word comes we have no notion. The "catchy fourth"—the interval of a fourth as used in the opening of the Soldiers' Chorus from *Faust*—is another of Mr. Glover's expressions. The term "Scotch snap" is applied to a characteristic Scotch effect. And lastly, those in America who perform on the piano are said to be "beating the box" or "tickling the ivories."

CONCERNING TIME AND WORK.

Use time well, and you will get from his hand more than he will take from yours.

Let us be content to work with simple things, to do the thing we can, and not presume to fret because it's little.—A two-finger exercise is often more important for you than a great cadenza.

We must make ourselves or come to nothing.—Try this doctrine on your graded-course study to-day.

Fretting is as common as air or water, so common that we do not observe it. Fretting is a sin—time wasted on the road.—You might learn a whole piece while you are fretting about your lack of opportunities.

It is better to say, "This one thing I *do,*" than to say, "These forty things I dabble in."—One Invention well learned is better than the whole forty-eight fugues dabbled in.

One has always time enough if one will apply it all. Ten minutes a day on one piece will accomplish wonders in a month.

Our great business is not to see what lies dimly at a distance, but to *do* what lies clearly at hand.—Don't dream about the sonata appassionata when you should be hard at work on Gurlitt.

The last words of the great French surgeon, Velpeau, himself an eminent illustration of his dying exhortation, were, "Toujours travaillez"—Always work.—It should be the motto of every musician.

A grandmother's motto—"Do it, and it will be *done.*"—Don't put off those five-finger exercises until to-morrow.

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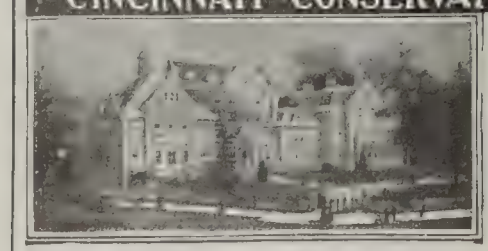
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A GRIEG STORY.

BY J. S. WATSON.

When warm weather comes there are certain composers we love to think about, Schubert and Mendelssohn belong to spring, while Grieg, whose music seems so like his country, belongs to the summer months—he has been called the Chopin of the North, and his poems in tones reflect all the beauties of Norway; the blue of the fjords, the foaming cataracts, the tall mountains and calm green lakes.

With Grieg's music at hand we can talk to elves and fairies; "trolls" and "nisses" peep from his pages, and sturdy peasants dance and sing the folk tunes of the people. All this and much more we find gathered up into a beautiful form for us to play and enjoy, and perhaps the best part of it is the fact that Greig's music is not too difficult for little hands to play; one does not have to be such a grown-up musician to play these charming lyrics. We may begin to-day, for it has been truly said that a trip through Grieg's music is like a tour of Norway.

Edward Hagerup Grieg (pronounced Greeg) was born in Bergen, Norway, in 1843. When he was a lad he had hard work trying to convince his family that he was marked out as a musical genius. Like most boys, he didn't like school any too well and he possessed great talent in making up excuses to stay away. His arithmetic papers were usually marked up with musical notes and little tunes.

GRIEG THOUGHT LAZY.

When examination time came in composition he sent his teacher a set of variations neatly written on ruled music paper, so you see young Grieg had his share of trouble at school because the teachers thought he was lazy. Finally, one of his countrymen, Ole Bull, the famous violinist, discovered his talent and suggested to his parents a course of study in the Leipzig Conservatory of Music, so Grieg, then a young man, went down to Leipzig to study music, but the German methods did not appeal to him. He was too Norwegian to enjoy the conservative life of the Germans, and after four years he returned to his own country. He was an ardent patriot, and his desire was to give voice to the songs of Norway. Thanks to Grieg these rough, wild, piquant folk songs have become a universal language, wherever good music is played.

Tschaikowsky, who loved Grieg's music, has given a vivid picture of the composer. He says, in his *Diary:* "As I was taking the liberty of making some remarks as to the execution of the relative tempo, there entered the room a very short, middle-aged man, exceedingly fragile in appearance, with shoulders of unequal height, fair hair brushed back from his forehead, and a very slight, almost boyish beard and moustache. There was nothing very striking about the features of this man, whose exterior at once attracted my sympathy, for it would be impossible to call them handsome or regular, but he had an uncommon charm, and blue eyes, not very large but irresistibly fascinating, recalling the glance of a charming and candid child. I rejoiced in the depths of my heart when we were introduced to each other, and it turned out that this personality, which was so inexplicably sympathetic to me, belonged to a musician whose warmly emotional music had long ago won my heart."

GRIEG'S LAST YEARS.

Grieg spent the last years of his life at Troldhangen (Hilltop), in the vicinity of Bergen. No spot could be more enchanting. Down a pathway and out of sight of people and things, Grieg had built a cabin at the water's edge. Here he composed in complete and absolute quiet. The peasants called it the "tune-house." Above, where the apple trees bloomed, was the big house where Madame Grieg entertained the guests, for there were many visitors at Troldhangen and those were counted fortunate who caught a glimpse of the composer, for Grieg was a bundle of nerves and dreaded intrusions, but the "tune-house" is silent now and the visitors hear only the sough of the pines and the splash of the waterfall. For those of us who love beautiful things the magic of Grieg's music lives, carrying with it the airiest visions, half wild, half tender, full of surprises and sudden shades of expression, sweet and sour all at one taste, but wholly Grieg.

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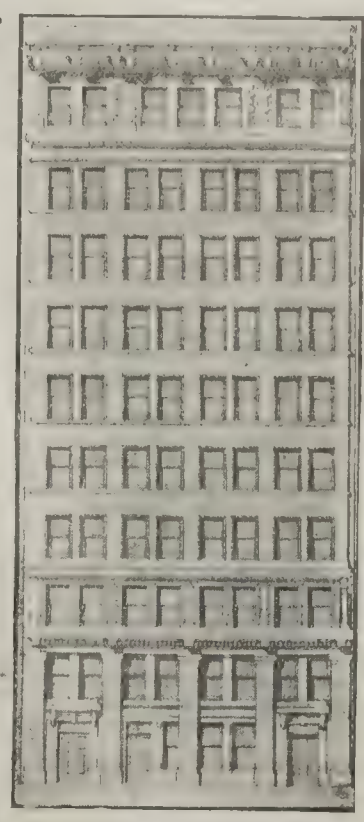
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This article was prepared with the co-operation of Mme. Marchesi's daughter, Mme. Blanche Marchesi. It will appear in the

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This issue, like the highly successful issue of October, 1911, will be devoted to practical up-lift and self-help. Able, resourceful, optimistic American musical educators have prepared just the kind of articles to spur the right kind of students on to higher achievements. You will find real help in such articles as

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Mr. Tapper's gifts are, like those of Mr. Finck, not limited to music. As a journalist and author of inspirational books he has been exceptionally successful. In the article which appears in the October ETUDE he is at his best in his chosen field.

Brain Force in Music - By Dr. E. E. Ayres

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The Master Study Page will be resumed in this number

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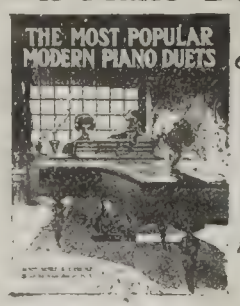
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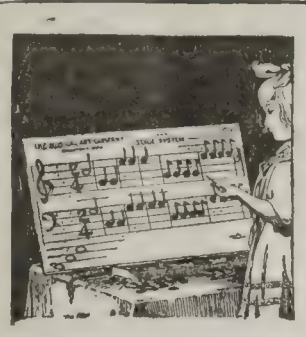
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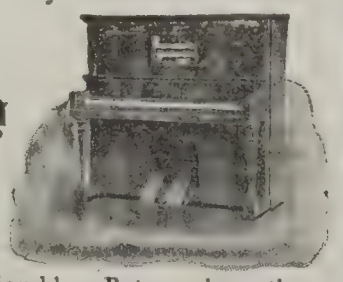
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THE ETUDE

SEPTEMBER, 1913 VOL. XXXI. No. 9

AWAY WITH CLASSICAL MUSIC?

Mr. W. J. Gaynor, the Mayor of New York, laid aside his Epictetus long enough to send the following lines to a lady who was pleading for a somewhat ambitious project to give more grand opera music free to the public:

"I think it would be better for you to first talk with the Park Commissioner about the giving of free concerts of classical music, as my time just now is very much taken up. Also at this time the city has no money to spend for additional music. And then, again, I am not able to see that the city should furnish grand opera music. Only a few people are able to understand it. The great Rufus Choate was not able to understand it with all his refinement and fine nervous system—as fine as a stringed instrument. When he went to the opera he had to say to his niece: 'My dear, please interpret to me the libretto, lest I dilate with the wrong emotion.'

"It is with music as with poetry. Nearly all of us are able to enjoy simple music or a simple poem. But only a few among us are able to enjoy listening to grand opera music or the reading of Milton's *Paradise Lost*. Music is the expression or voice of poetry, light music of light poetry and heavy and intricate music of like poetry. When we read again Collins's delightful *Ode to the Passions* we fully realize this. You remember how it begins:

"'When Music, heavenly maid, was young,
While yet in early Greece she sung,' etc.

"Sincerely yours,
"W. J. Gaynor, Mayor."

Here we find the executive officer of the most cosmopolitan city of modern times acting as arbiter for the musical tastes of the people. We forgave the Kaiser for assuming a similar rôle, because the Kaiser really does know something about music. Indeed, the German Emperor's enterprise in furthering the publication of the *Volksliederbuch für Männerchor* will last long after every battleship in the imperial navy has gone to its last resting place. The case of Mayor Gaynor, however, is that of an intelligent gentleman deciding a matter without sufficient investigation of the facts.

The mayor's letter would be just as sensible if he had decided that his Italian supporters should abandon *Spaghetti Milanese,* or his German constituents forego *Rindfleisch und Kartoffel Salad,* or his Tenderloin followers forsake their *Martinis* and lobsters because some historic epicure had decided against them. Because Milton in his loftiest moments soared above the heads of the groveling masses must we then abandon Shakespeare, Hugo, Goethe, Stevenson, Dickens, Tolstoi, Holmes or Kipling and apply ourselves to the Family Story Weekly or Mother Goose? Must the beautiful thoughts that come only from master minds be debarred from the people?

If the mayor's letter is correctly quoted, it would imply that because Rufus Choate, like General Grant and some others, had little liking for music, the rest of mankind should eschew good music. Should the one instance of the tone-deaf Rufus Choate outweigh the cases of millions of Italians who make opera their national pastime? Has Mayor Gaynor forgotten that there are over six hundred thousand Italians in New York City? Does he realize that of the $600,000,000 spent for music in America annually by far the greater part is devoted to musical education and music of the better class? The immense profits of the sound-reproducing machine companies would prove instantly how greatly the demand for the best known operatic records exceeds that of the musical trash of the day.

If you would know the real love of the people for good music, dear Mr. Gaynor, leave your country home on Long Island long enough to spend a few hours in Prospect Park or Central Park, where your citizens swarm about the bandstands waiting for their Wagner, Beethoven, Puccini, Verdi and Grieg. Then turn to your beloved *Discourses* of Epictetus and read, "If I were a nightingale I would act the part of a nightingale; were I a swan, the part of a swan." One may be a very fine jurist and yet have some shortcomings as a music critic.

GIFTS.

Sooner or later we are all brought to realize that some of us have gifts so obvious that it seems futile for those less gifted to compete with them. Grant Allen in *Common Sense Science* says, "There are people, indeed, descended from exceptionally fine stocks on either side, of whom it has been well said that they are almost born 'organically moral;' the impulse to act right seems in their inherited natures to have completely outweighed the impulse to act wrong; and what many of the rest of us do with a voluntary effort these happily constituted and beautiful characters seem to do, so to speak, mechanically and unconsciously."

Strangely enough, many of the most gifted people fail to reveal the results which some of their struggling contemporaries produce. Work, intelligently directed, will always outweigh a superficial gift in the long run. A story is told of John Field, the Irish pianist composer, which illustrates this point finely. One day Field went into the warerooms of Clementi, to whom he had been apprenticed for a sum of five hundred dollars. There he found a laborer spending a few idle moments playing the piano. Field was amazed at the beauty of the fellow's trills. He had worked for years and had not been able to play the trill as well. Yet the laborer was uncouth, uneducated and ambitionless. Field thereafter, it is said, put far fewer trills and ornaments in his compositions.

It is exasperating to find digital cleverness in one who will never put it to any beautiful use. However, "gifts" of this kind should not disturb the serious student who has the "gift" of working and thinking.

DOES TECHNIC ANNIHILATE FANCY?

Whoever went with Alice to Wonderland who did not wish that the marvelous journey would never end? How all the remarkable mammals and birds and reptiles jumped away from their mute species and became one of us. Could it be possible that the Lewis Carroll who told those tales all on summer days to a party of little girls was none other than the learned Charles Lutwidge Dodgeson, lecturer on mathematics at Cambridge and other great schools? who when he was not writing *Formulæ of Plane Trigonometry,* or *A Treatise of Determinants,* disported himself with *Through the Looking Glass* or *The Hunting of the Snark?* The case of Dodgeson is that of many other men who have to deal with the technic of exactness and yet have ample play for their fancies. Many of the Russian masters have originally had the severest kind of a technical training in the rigorous military and engineering schools of their country. The delightful paintings of F. Hopkinson Smith, to say nothing of the adorable *Col. Carter of Cartersville,* are all blossoms that have grown from Mr. Smith's busy life as a civil engineer.

In recent years we hear a great deal about the fatal effect that technical studies have upon the real musical taste of children. If this effect is as murderous as we are led to believe, how can we account for Beethoven, Haydn, Liszt or indeed Richard Strauss, who were ground through technical mills ten times as severe as those of to-day? Technic is the science of any art. It leads to efficiency and exactness. Do away with it and all art must suffer.

In a recent interview in The Etude Mr. Leopold Godowsky went to great lengths to show our readers that technic was possibly more a matter of mind control than bodily exercise. We have long been of the opinion that scales that were not practiced in the brain as well as on the keyboard were ladders leading downward to the pits of monotony instead of upward to the heights of fancy.

Musical Thought and Activity Over the Seas

By ARTHUR ELSON

WHY NOT BETTER DANCE MUSIC?

In the *Journal* of the International Music Society, Hugo Riemann writes interestingly on the *Basses-Danses* of former periods, and this suggests by contrast the poverty of our present dance repertoire. Specimens of the dance-tunes are given, with indications of the steps taken and the opening bow to the lady.

It is only about two centuries now since the maturity of Bach and Handel, and the palmy days of the dance suite. Yet in those two centuries, while music itself has developed to new schools and styles, the dance has grown more and more conventional. What composer of to-day, for example, would think of writing a suite on the dances of the present? At first glance, he would almost seem limited to an alternation of waltz and two-step. If he used these at all, he would have hard work to escape the banality of style with which they are invested. There would be more chance for worthy music and good contrasts in some of the dance-forms that are not now used in the ball-room, such as the Mazurka, Polonaise, Halling, Springdans, or even the wild Kamarinskaia. But even with these a composer could hardly hope to maintain symphonic standards.

In the old times the music to the dances was equal to the best of its period, and was marked for its interest and variety of style. The suite itself consisted of Allemande, Courante, Sarabande and Gigue as a foundation. These movements were so well contrasted in style that they helped in the development of the symphony. The Allemande was moderate in pace, the Courante rapid, the Sarabande slow and stately, and the Gigue a rollicking finale. Then there was a host of other dances that could be employed now and then. The Gavotte was fairly bright, in even rhythm, with a number of short and sprightly themes. The minuet, likewise familiar at present, was a stately ¾ movement. The Passacaglia was a slow, exaggerated affair, almost a burlesque. The Gaillard and Rigaudon were more lively. The Loure was a species of slow Gigue. The Hay and Hornpipe were rustic dances of England, the latter being named from the shepherds' horn, or pipe. The list could be extended by the Cinque-Pas, the Branle (Brawl), the Passo-Mezzo (Measure), and a number of other dances.

At present we indulge in very few dances, while formerly many were employed. This fact, of course, acts as a handicap to us and causes the modern composer to feel little inducement to write dances. If some new forms were introduced by the dancers (apart from the debatable ragtime affairs that seem in vogue now), composers would have more chance in this field. This would be especially true if some dance should be taken up in slow time, whether even or triple. We have none such at present, the waltz being really in 6-4 or 6-8 rhythm. Meanwhile Edward German has done good work in keeping the old English forms alive, while Edward Schuett has shown that the waltz may be made poetic and expressive. If the average of dance music today were raised to the standard set by these two composers, the result would be a widespread improvement in musical taste.

THE LIMITS OF PROGRAM MUSIC.

In the *Musical Times,* M. Calvocoressi comes to the defense of program music. At present, however, it does not seem to need any defenders. It is flourishing like the green bay tree, and casting the school of pure music in the shade. Hanslick and Riemann are mentioned as opposing program music, and refusing to allow it the highest rank; but Hanslick is dead, and Riemann apparently unable to alter the situation.

It cannot be denied, however, that program music has apparently reached a limit for the present, in quality if not in quantity. Strauss has claimed that all music is program music, every composer having in mind some scene or event or subject that he pictures in tone when he writes, even if he does not tell the public what his ideas were. This, however, is carrying matters rather far. Most of the great composers are unfortunately dead—too dead, in fact, to let us know if Strauss has exposed their methods correctly. But it does not seem as if a story or program was necessary for the creating of a Bach fugue, a Beethoven string quartet, or a Brahms symphony. In fact, Strauss himself has not yet told us if he had a program in mind when he wrote his early F-minor symphony, a work that followed classical models. It certainly becomes his duty to let us know as soon as possible.

Program music, while in itself a well-defined school, is very elastic in its varieties, and not sharply marked in its limits. It is a small and apparently unimportant step from Beethoven's earlier scherzos to that of his Pastoral Symphony. The latter has its story to tell, while most of the earlier ones have only a musical significance. But when the Rubicon is once crossed, and definite programs allowed, then the school is acknowledged as legitimate, even by those who have attacked its later manifestations. Yet good sense should guide, even in the use of descriptive music; and that is the point that causes so much discussion today. Music is at its best in depicting emotions, and much weaker in describing events. A broad general subject, such as Liszt's "Tasso, Lament and Triumph," or Strauss's "Death and Transfiguration," leaves the music unhampered, and allows the composer to soar to the loftiest heights. But when it comes to picturing the upsetting of Don Quixote's boat, or the bleating of the sheep he attacked, then music can only go a certain distance in suggesting the picture, and such suggestion is decidedly not the highest function of the tonal art. Such suggestions are matters of cleverness rather than real inspiration; and their use, even in a very skilful way, should not be accepted as a proof of genius if the quality of the music itself is at all unworthy. Descriptive music of this sort is certainly permissible, and even desirable, in opera; but on the concert stage it should not be allowed to blind the hearer to any lack of good material in the music itself.

WITH THE FUTURISTS AGAIN.

Meanwhile Arnold Schönberg has won the Gustav Mahler prize. He certainly would deserve it on the score of originality, at any rate. As for musical beauty in a modern composition, that seems to be somewhat unneccessary. Since Debussy set the fashion, any composer may indulge in new and unusual effects. Where Debussy worked with aural delicacy as a basis, modeling his effects on the whole-tone intervals of the higher harmonics, many of the others seem to experiment almost at random. Scriabine uses chords built on intervals of a fourth; the English radicals claim no new scale, but write just as unexpected and unrelated chords as anyone else; while Schönberg satisfies his individual taste—or lack of it, as some would claim. In piano pieces and songs, this new harmonic (or non-harmonic) style has certainly resulted in many interesting effects; the tone-pictures of Debussy and Cyril Scott show that there is "something in it." Meanwhile, many of the experimentalists seem too exclusively devoted to their special effects. Wagner was greeted at first as being too radical and ugly in his harmonies; but after growing to appreciate his music, the critics could see that much of it was diatonic. Will the present innovators prove equally acceptable later on? The present writer thinks that they are too completely devoted to the new. But no doubt the next great composer will blend the new with the old, and thus enlarge the field of music instead of deserting the old standards entirely.

MUSICAL FESTIVALS ABROAD.

The summer crop of festivals was unusually large this year. There were two or three lesser ones in addition to the "big show" in Germany; Switzerland indulged in one at St. Gallen; and the Swedish composers, following the wise precedent of impressing foreign audiences, located theirs in Stuttgart. At the German Tonkünstlerfest, mentioned last month, Rudi Stephan seems to have won the most favorable notices, with his "Musik fur Orchester." Stavenhagen's second piano concerto received only fair commendation, but was highly praised at the Swiss festival Reger's "Roman Triumph-Song" was rated as a rather monotonous attempt to be direct and straightforward in the old style. Klose's string quartet and Baussnern's sextet were considered the best of the chamber music.

At St. Gallen, a new symphony by Hans Huber carried off the honors—an event that was expected, as Huber is really one of the leaders among modern composers. Robert Dengler's "Totentanz" showed a mastery of counterpoint as well as expression. Choral works by Vogler, Lavater, and Herman Suter were well received, also string quartets by Othmar Schoeck and K. H. David.

The Swedish festival showed the influence of that country's folk-music. Such an influence usually brings good results, but in the larger works there is some danger that a too melodious style will militate against symphonic depth and dignity. This fault was noticeable in some cases. Among these were Hallén's ea opera. "Waldemar's Treasure," and Hugo Alfvé original and lively symphony in B-flat minor. Ste hammar was represented by a piano concerto and t choral works, of which "Das Volk in Nifelheim" w very striking in its Northern character. Aulin's thi violin concerto was given, also an earlier violin son by Sjögren, and a symphony by the self-taught Ku Atterburg.

Other new orchestral works include Elgar's sy phonic poem "Falstaff," to be given next autumn Leeds. In Paris, Roussel's "Evocations" proved t most interesting novelty. It consists of three E Indian pictures, "The Gods in the Shadow," "T Rosy City," and "By the Sacred River." Bela Bartol "In voller Blute" and "Tanz im Dorfe" are extreme involved in style. Percy Grainger's folk-song effe pleased at Hague, where D'Indy's recent string quart was called "head-work without soul." Moscow enjoy A. Forter's advanced symphonic poem "Le Reve," al Scriabine's seventh sonata and some very origir pieces by Nicholas Medtner., St. Petersburg found Wassilenko symphony too long, and another by K afati somewhat in Tchaikowsky's style, but it approv heartily of Winkler's variations on a Finnish then for violin and orchestra, and Kasanli's fantasie Boecklin picture "Das Villa am Meer." Darmstadt e joyed Keussler's symphonic poem "Der Einsiedle also chamber music by Arnold Mendelssohn, We mann, Juon, Scheinpflug, and Volbach. Karl Bley has set Goethe's "Prometheus" for chorus a orchestra, while Dalcroze is writing a centenni cantata for a Geneva occasion.

It is apparently the close season for operas. Franc etti, who chooses dramatic subjects and treats the broadly, is composing "Notte bi Leggenda." Alick Mc var's "Wald-Idyll" is an effective setting of a pasto love-scene and renunciation. Wolf-Ferrari's "L'Amo Médècin" is for Dresden. Raymond Roze has finish "Jeanne d'Arc." In Paris, Charpentier's "Julie shows his sure technique, but treats an unattracti subject—a rather silly, disappointed idealist who su cumbs to drink.

Wagner's life, as well as "Parsifal," is now bei maltreated by the moving pictures. Count Frances Alberti has made a legitimate boast of having Wagne hat, which he got from a store where Wagner left i but what we really want is someone who can stand Wagner's shoes.

A LESSON IN PIANO PLAYING FROM SARA BERNHARDT.

BY FANNIE EDGAR THOMAS.

Pupils do not realize—and very often, alas, teac ers do not realize—how closely allied expression a taste in the interpretation of piano works are alli to dramatic elocution. What would be thought of speaker who ran all his words together in the u broken rush with which some pupils gabble th music at their recital concerts? There must be u derstanding and careful phrasing, pedalling and finge ing before a clear idea can be conveyed to an au ence.

"Will you believe it," said Falcke, a well-kno French pianist, "but Sarah Bernhardt was my most i fluential teacher of expression. Although I had h first-class teaching in piano playing, it was listeni to that great artist's *speech* that taught me the pos bilities of dramatic expression in my playing. T clearness of diction, strength of accent and emphas the grouping of phrases and their separation one fr the other, the unmistakable inflections, the fearle telling commas, semi-colons, exclamation-points, pa entheses, the absence of haste in making these sta out—all these things formed actual pictures of appe ing significance, and built a structure before the mi unquestionable in meaning, unforgetable in impressi Ah! I said, why not make music talk like that! was a revelation, and my first real success in conqu ing audiences dated from the application of ide gained not from a musician, but from an actress."

Believe in me implicitly when I tell you that the or reason for my continuing to live is the irresistible i pulse of creating a number of works of art which ha their vital force in me. I recognize beyond all dou that this act of creating and completing alone satisfi me and fills me with a desire of life, which otherwi I should not understand. I can, on the other hand, quite well without any chance of a performance. Wagner.

Making an Operatic Career in Europe

An Interview Secured Especially for THE ETUDE by Edwin Hughes with

MME. CHARLES CAHIER

Mme. Cahier is American by birth and was for some years ıpil of Jean de Reszke. She has held the post of prima na contralto in some of the leading opera houses of ope and has met with very pronounced success wherever has appeared.—EDITOR OF THE ETUDE.]

ESIDES the possession of a beautiful voice there are eral other matters of prime importance which I uld recommend most earnestly to the consideration every vocal-student whose ambitions draw him to- d Europe for the making of a career. Granted the of a good voice and a musical nature, health and ney are the two things without which no vocal- lent should think for a moment of venturing away n his native land. The many wrecks of anæmic erican girl-students ill-fed and worse taken care of, one finds all over Europe, makes me place this bit dvice and warning at the very head of a discussion he matter of European study for Americans. Good d and happy surroundings are the first essentials for essful vocal study.

speak of this also because there was a time when ıg and study in Europe were so very cheap that student could afford to make the venture on limited ns; but those days are unfortunately over, and stu- ts should reckon that their expenses in Europe will ractically the same as for the study and accomoda- s in America.

side from all this, a vast majority of vocal-students e from America very poorly prepared musically for task that is before them. I do not mean to say that cannot get good vocal-training in America, but in man Europe particularly, vocal-training alone, even ıled with an exceptionally beautiful voice will not y one very far along the royal road to success. at is demanded here from the singer, over and above , is musicianship, and it is this in particular that erican voice-students fall short. The big singers , the ones who have achieved lasting success, are icians as well as singers. They know their harmony counterpoint, their Bach and Beethoven, they are lligent appreciators of other branches of music les their own specialty, and they are not under the ession, as unfortunately so many of our American ers are, that the whole range of the art of music is ıded by the uppermost and lowermost notes of own voices. How many of the American voice- ents who come to Europe are unable even to play own accompaniments at the piano! The establish- t of State Conservatories in America, with such rtant branches of music study made compulsory all students, would be the proper remedy for such litions. Such education is a most essential part of training of the young singer who is ambitious to the heights of a European art reputation.

WHERE TO GO.

any Americans are in a quandary as to which part Europe they shall go for the best developments of talents; for the best opportunities for success. l it be Italy, France or Germany? If the student ıinking of an operatic experience in Italy, there few important things for him to know in advance. ıe first place, if a pay engagement is through great obtained in Italy, the salary is always so small that merican singer could think of living from it. Most tants, in fact, have to pay for the privilege of ng. The only permanent opera in Italy at present the "Scala" in Milan so I am told, operatic per- ıances in the other cities being given by traveling es of singers, who wander like minstrels, from part of the Kingdom to the other. It is a fallacy to imagine that the art of coloratura singing can be studied best of all in Italy. There are good coloratura singers in every country of Europe, and every properly equipped singing teacher can teach coloratura, which is a mere mechanical part of the art of singing.

I studied in France and made my operatic début there, Here the opera-houses are mostly permanent institutions, and salaries, though small ones, are paid. The moral standards are low, and the salaries of the women members of the institutions are arranged on the supposi-



MME. CHARLES CAHIER.

tion that in each case there will be a kindly gentleman friend who will supply the balance needed for a livelihood. Here again comes in the necessity for the student, particularly the girl student, to be well supplied with money of her own.

Turning from Italy and France. I must now speak at more length of Germany. It is of course good for a singer to be cosmopolitan in his art, and experience in both Italy and France cannot but be valuable. However, it is to Germany that I would advise the young American singer to come when he has ambitions toward a European reputation.

GERMANY'S PRESTIGE.

The foremost reason for my placing Germany ahead of the other two countries is that the standard of musical art as a whole is on a higher plane in Germany than anywhere else in the world. It is in Germany that the big careers are made and it is in German opera-houses, above all others in Continental Europe, that salaries are paid worthy of the abilities of the artists engaged. One has but to think of the many Americans engaged in German opera-houses in all parts of the kingdom, as well as in Austria, to realize that there is an opening here and a big demand for the competent American artist.

Let me call attention here to another great fault of most American voice-students in coming abroad to study. Most of them arrive in the country of their destination without a speaking knowledge of the new language, many of them, in fact, with little or no knowledge at all of it. Could anything be more ridiculous? I consider that any singer who comes to a European country, expecting to make a career, without a speaking knowledge of the language of that country, places a handicap of at least two years on his career.

It has been said that the French are most particular of all Europeans about diction in singing, but in my experience I have found that the Germans are the most severe in this respect. To them the sung word is of the utmost importance, that is, the word and the singing together, whereas in France and Italy audiences are more interested in the art of singing for its own sake alone. In addition, German is the most difficult of languages in which to sing, therefore it is all the more necessary that the American student should be thoroughly conversant with it on his arrival in the Fatherland.

There have been so many successful American singers in German opera-houses of recent years that the natural beauty of the American voice has come to be an admitted fact on all sides. But Americans must not bank on this natural beauty carrying them over all the obstacles which a singer with a career before him finds in his way, or he will be doomed to bitter disappointment long before he reaches the heights. More musicianship is what is to be wished for in American voice-students coming to Germany. One cannot expect that the audiences who have been accustomed to the art of a Lilli Lehmann, an Albert Niemann and to scores of other such vocal artists whom I could name, to be satisfied with mere beauty of tone-quality without ripe musicianship to back it up. Perhaps this is the reason why American singers have not been successful on the concert and oratorio stage in Europe, as they have been in opera.

NO PREJUDICE AGAINST AMERICANS.

The way in which American vocalists who really have something to give have been received all over German Europe is proof enough that there is no prejudice here against the foreign artist. The American singer who has something to say and who knows how to say it is received just as cordially as his German confrere, but the German public is not to be deceived by half-educated talents.

And now how to get an engagement after one has reached the point where he feels that he can hold his own with the full-fledged members of the operatic fraternity. I myself never depended on an agent. Most of those who do, find out usually, much to their sorrow, that these gentlemen are ever ready to take all sorts of fees from the operatic aspirant, and to give perhaps in return very elaborate promises, but too often, alas, little else. When equipped, I should advise candidates for operatic honors to go to the directors of various opera houses and ask for a personal audience. This is not as difficult as might be thought, even in the larger operas. I am told, for example, that the director of the Munich Opera will hear possible candidates on the payment of a fee of ten marks (which is added to the pension fund of the opera.) And the fact of being an American is by no means a bad recommendation now-a-days. All directors are constantly on the lookout for talented young artists, for those who have already acquired reputations are always drifting away to other cities where bigger salaries are offered, or to America.

Many students have an idea that it is a very good plan to begin in an opera chorus, just for the experience. They would do much better to keep out of opera-house choruses, and to devote the time which would thus be spent to perfecting their art to such a point where they can with confidence offer themselves as singers competent to sing rôles. The place to begin is in one of the smaller court theaters that exist by the score almost in German Europe. The big opera-house is no place for the beginner. They have no time to waste with him there. But the very fact that the big operas draw their best forces from the smaller court theaters leaves vacancies constantly in the latter; vacancies which must of necessity be filled by beginners. There the new singer finds men who, if he shows the requisite talent, are willing to work with him, and here he has the opportunity of singing numerous rôles and of appearing often, as the organization of such an opera-house is neither large nor wealthy enough to keep singers on its list who do not earn their incomes. This is just the young singer's chance to perfect himself in stage-deportment, to begin to imbibe the traditions of the German theater, and to accustom himself to singing across the footlights.

This brings us to the important consideration of atmosphere (much-abused and overworked word.) Atmosphere can only exist where tradition exists. We have done what we could to create it in America, or at least to find a successful substitute for it, but the fact remains that for the study of tradition in music there is no way open to the student but a more or less extended sojourn at the very source of the art. Art in all its forms hold a position of such importance in the life of Europe that can hardly be realized by Americans who have lived all their lives in America, and the artist over here has a standing that is quite unknown in America. He is somebody in the community. Artistic enterprise is encouraged and supported by both the state and city governments, which subsidize the operas, symphony orchestras and conservatories of the country.

Opera in Germany is given entirely in the language of the country. French, Italian, Russian and German operas, all are sung in German. To me this is most inartistic, particularly, for example, to have to sing such an opera as Bizet's "Carmen" in German. Exceptions are made only in the case of a very distinguished guest singer coming from a foreign country. Thus when Caruso appeared as "Don Jose" in "Carmen" at the Munich Royal Opera last fall, he sang the whole of the opera in French, the rest of the company singing German. I myself sang the "Carmen," doing the solo parts of the rôle and the ensembles in German, and singing with Caruso in French. A great mixture!

OPERA IN THE VERNACULAR.

I am only in favor of singing each opera in the tongue in which it was composed. In singing translations the most ridiculous discrepancies are bound to occur between the text and the music. The words of a sentence to which the composer has given a particularly expressive musical interpretation come, in the translation from the original language, on an entirely different part of the musical phrase. How can artistic unity be preserved when the composer has written "hate" with a particularly poignant musical accent, and in the translation one finds the word "love" instead, under the same note? In this matter of singing operas in their original languages, the Metropolitan Opera House in New York, has set a standard which well might be imitated elsewhere. As for opera in English, when we have an American or English Mozart, Beethoven or Wagner, we will have English opera that is worth while.

About the mere technical part of singing, I may say that I do not think that most teachers pay enough attention to breathing. If the engine is not all right to begin with, you cannot expect the whole machine to run properly. Too few vocal teachers realize the importance of breathing and know how to impart the principles of proper breathing to their pupils. Good breathing comes more naturally to men singers than to women on account of the wearing of corsets by the latter. This custom tends to weaken the muscles which control the breathing apparatus.

In conclusion let me urge again that the American vocal-student coming to Europe bring with him health, sound musicianship and a plentiful supply of money. These three essentials, coupled with natural ability, without which I take it for granted, of course, that no American would attempt to storm the European art citadel, will put the young American singer on an equal footing with his European confrere on the road to fame and fortune in the musical world.

TYPES OF MUSICIANS' HANDS.

BY H. OSTROVSKY.

[The writer of this article is a Russian teacher residing in London, who has made a specialty of developing the hand. The following is selected from a published work on the subject.—EDITOR'S NOTE.]

THE opinion is generally held by musicians that great technical proficiency requires a very high grade of musical intelligence. The difficulties in music which require intellectual power or mental concentration are not presented by the technique of the instrument. The most difficult hand or finger motions in playing, such as trills, staccati, scales, and arpeggios on the piano and stringed instruments are perfectly easy of comprehension by even a low degree of human intelligence.

Convincing proof that musical talent and technical ability have nothing in common is offered by the number of eminent musicians of limited ability as performers. The names of Wagner, Berlioz, Verdi, Schumann, Hugo Wolf, Dvorak are among those of indisputable genius as musicians but unregarded as soloists. Some technical difficulties afford visual evidence that they are solely a physical and not an intellectual problem, as, for instances, stretches on the piano or violin. The power of separating the fingers so as to compass a tenth on either of these instruments can never be confounded with mental gifts or intellectual strength.

A description of the ideal playing hand proves still more clearly the truth of the assertion that technique is solely a matter of physical and manual ability.

The chief qualities of the highest form of artistic technique are speed and evenness. These depend more on the structure of the body of the hands, the wrist, and arms than on muscular power. The shape, proportions, and condition of the hands are not only equally as important, but far more important for the playing than muscular development.

The quick and elastic motions of the cat cannot be attributed solely to the quality or quantity of its muscles. Speed and equality of motion are unthinkable without elasticity. The rapidity of the roll on the kettle drum is not created by a corresponding speed of the drummer's muscles, but by the elasticity of the whalebone drum-sticks and the drum-head of skin.

A COMPARISON.

The perfect and the ordinary hand may be represented as follows: The first by an elegant landau with perfect and luxurious springs, and the second by a springless country cart, and the same horse which draws each in turn may be represented by the muscular power. The cart proceeds slowly and with bumps and jolts, while the landau runs easily, rapidly, and smoothly.

Not only can the use of the muscles be impeded by defects in the structure of the hands, such as stiff joints or crooked fingers, but their development may even depend on the condition and proportions of the hands.

But few individuals are born with perfect hands for playing, which explains the comparative rarity of great technicians. A description of the two general types will make quite clear what provides the hands with this quality of elasticity and why it occurs so rarely.

The hands of most individuals, including the majority of musicians, can only be described as ordinary. They may be divided into two contrasting groups, each of which is equally unadapted to the development of artistic instrumental technique. The classification can only be a general one, for hands may frequently be found possessing, in addition to all, the worst characteristics of their own group, one or more favorable or unfavorable qualities of the opposite variety. In general, the hands of the great majority of individuals resemble either those of Class One, the Over-developed Type; or Class Two, the Under-developed Type.

THE OVER-DEVELOPED MANUAL TYPE OF HAND.

This type may be found in either sex, and its occurrence is independent of heredity or occupation. Even the hands of individuals who exercise no manual occupation may belong to this class, but it is best illustrated by the hands of those practicing a handicraft, trade, or any employment requiring great manual exertion, such as digging or lifting heavy weights, or of those who devote themselves to violent sports and gymnastics.

Such hands are large with well-developed muscles and good blood circulation. Superficially regarded, this manual type may present much the same appearance the hand of a musician which has been specially dev oped for playing. This appearance is deceptive. Han belonging to this type are either hereditary, or th size, blood circulation, and muscular development ha been attained by primitive processes.

Such hands must be considered to be a sufficie apparatus only for primitive functions as distinguish from the highly specialized motions of instrumen technique. Possessing strength and endurance in t execution of movements permitting the simultaneo employment of the four fingers and thumb (such grasping any object or clenching the fist), hands of tl type are astonishingly feeble in performing isolat finger movements. When one finger is used alone press down a string of the violin or 'cello or depress key on the pianoforte or organ the other fingers stiff and press simultaneously. Moreover hands of this ty are inclined to exaggerate the required weight or pre sure and to apply more force than is desired for artis technique.

With all these serious faults the gravest fault pc sessed by this type is the limitation of motion. T extent of its finger movements is so restrained as to u fit the hand even for employments which require mu less skill than the movements of playing.

In the Over-developed Type the amplitude of moti of each finger, of the thumbs and wrists, is restricted all directions, while the motions of artistic instrument technique require a large reserve of freedom motion so as to ensure ease, looseness, elasticity, a speed of recovery. The greater the gain of this ty in size and muscular power by such primitive metho as those already mentioned, or by instrumental practi the greater is the loss of skill, speed, looseness, a elasticity. Gain and loss remain equally balanced if scientific method of development be adopted. The sp between the fingers is limited; the fingers cannot lifted above the level of the back of the hand; t joints are large and stiff; this type must be general described as stiff and clumsy.

The examination of a still more advanced variety this type, such as the hand of a common labor proves that the more strenuous the exercise the mo restricted the motions become. The finger-joints ha grown so stiff that the fingers are permanently curv and crooked. Suppleness has almost completely d appeared, and the hand, instead of seeming to be apparatus for the execution of free, skilled, and exa movements, may be regarded almost as in the ear stages of ossification.

THE UNDER-DEVELOPED TYPE OF HAND.

Like the foregoing, this type may appear indepen ently of the occupation of the individual, but it is mo easily pictured as belonging to those who neither t nor spin. In comparison with the first type of the c dinary hand, the finger, wrist, and forearm motions a much freer and greater in amplitude. It may be d scribed as small in size, poor in muscle (often seemi to be only skin and bone), white and bloodless. A though its movements possess, in general, more ind pendence, they are neither elastic nor firm; therefo this type has neither accuracy, speed, nor a endurance.

As the most advanced specimens of the Over-dev oped Type were approaching ossification, so the Und developed Type is approaching atrophy, and alwa suffers from deficient blood circulation. At its wor this type has almost lost the possibility of developme by even the most scientific methods.

HOW THE QUALITIES OF THE ORDINARY HAND MUST BE SUPPLEMENTED.

Whatever excellent characteristics for playing a found naturally in the ordinary hand are almost inva ably coupled with qualities equally unfavorable. T hand which is suited for the artistic technique of t violin, piano, or 'cello must combine only the best cha acteristics of both types of the ordinary hand. It mu unite size and strength with flexibility and loosenes elasticity and suppleness with firmness and accuracy; must have the advantages of both hard and soft typ and combine the merits of the large with those of t small hand; it must join strength with lightness. create the ideal hand the best characteristics of bo types of the ordinary hand must be selected and cor bined, and all their bad qualities deleted. When th has been accomplished the hand is in a condition acquire brilliant instrumental technique, for all hi drances to its development have been removed.

Getting New Business

Dignified and Progressive Means for Securing Desirable Pupils for the Coming Season

By ALLAN J. EASTMAN

With the falling of the first Autumn leaves a great ılse of business and professional activity flows rough our entire country and awakens us to the fact at the new season is alive. Ten months of the ısiness and teaching year are now before you. How ill you fill them—with prosperity, progress and ıppiness or with indifference, loss and discomfort? uch depends upon the discretion, itiative and industry you put into ur plans right now.

Ninety million people on our North merican continent are considering e vital problem "How to get new usiness?" Most of these people ust succeed—it is the matter of their ily bread. Many will fail and a few ill invite prosperity by going about tting the new business in the right ay. Work with your pencil a few oments and see if the problem does ot separate itself into the following ıb-divisions:

Whom do I want my advertising to reach?

What kind of advertising do I want to have them receive?

I Through what channels may I reach them most productively and economically?

Who? What? and How? If we can ıswer these questions successfully we ay feel sure of larger returns than ight come through some haphazard ethod.

What kind of pupils do I want?

A noted actor said recently that his rofession was quite different from at of any other, in that he had to art in a new business enterprise every ar. No matter how successfully he ıd played in last year's play the new ay might not be anything but a smal failure. This is only partly ue. Every magazine makes a new ısiness every month—every news- ıper every day. You are not going continue the *Herald,* or the *Globe-emocrat,* or the *Despatch* if you find at a few issues are not to your lik- g. It is so with every established ısiness. Continued patronage de- nds upon continued and constantly ıproving service. Ask any merchant ince what customers he would rather ve more than all others and he will ll you "My old customers." The usic teacher should first of all seek reach his old and desirable cus- mers. There is a highly successful acher in an American metropolis who makes the proud ast that he is now teaching in families with which ther he or his father have been connected for over ty years. That teacher's business is as staple as andard Oil. The teacher who loses his old pupils ıd can not account for their loss may do well to look his own work for a possible solution.

At the beginning of every season most teachers weed ıt the undesirable pupils of the past year and retain e best. The undesirable pupils are by no means always e pupils with limited means. Some pupils are so ry talented that the teacher may well afford to continue them at a smaller fee. A good way to raise one's teaching rates when the proper time comes is to send out a notice of the new rate and at the asme time inform the old pupils that the new rate will apply only to new pupils. Gradually the old ones complete their terms and drop out and new ones at a higher rate supplant them.

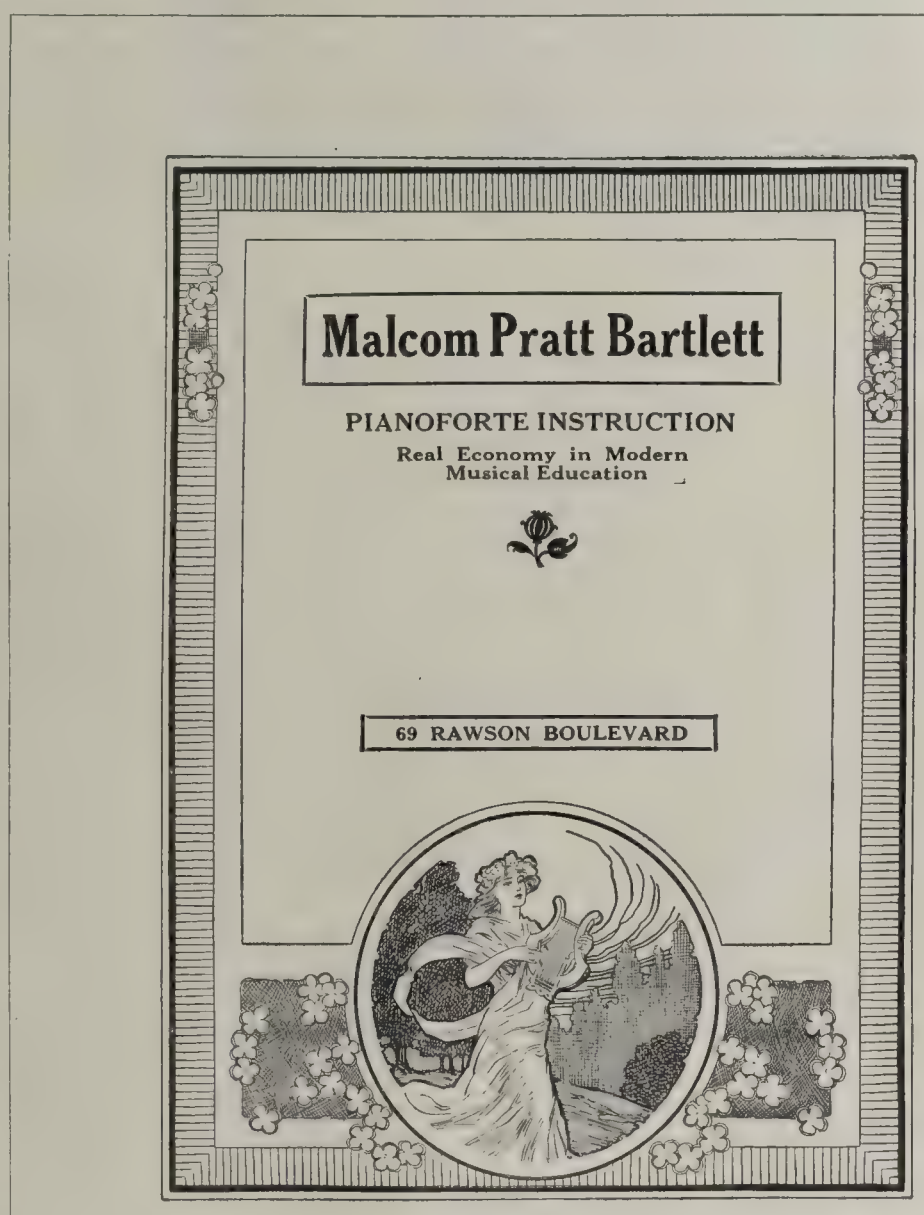


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(Electrotypes, ready for the printer, of the above border design may be secured from the publishers at the nominal rate of $1.00. No printing of any kind is ever done by the publishers In writing specify "Electrotype of Design No. 1.")

DESIRABLE PUPILS.

The teacher should make up his mind just what kind of pupils he would like to secure. Many a teacher has gone down through the fatuous plan of taking "any old pupil." Your time is very precious and if you go about it in the right way you can usually get the kind of pupils you want. Regularity, reasonably good health, financial reliability, talent, industry, should be carefully considered. If you get out in the world enough and if you are a fair student of human nature, you may find nothing more profitable than the habit of studying children and youth who may become good prospects for you. The writer did this for years and in a sense picked his own pupils. Other teachers wondered how he maintained such a high standard. It was really very simple. As soon as he made up his mind that a certain person would be a desirable pupil—that that person would profit by the right instruction and show appreciation through hard work—the writer made a deliberate campaign by employing all dignified methods of securing that particular pupil. The name was entered into a card catalog and the pupil received recital programs, circulars, letters, until he registered or went to some other reliable teacher. Even when one's class is full it is a fine plan to keep on the outlook for new pupils of this kind. Get them interested and strive to place them upon a waiting list. In the latter years of his teaching the writer almost always had a waiting list of ten or twelve pupils. This is really the only way in which the teacher's income may be insured against loss from occasional broken terms and sicknesses.

UNDESIRABLE PUPILS.

When one is organizing a teaching class it would seem that all pupils would be desirable. However, as soon as the teacher has a foothold it becomes apparent that some pupils lead to a waste of both time and money. Irregular pupils are a source of constant annoyance and loss. Pupils who are obstinate and overbearing are always difficult problems for the young teacher. Short term pupils—that is, pupils who start in about October twentieth and end about May tenth making the teacher's business year about seven months instead of ten are always pupils to avoid. "Touring" pupils, that is, pupils who go from one teacher to another, never remaining with one more than a few weeks can be very irritating to the teacher. Pupils who have been "poor pay"—that is, those who evade paying their bills promptly—had better be dropped at once. They cause "more bother than they are worth." Of course it is not possible to cut down your advertising appeal so that it will not reach these pupils, but in accepting new pupils the teacher who has reached a position where he may be a little independent should make his selections carefully or he will soon find that he has a class composed of material that is next to worthless.

THE OPENING RECITAL.

The teacher who through the summer has kept up the enthusiasm of his pupils so that he is able to have them present an acceptable program early in the season (September or October) has one of the best possible attractions for securing new pupils. Printer's ink suggests the desirability for music study but a well managed early opening recital is so very much more effective that it can not be compared with the other method. This does not mean that printer's ink may be

dispensed with. The recital emphasizes all that you have said in your previous printed advertising. Several of the most prosperous schools in the country depend upon this early recital plan to insure a prompt start of the teaching season. One teacher of the writer's acquaintance, when unable to give a pupils' recital, gave one himself and made a kind of opening Reception of it. It has the effect of a rally and saved many a wasted hour and consequently wasted dollar for the enterprising gentleman.

CIRCULARS THAT DRAW PUPILS.

Circulars of music teachers are often very amusing to the professional advertisement writer. He will tell you that they are weak where they should be strong and are filled with a vast amount of matter that might very well have been left out. Mr. George Bender, in his *Business Manual for Musicians,* goes into this subject so carefully and thoroughly that in the present article I can do nothing better than advise readers who are interested in the subject to secure Mr. Bender's book and read it carefully. However there are some things which we may consider here to advantage.

In getting up a circular you should have in mind the specific purpose for which the circular is intended. That is, you should have a professional bull's-eye that the circular must hit or be wasted. The first announcement I come across is not an advertisement in the general sense but rather a year book. It is a maze of words dealing with those things in which the pupil is least likely to be interested. Three pages are given up to school regulations severe enough to scare away many of those who do not realize that these regulations are only enforced half way.

You should assume that your prospect has already cultivated a desire to study with some teacher. In your business-getting circular you can not afford to devote space to advertising music as an art. You may do all of the missionary work of that sort during the season that you may choose to do, but in your initial appeal for pupils confine yourself to facts about your own work.

A PRACTICAL CIRCULAR.

Your circular must do three things to be successful:

a. It must stimulate direct interest.
b. It must create desire.
c. It must suggest immediate action.

In stimulating direct interest the physical appearance of the circular figures largely. The size must be convenient. The size three by six inches is desirable as it fits easily into an envelope of the ordinary commercial size. If the teacher wishes to be a little less conventional another size may be adopted, but the matter of proportions and the relation of the printing on the page to the size of the page is by no means an insignificant matter. The color of the ink, the color of the stock or paper, the quality of the printing and the paper, the selection of the type, etc., are all matters which should be very carefully weighed. Weak, ineffective color combinations are quite as worthless as badly selected, jarring colors. Your circular should have a strong, clean effect. It should suggest your own personality. Distinctive original border designs are hard to secure. The ones employed on this page illustrate the type that may be used. Those who are unable to secure original designs for circulars may arrange with the publishers of THE ETUDE for the use of these designs. The first represents the title page of a four page folder measuring three by six inches.

The first page is devoted to securing direct interest. It gives the name of the teacher and the address. The single additional line should be sufficient to make the casual reader interested in musical education open the circular and read the contents. Remember that we are going upon the principle that the teacher's appropriation is not large enough to permit of its being used in an attempt to reach any but those who are already interested in securing a teacher. Shotgun distribution of circulars would be only an extravagance for the average teacher. This knowledge is of real help to us in getting up our "copy." It saves us from wasting precious space.

If your prospect is interested enough to open your circular he would find inside something like the following:

> The first economy in music study is best accomplished by a prompt start. Regular, systematic, thorough training, not now and then, but through the whole teaching year from early Sept. to the last of June insures a real saving of both time and money.
>
> Mr. Bartlett's classes in pianoforte have been particularly successful, not solely because of the distinctive methods employed but because of the exellent teaching and practice discipline his pupils have so willingly followed.
>
> An inspection of the album of commendation letters received from well-known teachers as well as from pleased patrons, may be made at any time in Mr. Bartlett's office.

On the third page of the circular the prospect might find the following:

> NEW CLASSES.
>
> During the Coming Season Mr. Bartlett will conduct special classes as follows:
>
> Class in Music History
> Wednesday at 4. P. M.
> Class in Advanced Technic
> Saturday at 9 A. M.
> Class in Elementary Harmony
> Saturday at 11 A. M.
>
> These classes will differ from the conventional classes of the kind because of the deep personal interest which Mr. Bartlett has always taken in making the work of his pupils as broad as possible. A slight additional fee is charged for admission to these new classes.
>
> Mr. Bartlett welcomes conferences with prospective pupils at his studio on Wednesdays at five and Friday at eight P. M.

The last page you may safely free from any advertising flavor. By doing this the dignity of your appeal will be greatly raised. For instance, if you chose to do so you might have the entire back page covered with a motto or quotation in Roycroft style—that is, in sizable type and with a simple but appropriate margin after the following fashion:

> HOW DIVINE IS THE VOCATION OF ART! WHERE EVERYTHING ELSE APPEARS ALMOST REPULSIVELY EMPTY AND SHALLOW, THE SMALLEST REAL ACTIVITY OF ART SEIZES OUR INMOST HEART SO THOROUGHLY, AND SO TAKES US AWAY FROM THE COUNTRY, TOWN, NAY, THE EARTH ITSELF, THAT IT ACTS LIKE A REAL BLESSING OF GOD.' GOETHE.

This circular may be printed on antique finish white paper. The size of each page will be 4¾ by 6¼ inches. The ink used should be a deep blue—preferably Prussian blue.

The cost of five hundred copies of this circular should not exceed the following rates:

Cost of electrotype design of border	$1.00
Cost of composition (setting type)	4.00
Cost of printing (two sides of paper)	2.00
Cost of paper	1.00
Total	$8.00

Another form of circular which is much simpler in style and quite attractive for the purpose is the following. This may be printed in "India Tint" coated paper (size 5½ by 8½) with photo-brown ink. The cost of making would be:

Electrotype of picture	$0.75
Composition (setting type)	1.50
Printing	1.50
Cost of paper	.75



MUSIC IN THE HOME

JAMES McNIEL WHISTLER, the famous American artist, has caught the spirit of "Music in the Home" in a splendid manner in the above picture.

Music in the home brings one of the greatest joys of life to every member of the household. By the adoption of modern methods the early musical training of the child may be conducted rapidly, economically, delightfully. You are cordially invited to investigate the results of the work being done by Miss Agatha Williams in this special line. Call or write at any time and Miss Williams will gladly make an appointment. She is always at home Wednesday evenings when applicants will be welcome, and a convenient opportunity to inspect her many endorsements is afforded.

AGATHA HERRINGTON WILLIAMS

372 Flatbush Ave. .·. BROOKLYN, N. Y.

ILLUSTRATION No. 2.

(Electrotypes of the half tone picture, ready for printing, may be secured from the publishers at the nominal rate of 75c. No printing of any kind is ever done by the publishers. In writing specify "Electrotype of half tone picture 2.")

(Continued on page 672.)

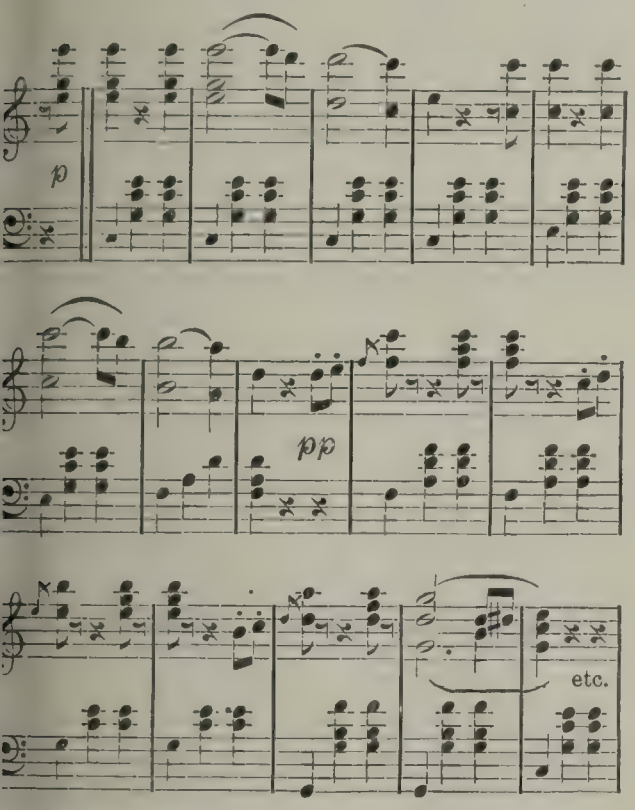
The Artist's Life

The Virtuoso's Career As It Really Is

By JAMES FRANCIS COOKE

(The following discussion of the life of the Virtuoso as really is, consists of part of one of the introductory hapters of the forthcoming book "Great Pianists upon the rt of Pianoforte Playing." The remainder of the book devoted to practical advice upon pianists' problems from e pianists themselves.)

When Johann Strauss, King of the Waltz, titulary escendant of Terpisichore and Orpheus, great-grand-ather of all the musical widows, merry, winsome and herwise, took it upon himself to relate musically the ieties of the artist's life, he did it in this fashion.



ROM "THE ARTIST'S LIFE," ONE OF THE MOST FAMOUS OF THE STRAUSS WALTZES.

Perhaps you have waltzed to this a score of times, if you have not, "try it over on your piano," and ore long the magical charm of the melodies of the le Austrian music-maker for the court balls will d your imagination over the seas to the *Prater* or *Ringstrasse* with its population of "types," its long-red, dreamy-eyed, ravenous "masters," its budding uosos (alas, the blasted buds!), its atmosphere of nortality diluted in *echte Pilsner,* but always music, ng tunes, glorious melodies, great symphonies, oes of Haydn, Mozart, Beethoven, Schubert or ihms—for is not Vienna the veritable Walhalla of Masters? Who knows but that you may be rub-g elbows with some Schubert of to-morrow? Who that gaunt young man looking earnestly into the dow of that *conditerei* near the Graben? See, he es out a few Heller, glances at the tempting cakes—kes his head and thrusting the coins in his equally gry pocket passes hurriedly on. Some one whis-s that he is the young pianist about whom the ics are already wrangling. Fine omen when doc-s disagree! The budding Herr Technikowsky is to e three years of hard but priceless study with no a teacher than the great Leschetizky himself, and n—then America with its millions.

GOLDEN BAIT.

ome cynic has contended that the much-despised mighty Dollar" has been the greatest incentive to struggling virtuoso in European music centres. Al-igh this may be true in a number of cases, it is ainly unjust in others. Many of the virtuosos find el in America so distasteful that notwithstanding huge golden bait, the managers have the greatest difficulty in inducing the pianists to come back. Indeed, there are many artists of great renown whom the managers would be glad to coax to our country but who have withheld tempting offers for years. One of these is Moritz Moszkowski, probably the most popular of modern pianoforte composers of high-class music. Grieg, when he finally consented to make the voyage to America, placed his price at two thousand five hundred dollars for every concert—a sum which any manager would regard prohibitive, except in the case of one world-famous pianist.

The inconveniences of travel in America have been ridiculously exaggerated in Europe, and many virtuosos dread the thought of an American trip, with the great ocean yawning between the two continents, and red-skinned savages just beyond New York or certainly not far from Chicago. De Pachmann detests the ocean, and when he comes over in his favorite month of June he does not dare return until the following June. Others who have never visited America must get their idea of American travel from some such account as that of Charles Dickens in his unforgivable *American Notes* (1842), in which he said, in describing one of our railroads:

"There is a great deal of jolting, a great deal of noise, a great deal of wall, not much window, a locomotive engine, a shriek and a bell. The cars are like shabby omnibuses holding thirty, forty, fifty people. In the centre of the carriage there is usually a stove, fed with charcoal or anthracite coal, which is for the most part red hot. It is insufferably close, and you see the hot air fluttering between yourself and any other object you may happen to look at."

There could have been but little improvement in our railroads in 1872 when Rubinstein came to America, for although he accepted $40,000 for 215 concerts during his first trip, he refused an offer of $125,000 for only 50 concerts when a manager tried to persuade him to return.

American railroads now present the acme of comfort, convenience, and even luxury in travel, yet the European artist has difficulty in adjusting himself to journeys of thousands of miles crowded in a short winter season when he has been accustomed to little trips of a few hundred kilometres. He comes to dread the trains as we might a prison van. Paderewski resorts to a private car, but even this luxurious mode of travel may be very monotonous and exhausting.

The great distances must certainly account for some of the evidences of strain which deform the faces and exhaust the minds of so many virtuosos. The traveling salesman seems to thrive upon miles of railroad travel as do the crews of the trains, but the virtuoso, dragged from concert to concert by his showman, grows tired—oh, so tired, pale, wan, listless and indifferent. At the beginning of the season he is quite another person. The magnetism that has done so much to win him fame shines in his eyes and seems to emanate from his finger-tips, but the difference in his physical being at the end of the season is sickening. Like a bedraggled, worn-out circus coming in from the wear and tear of a hard season, he crawls wearily back to New York with a cinematographic recollection of countless telegraph poles flying past the windows, audience after audience, sleeping cars, budding geniuses, the inevitable receptions with their equally inevitable messes of chicken salad or luke-warm oysters, "sweet young things," who, like Heine's mythical tribe of *Asra,* must love or perish. Some virtuosos have the physical strength to endure all this, even enjoy it, but many have confessed to me that their American tours have been literal nightmares.

One of the greatest pianists was obliged to stay in New York for a while before attempting the voyage homeward. At the time he was so weak from the rigors of the tour that he could scarcely write his name. His haggard face suggested the tortures of a Torquamada rather than Buffalo, Kansas City, Denver and Pittsburgh. His voice was tired and faltering, and his chief interest was that of the invalid—getting home as soon as possible. To have talked with him upon music at that time would have been an injustice. Accordingly, I led him away from the subject and dwelt upon the woes of his native Poland, and much to his surprise, left him without the educational material of which I had been in quest. He asked the reason, and I told him that a musical conference at that time could serve no purpose.

As men and women, aside from the attainments which have made them illustrious, virtuosos are for the most part very much like ordinary mortals who have to content themselves at the foot of Parnassus. It has been my privilege to know thirty or more of the most eminent artists, and some have become good personal friends. It is interesting to observe how several very different types of individuals may succeed in winning public favor as virtuosos. Indeed, except for the long-haired caricature which the public accepts as the conventional virtuoso there is no "virtuoso type." Here is a business man, here an artist, here an engineer, here a jurist, here an actor, here a poet and here a freak, all of them distinguished performers. Perhaps the enthusiastic music-lover will resent the idea of a freak becoming famous as a pianist, but I have known no less than three men who could not possibly be otherwise described, but who have nevertheless made both fame and fortune as virtuosos.

FREAK PIANISTS.

The anthropologist who chooses to conduct special investigations of freaks can find no more entertaining field than that of the remarkable freaks of the brain, shown in the cases of some astonishing performers whose intelligence and mental capacity in other ways has been negligible. The classic case of Blind Tom, for instance, was that of a freak not so very far removed in kind from the Siamese Twins, or General Tom Thumb. Born a slave in Georgia, and wholly without what teachers would term a musical education, Blind Tom amazed many of the most conservative musicians of his time. It was possible for him to repeat difficult compositions after hearing them played only once. I conversed with him a number of years ago in New York, only to find that intellectually and physically he was allied to the *cretin.*

Blind Tom's peculiar ability has led many hasty commentators to conclude that music is a wholly separate mental faculty to be found particularly in a more or less shiftless and irresponsible class of gifted but intellectually limited human beings. The few cases of men and women whose musical talent seems to eclipse their minds so that they remain in utter darkness to everything else in life, should not be taken as a basis for judging other artists of real genius and undisputed mental breadth. I have in mind, however, the case of one pianist who is very widely known and highly lauded, but who is very slightly removed from the class of Blind Tom. A trained alienist, one acquainted with the difference between the eccentricities which frequently accompany greatness and the unconscious physical and psychical evidences of idiocy which agree so clearly with the antics of the chimpanzee or the droll Capuchin monkeys, might find in the performer to whom I refer a subject for some very interesting, not to say startling reflections. Few have ever been successful in inducing this pianist to talk upon any other subject than music for more than a few minutes at a time. Another pianist who was distinguished as a Liszt pupil, and who toured America repeatedly, seemed to have a hatred for the piano that amounted to an obsession. "Look," he exclaimed, "I am its slave. It has sent me round and round the world, night after night, year after year. It has cursed me like a wandering Jew. No rest, no home, no liberty. Do you wonder that I drink to forget it?"

A PATHETIC EXAMPLE.

And drink he did in Bacchanalian measure! One time he gave an unconscious exhibition of his technical ability that while regrettable, would have been of immense interest to psychologists who are seeking to prove that music depends upon a separate operation of a special "faculty." During his American tours I called frequently upon this virtuoso for the purpose of investigating his method of playing. He was rarely free from the influence of alcohol for more than a few hours at a time. One morning it was necessary for me to see him professionally, and when I found him at his hotel he was in a truly disgraceful condition. I remember that he was unable to stand, from the fact that he fell upon me while I was sitting in a Morris chair. He was barely able to talk, and just prior to my leaving he insisted upon scrawling upon his visiting card, "Zur freundlichen Errinerung, auf einen sehr späten Abend." (Friendly remembrances of a very late evening.) Since it was still very early in the morning, it may be realized that he had lost all idea of his whereabouts. Nevertheless, he sat at the piano keyboard and played tremendously difficult compositions by Liszt and Brahms—compositions which compelled his hands to leap from one part of the keyboard to the other as in the case of the Liszt *Campanella.* He never missed a note until he lost his balance upon the piano stool and fell to the floor. Disgusting and pathetic as the exhibition was, I could not help feeling that I was witnessing a marvelous instance of automatism, that wonderful power of the mind working through the body to reproduce, apparently without effort or thought, operations which have been repeated so many times that they have become "second nature." More than this, it indicated clearly that while the greater part of the man's body was "dead to the world," the faculty he had cultivated to the highest extent still remained alive. Some years later this man succumbed to alcoholism.

THE PIANIST OF TO-DAY.

Contrasted with a type of this kind may be mentioned such men as Sauer, Rachmaninov, d'Albert, Paderewski, Godowsky, Bachaus, Rosenthal, Pauer, Joseffy, Stojowski, Scharwenka, Gabrilowitsch, Hofmann, Bauer, Lhevinne, to say nothing of the ladies, Bloomfield-Zeisler, Carreño, Goodson, *et al.*, many of whom are intellectual giants. Most all are exceedingly regular in their habits, and at least two are strong temperance advocates. Intellectually, pianists of this class represent a very remarkable kind of mentality. One is impressed with the surprising quickness with which their brains operate even in ordinary conversation. Speaking in alien languages, they find comparatively little difficulty in expressing themselves with rapidity and fluency. Very few great singers ever acquire a similar ease. These pianists are wonderfully well read, many being acquainted with the literature of three or more tongues in the original. Indeed, it is not unusual to find them skipping through several languages during ordinary conversation without realizing that they are performing linguistic feats that would put the average college graduate to shame. They are familiar with art, science, politics, manufactures, even in their most recent developments. "What is your favorite type of aeroplane?" asked one some years ago in the kindergarten days of cloud navigation. I told him that I had made no choice since I had never seen a flying machine, despite the fact that I was a native of the country that gave it birth. He then vouchsafed his opinions and entered into a physical and mechanical discussion of the matter, indicating that he had spent hours in getting the whole subject straightened out in his mind. This same man, a German, knew whole cantos of the *Inferno* by heart, and could repeat long scenes from *King Lear* with a very creditable English accent.

The average American "tired business man" who is inclined to look upon the touring virtuoso as "only a pianist" would be immensely surprised if he were called upon to compare his store of "universal" information with that of the performer. He would soon see that his long confinement close behind the bars of the dollar sign had made him the intellectual inferior of the musician he almost ignores. But it is hardly fair to compare these famous interpreters with the average "tired business man." They are the Cecil Rhodes, the Thomas Edisons, the Maurice Maeterlincks of their fields. It is easy enough to find musicians of smaller life opportunities basking in their ignorance and conceit.

While the virtuoso may be described as intellectual in the broader sense of the term, he usually has a great fear of becoming academic. He aspires to be artistic rather than scholarly. He strives to elevate rather than to teach—in the strictly pedagogical sense. Some of the greatest performers have been notoriously weak as teachers. They do not seek the walls of the college, neither do they long for the cheap Bohemianism that so many of the French feuilletonists delight in describing. (Why should the immorality of the artist's life be laid at the doors of fair Bohemia?) The artist's life is wrapped up in making his readings of master works more significant, more eloquent, more beautiful. He is interested in everything that contributes to his artistry, whether it be literature, science, history, art or the technic of his own interpretative development. He penetrates the various mystic problems which surround piano playing by the infallible process of persistent study and reflection. The psychical phase of his work interests him immensely, particularly the phenomena of personal attraction—often called magnetism.

THE MAGIC OF MAGNETISM.

Magnetism is surely one of the most enviable possessions of the successful pianist. Just what magnetism is and how it comes to be, few psychologists attempt to relate. We all have our theories, just why one pianist who often blunders as readily as a Rubinstein, or who displays his many shortcomings at every concert can invariably draw larger audiences and arouse more applause than his confrere with weaker vital forces, although he be admittedly a better technician, a more highly educated gentleman and perhaps a more sensitive musician.

Charles Frohmann, keenest of theatrical producers, attributed the actor's success to "vitality," and in doing this he merely chose one of the weaker synonyms of magnetism. Vitality in this sense does not imply great bodily strength. It is rather soul strength, mind-strength, life-strength. Professor John D. Quackenbos, A.M., M.D., formerly of Columbia University, essays the following definition of magnetism in his excellent *Hypnotic Therapeutics:*

"Magnetism is nothing more than earnestness and sincerity, coupled with insight, sympathy, patience and tact. These essentials cannot be bought and cannot be taught. They are 'born by nature,' they are dyed with 'the red ripe of the heart.'"

But Dr. Quackenbos is a physician and a philosopher. Had he been a lexicographer he would have found the term magnetism far more inclusive. He would at least have admitted the phenomenon which we have witnessed so often when one possessed with volcanic vitality overwhelms a great audience.

The old idea that magnetism is a kind of invisible form of intellectual or psychic electricity has gone down the grotesque phrenological vagaries of Gall as well as some of the pseudo-scientific theories of that very unusual man, Mesmer. We all possess what is known as magnetism. Some have it in an unusual degree, as did Edwin Booth, Franz Liszt, Phillips Brooks and Bismarck. It was surely neither the art nor the ability of Daniel Webster that made his audiences accept some of his fatuous platitudes as great utterances, nor was it the histrionic talent alone of Richard Mansfield that enabled him to wring success from such an obvious theatrical contraption as *Prince Karl.* Both Webster, with his fathomless eyes and his ponderous voice, and Mansfield with his compelling personality were exceptional examples of magnetism.

(This article will be continued in THE ETUDE for next month when the pianist's greatest asset "magnetism" will be considered.)

UNDERSTANDING THE MUSIC WE PLAY.

BY RIDLEY PRENTICE.

WHEN we read a book, we do not consciously read the letters separately and afterwards form them into words; we seem to see at a glance not merely the words, but the sentences into which they group themselves. Just so in reading music our aim must be to gain the power not only of knowing what the notes are, but of seeing and understanding at once the chords, which are the words of music and the phrases, and periods, which are the sentences of music.

Our object should be to study these phrases or sentences, and then to see how they are grouped together in various ways; one phrase answering to and balancing another, and all combining to make one beautiful whole, in accordance with the strict rules that govern musical "form." Only when we have studied in this way shall we be at all able to understand and appreciate for ourselves the beautiful thoughts of the great composers, or worthily interpret them to others.

HAVING THINGS HANDY.

BY EDWIN H. PIERCE.

A LITTLE thought and care expended on the ma of having everything close at hand and conven will save a teacher much annoyance and loss of t and energy, and enable him during each lesson to c centrate his attention entirely where it belongs, nam on the pupil's lesson. This sentence sounds so m like a truism that it never would have been wri but for the fact that there are teachers, even s of considerable eminence, who never seem to h learned to keep their equipment in handy and avail shape, and waste much of the valuable time of lesson-hour in collecting themselves, so to speak. remember one of the teachers in the Leipzig conse tory who never seemed to be able to provide him with a pencil, but was always borrowing from pupils, and, incidentally, never known to return It was a standing joke among those in his classes. as he was not only a faithful teacher, but a man fine character and much beloved by all who knew h it was looked upon as an amiable weakness, and ne really did much harm. However, had he been in slightest degree unpopular, it would have given opp tunity to hold him up to ridicule in a most unplea way. A friend of mine tells me of one of his former teachers, who was habitually given to hun all over his house for tuning-forks, pencils and forth, during the course of a lesson.

SAVING LOST TIME AND LOST MOTION.

At the present day, successful business men are customed to give careful thought to the arrangen of their desks and other equipment, to avoid loss time. Although a studio can hardly be properly nished with the bare simplicity of a business office it is necessary to have a few beautiful things to cr a proper "atmosphere," still we may take a hint f business men's methods, with advantage. Some m ing when work is not too pressing, make a list of the things which are necessary during the course your usual teaching day, see that everything is p vided for, and decide on a suitable place for each every thing. Having once inaugurated a system, s to it until it becomes a habit. This list will of cou vary greatly with different teachers, but I give that occurs to me as being suitable for average ca We have, then, to provide for the following:

PRACTICAL SUGGESTIONS.

1. A place for the pupil to lay off his or her wr

2. A place for the pupil to lay down his books sheet-music, without danger of their getting mixed w those belonging to others.

3. Suitable arrangement of curtains and shades o proper light in the day-time.

4. Suitable placing of artificial lights in the even

5. Pen, ink, pencils, blue pencil, paper, music-pa business cards and circulars, bill-heads and blank e ceipts, account-book or card-system, cabinet, blo stamps, and any other articles of stationery that m be needed.

6. Music cabinet containing music for the teach own use, properly sorted according to whatever sys he finds most convenient.

7. Music cabinet containing teaching pieces and n struction books for pupils, also properly sorted.

8. Bookshelves containing musical dictiona and other works of reference.

9. A stand containing copies of current magazi which are found helpful in one's work.

10. A shelf or stand upon which to lay music t porarily when one is too pressed for time to sor properly. This guards against hurriedly putting away in the wrong place, and at the first leisure h it may be put in order without trouble. (This is m own idea, and I have found it very helpful. If I h pen to have on hand borrowed music which I am tending soon to return, that goes into this same pile

I cannot close this article without speaking of t little thing which stands most in the way of secur proper order in a room—the tendency of most of to accumulate "truck." We need courage to dest old magazines and letters, do away with useless bric brac, and in general to adopt the principle so well pressed in the words of William Morris: "Have noth in a room except what you *know to be useful or th to be beautiful.*"

When Should the Piano Student Go Abroad?

The Best and Quickest Way to Gain Results

By JOSEPHINE UNDERWOOD MUMFORD

[EDITOR'S NOTE.—The writer of this article gives some very practical advice to those who would go abroad. We have seen personally many cases of pupils who have been so badly prepared that their entire stay abroad might have been much more profitably spent in this country. Indeed THE ETUDE must confess to be somewhat prejudiced in the matter of remaining in this country to complete one's musical education. We believe emphatically in the ability of our American teachers, and we have often heard far better results in some American studios and conservatories than have been heard in similar institutions abroad. Several American teachers have already attracted pupils from the other side, and it is by no means unusual to find pupils coming back to their American teachers after disappointing experiences in European music centres. We advocate foreign travel and foreign residence to give the broadening effect of a cosmopolitan life. Nevertheless we are convinced that in our best music centres there already exists an atmosphere sufficiently impregnated with lofty musical ideals to enable the student to reach great musical heights. However, since a great many of our friends write inquiring about foreign study, and since we desire to present all sides of every question with all possible fairness, we are glad to publish the following very sensible article upon this subject.]

"WHY go abroad at all?" someone may say. "Are not our teachers as good as the best?" Probably. But it takes more than a teacher to make an artist. It takes an atmosphere. Countess Potocka, in her book about her illustrious brother-in-law, Theodore Leschetizky speaks of that "spirit of the past without which no modern artist can lay claim to catholicity of thought and feeling." To get that we must go to the old world—at least at present. We Americans are getting a past just as fast as we can, but we need a little time. De Koven has said: "The American people is now; the American nation is yet to be." When that evolves, and with it our national music which every loyal American confidently expects, we shall have atmosphere to burn! Until then, we must go abroad.

What about the money part?

"Father," said a small boy, "what are the circumstances that alter cases?"

"Financial circumstances, my son," came the answer.

But after all, foreign study is not so expensive. The actual outlay depends, of course, on the length of one's stay, so I will speak of that before I mention dollars and cents. I consider three years the shortest term in which the pupil can possibly prepare for concert work. This refers to the pupil in the ideal state of readiness for the master, described later in this article. Two years may be of much advantage to one whose only ambition is to teach. One year, I consider worse than useless. Do not misunderstand me here. The first year under any new teacher, even a local one, is an upheaval; the first year under a man of genius is an earthquake. The second year is a period of reconstruction, after which the prospective teacher may bring away useful ideas for future development. The third year brings fruition. I repeat that if a student can remain but one single season he would best use that for general culture only; otherwise he will find himself in a false position, with old ideas upset, while the new ones are still without form.

The story is current in Vienna of a woman who went to Leschetizky, intending to stay only a few weeks. "Master," she said, "I only wish to get a general idea of your method," and she mentioned the length of her stay. The Herr Professor looked at her—quizzically from beneath bushy white brows.

"Madam," he said, "you have come to the wrong place. I am a dealer in mountains. Your order is for mud-pies."

To return to the money question: decent passage over can be secured for fifty dollars on several of the smaller ships of the good lines. In times of rate wars passage has been gotten for thirty-five dollars, but such chances are exceptional. (I refer here to second-class passage on boats which carry but the one class.) For tips on board even the poorest student should allow as much as five dollars for each trip, or else be prepared for considerable embarrassment. The railroad fare after landing is, of course, problematical; but that steamer route should be chosen which will land the student well within the twenty-five dollar distance from his chosen destination. Board may be secured in the student quarters of almost any European city for the equivalent of thirty dollars per month. Laundry is done well and reasonably by peasant women, and dry cleaning is ridiculously cheap. Fifty cents is a fair average entrance price (with seat) to the usual solo concert. Orchestra concerts are frequently given at an absurdly low admission rate. Opera prices vary. A dollar will procure a seat for Grand Opera in almost any city, and I have known Stehplatz, or standing-room, to be bought for the fourth gallery of the Vienna Opera at the overwhelming price of twenty-five cents! Lessons, of course, depend in price entirely upon the teacher. Ten, fifteen and twenty dollars per hour are the prices of some of the best. These have, often, preparatory teachers whose charges are much less, and with whom preparation lessons may be taken to great advantage, for a while, alternately, to the lesson with the master.

AT WHAT STAGE OF ADVANCEMENT SHOULD THE STUDENT GO ABROAD?

I should like to consider the student's readiness for his venture in three aspects: *Physical; Mental; Musical.*

It is not thoughtlessly that I put the *Physical* first. To study with a man of real genius is a physical, mental and, in times of storm, a *moral* strain! The master's technique is not always the most difficult part of him. To meet the stress of suspense and of temperamental fear which is worse than any physical shrinking, one needs a good reserve force of healthful poise. The master keys each pupil to his highest pitch and the tragedy of him who snaps under the strain is by no means a rare one. It is here that the question of money comes in again strongly. The pupil—and there are many such—unable to afford heat and the necessary food runs a serious risk of not only physical, but also complete mental break-down. But even with money, he who attempts to scale the heights should be physically strong.

In the second, the mental aspect, I should like to point out a distinction between two phrases. The "mind in music," which I desire for a pupil is a vastly different thing from that "cold intellectuality" of which we hear so much foolish criticism. The latter is a term applied rather freely by incompetent critics to music unfortunate enough to be beyond their depths. "Mind in music" is a thing that even a little child may acquire; it is that ability to think, not before nor after a performance, but moment by moment as the tones fall from one's fingers. This is by no means a mechanical accomplishment; far more mechanical is the so-called "inspiration" of the youthful tyro who can dash boldly into his "piece" and come out triumphant on the other side with never one moment of consciousness in the interim! It is the privilege of actors to know what they are talking about, and I wish for my ideal pupil the mental ability to *know what he is playing about* before he offers himself to the master.

In passing, let us consider a mental aspect not germane to music, yet of great importance to the youth venturing into a foreign land. He should have general culture (to prevent that mental indigestion consequent upon too much rich mental food of an unaccustomed kind) and he should have judgment. Two girls came to Vienna to conquer the musical world. They had a great deal more courage than money, and yet even more money than common sense. Each girl had a letter of credit for the equivalent of six hundred dollars; that was to last her for nine months, from September until June, and then land her safely in New York. Not dazzling wealth—no. But with judgment the thing could have been done. There is no guessing to what extent the families of those two girls had denied themselves to supply this opportunity. And shortly after Christmas, before having reached even a first lesson with the master himself, they found themselves with just enough money left to get back to New York. Besides musical thinking, *common-sense* thinking is essential to the would-be-great!

I now come to the third aspect of my ideal student's advancement preparatory to foreign study—the musical. Of this I wish to make two subdivisions which, for convenience, I shall call Understanding and Technique.

By "Understanding" I mean not at all the same thing as the "mind in music" mentioned above. I refer to a comprehension of musical history with its consequent grasp of various musical styles, productive of that *sine qua non,* "good taste." The pupil who will play to the preparatory teacher as a sample of his skill "Jesus, Savior, Pilot Me," with variations, should—well she should have remained at home a *little* longer. This is not an imaginary case. Another pupil played the middle melody of Chopin's Funeral March, very smoothly and distinctly, but in *two-step time!*

In preparing himself for advanced work in touch, the pupil should have a good hand position. Different so-called "schools" advocate different methods, but nearly all agree that the fingers should be well curved, the knuckles sufficiently curved to permit easy passage of the thumb beneath them, and the wrist somewhat lower than the knuckles and thoroughly relaxed. Next he should have a *working*—not tinkering—knowledge of the scales and chords; this does not mean knowing enough to worry out the right note after the wrong one has been struck, but knowing *before taking the false one.* He should be able to play *with evenness,* exercises of equal difficulty with the Czerny Studies, Opus 299. Evenness means here equality of tone pressure and equality of spacing between notes, which implies an ability to *think* into the weak fingers, conforming their rate and dynamic pressure to that of the stronger ones. (The perfection of such evenness is art indeed, and to be expected of none but the finished artist; but the achievement of it at a slow tempo, by conscious effort, will be of infinitely greater value in the master's eyes than the ability to *splash* through more advanced studies—for instance, the Czerny Opus 740. Then comes rhythm. A good many pupils are more fascinated with learning how to spell it than how to feel it! I place it deliberately under the heading "technique" as implying a thing to be mechanically worked out. Woe unto the youth who can "beat good time," and feels satisfied with that! A sense of rhythm no more includes a working mastery of rhythmic divisions than a language talent includes full possession of French verbs. Nine pupils out of ten, until forced not merely to count, but to *realize* their rests, will "come in too soon" on such chords as are set down suddenly, with intervening rests, after a prolonged series of runs. After rhythm, I would mention the need of hearing clearly, interdependent musical figures. Study of the voices in Bach's Two and Three Part Inventions will help one here. It is well indeed to have mastered these before being thrust upon the tender mercies of the well-tempered Clavichord—which is a very *evil*-tempered mentor to the pupil found unprepared! Last—but assuredly not least—under technique comes the pedal. A new pupil was playing for me Chopin's Berceuse. I was delighted with her interpretation, her advanced technique and her rhythm. She pedalled quite clearly, for her ear was good, but with no real skill. I suggested a change—a quicker lifting of her foot at the indicating star. "What star?" she asked, and when I explained, "Well, do you know, I have often wondered what that thing was for!" (Her previous teacher, finding her "advanced," probably thought no more of explaining that star than a high school teacher of telling her pupils how to spell "cat.") Another pupil, who had studied with an under-teacher at one of our very well-known conservatories, said she had never been told to use the left pedal and had always thought it was "just sort of put there!" So my ideal pupil should have a *definite* knowledge of clean pedalling, so that artistic effect may be the master's sole concern.

No one can have followed the pupil to this point, observing the difficulties in his path, without realizing that he is talented, merely, and not the happy (?) owner of genius. Genius makes its own rules and follows its own pathway, and in God's own time arrives at its goal.

The talented pupil, then, is "ready." He has the physique, the mental development and the technique necessary. It is time to go. The question then arises, "To whom?" To whom indeed! The number of his answers will equal the number of musical tenets of his informers. How is the pupil to decide? The only way seems to be the getting a consensus of opinion through asking all whose musical advice he values, then reading two or three musical journals, giving the "rubber" to the agreeing two out of three, and then hearing, if possible, a pupil or two of the master having received the greatest number of endorsements. This is not so difficult as it sounds, for the wide-awake pupil, with his ears open, can get a very good idea as to what master the best artists of the day represent; more difficult is the task to the student who lives in a small town, but even then he can get hold of musical journals. I do not mean to say that everything he "sees in the newspapers" will be gospel; but the balance of power, even in musical advertisements, usually leans toward the best.

After deciding upon the name of his master-to-be the pupil should write and inquire, *briefly*, his prices and requirements. These he should bear well in mind during his ensuing practice before the time of his departure. (Of course, if he be so fortunate as to have a teacher at home who has studied with a foreign master, much of this difficulty is obviated.) He must have a *definite* idea of his undertaking; he must not consider art a grab-bag into which he may thrust his hand blindly expecting to pull out a prize.

It is absolutely necessary to give the chosen master a fair trial. Although the greatest masters disclaim a "method" (while their preparatory teachers write many volumes expounding the same!) every person of distinction has a manner of procedure. It takes time to acquire understanding of this. Some people seem to consider various methods merely picture post-cards to be collected. One good lady told me not long ago quite seriously that her son had *"gone through Europe with a note-book, getting prices and methods from all the masters!"* Everyone is familiar with the person who goes abroad for the summer months only and returns to print a prospectus (large photograph on front page) made weighty with the names of his teachers in Paris, Vienna, Berlin, Leipzig, etc., ad libitum and ad nauseam.

It would be well indeed for the pupil to realize that art is not a getting but a growing, that he might be prepared for the slowness of it—as well as the growing-pains!

To put it all in a nut-shell; A talented pupil, in a normal state of health, with a mind already awakened by a fair amount of culture, and possessed of a thorough technical knowledge up to the point described, should, through a consensus of the best opinions at his command, decide upon a master, determine to give him a fair trial—then pack his trunk, buy his ticket and trust in God and hard work.

STOP, LOOK AND LISTEN!

Observe the key signature before commencing to play.

Follow accurately all slurs, staccato marks, expression marks, and all and sundry signs included with the notes, intended to assist the performer in making the music sound as the composer intended it to sound.

Use the sustaining pedal with discretion. It becomes an unmitigated nuisance when wrongly employed.

Maintain a certain amount of technical practice every day, whether you are taking lessons or not.

Give the end of a phrase as much attention as the beginning.

Adjust the piano stool to the right height every time you play.

Play music that people like to hear.

Playing is a selfish amusement unless it is enjoyed by those who listen. Their musical taste can be considered without loss of dignity, even when it involves playing a little of the popular music of the day.

Play often for the sick and infirm. They are made happy by a little music, which can be provided for them without difficulty by all who are willing to make a small sacrifice of time.

THE REED ORGAN.

A Too Much Neglected Instrument.

BY CHARLES W. LANDON.

[Editor's Note.—Mr. Landon is right in stating that the reed organ is a much neglected instrument, despite the fact that there are thousands and thousands of them in American homes. The possibilities of the instrument are really far greater than one might suppose at first. We refer of course to the really good reed organs and not the impositions gotten up to sell. In Germany many of the leading publishers put out music especially arranged for the reed organ and there is a great demand for this music even in homes where there are fine pianos. The Germans like the reed organ tone and many a family group has a delightful time making combinations of tone color through the use of a violin, a piano and a reed organ. The reed quality lends itself to the imitation of several of the instruments of the orchestra. One of the foremost teachers of Philadelphia has a set of specially voiced reed organs constructed for use in his orchestral classes. One organ resembles the bassoon, another the oboe, etc., etc. A pupil placed at each organ with the orchestral part of the instrument to be represented before him. The part might demand transposition at sight, as in the case of some of the bass instruments. This teacher's idea is that since the pupils who desire to study orchestration do not care to master every instrument of the orchestra, and since they already possess a working knowledge of the keyboard, much practical help comes through the use of these organs. Similar effects may be achieved through the use of the different stops on a good reed organ. It should be remembered that fine reed organs are often used in connection with high-class theatre orchestras and sometimes with Symphony orchestras. Anton Seidl frequently employed one and Liszt advocated it very highly. Mr. Landon is an authority upon this subject and his method for the reed organ is one of the most popular books of its kind.]

It is not the fault of the reed organ that much of the playing heard upon it is unmusical. The instrument has a technic of its own, and one as distinct as has the piano; it is not a piano, and it is not a pipe organ, and music for these two instruments rarely sounds well on the reed organ. Therefore, use real reed organ music—music that is arranged to give a light and rhythmic accompaniment.

The ordinary reed organ player has a stick-to-the-keys touch, and no vivacity and independent movement of hands, especially of the left hand. The latter generally crawls up from its low bass note at beat "One" to the chord keys further up for the other beats. This style prohibits anything like rhythmic effect and makes the accompaniment as loud as the melody, thus obscuring instead of supporting the melody.

THE SCOPE OF THE REED ORGAN.

The piano studio is not completely equipped unless there is a good reed organ in it. A "good" reed organ has not less than three sets of reeds in the treble part and three or four sets in the bass. More sets cost but little extra and add greatly to the usefulness and beauty of effects. There is an extensive list of standard and classic music arranged for the "Harmonium" reed organ and piano in the publications of Peters, Litolff and Augener. These furnish delightful music for pupil recitals, and for teaching the pupil a true legato touch.

Such pieces as *Kamennoi-Ostrow* and *Melody in F*, by Rubinstein; *The Two Angels*, by Blumenthal; *La Cascade*, by Pauer; *Last Hope*, by Gottschalk, and any piece with a lyrical melody, and especially if it has arabesques and runs over the melody, as in the pieces named, is good, but the organ part sometimes requires some condensing of the wide arpeggios into the span of an octave, and changes or lengthening in note values for securing a legato; a little practice will soon set this right. Pieces with a pleasing melody, such as *Love's Dream After the Ball*, if played slowly and the piano part given additional octave arpeggios or harp chords is also good. Songs can be easily elaborated *extempore* for both piano and the reed organ with a little practice, and so one may get novelties of value.

The reed organ tone blends especially well with the piano, and it opens a field of great value for the progressive teacher's class in the refinement of taste and in acquainting his pupils with a phase of musical art not otherwise presentable to the student. A good reed organ with a tasteful management of its stops is not an impossible substitute for the 'cello in string quartet work, and makes a trio or quartet possible where there is no 'cello available, a too common lack in most towns.

POSSIBILITIES IN TONE COLOR.

With a reed organ having one or two 2-foot tones in the lower half of the keyboard, which can be used both in melody and accompaniment work, there are delightful possibilities in tone color through a tasteful combination of the stops. The wavy tone of the *Vox Celeste* or *Vox Jubilante* for the right hand, and the 2-foot stops for the left hand accompaniment give delightful effects, especially when the melody appears the second and third time. The charm comes from the actual tones being above the melody, and as these stops are always voiced to a delicate softness, the melody is always clearly heard. By using nearly all the stops, the 8- and 4-foot tone, playing the accompaniment in the treble over a melody one or two octaves lower than written, a pleasing trombone solo effect can be produced, provided the accompaniment chords are very staccato, as much so as will give a positive tone. In marches and waltzes, the low bass tone on beat "One" should not be held too long, only long enough to give out its foundational pitch, and not until it sounds like a groan of distress. All accompaniments should be of a crisp and decidedly short staccato.

"Piano playing" at the organ is anything but musical, and pianists are often invited to play at Sunday-school and mid-week church meetings, but the result is rarely satisfactory. First, there is a technic of the feet in blowing to control the expression, but at first to give a steady and even tone, later blowing fast for power, and evenly slowly for soft effects, and always with a full length stroke of the feet, never in short and jerky treads. The knee swell is for "climaxing" the phrases, and for loud effects generally. The other knee reach is to bring on all the stops for sudden fortissimo effects, which must be done between chords silently.

USING THE SWELL.

A sudden opening of the swell gives a disagreeable cat-a-wauling effect; therefore if a *sforzando* is wanted, open the swell between chords during the brief instant of silence when passing from one chord to the next. The "Forte" stops should never be used, as they prevent either a crescendo or diminuendo.

Very loud playing should be reserved for rare climaxes, for the full power of the reed organ is not agreeable except for a climax. The stops used for accompaniment should be softer and of a different tone color than those for the melody, and as said above, the accompaniment should be staccato; but in music where each part is melodic the hands both play legato and the stops should be of similar power and tone quality.

If families who love fine music knew the delightful effects obtainable from the reed organ it would find a place of honor in many homes. If teachers of the piano would conquer the art possibilities of the reed organ, which can be done with but little practice, they could add largely to their incomes in teaching this instrument, for it is in nearly all churches, and in many homes, often being owned by families that enjoy far better music than they usually get from the instrument, because of the inefficient teaching they pay for. The art playing and teaching of the reed organ is a much neglected field.

PENMANSHIP AND PIANO PLAYING.

To the Editor of The Etude.

Dear Sir:—My profession is that of a school teacher, but I also act as organist of the church at this little place, besides teaching a few pupils music. For many years I have paid much attention to muscular movement in penmanship, as advocated by Palmer, who believed that writing should be executed with the fore-arm, and not with the hand alone. The fore-arm from the elbow is placed on the table and the large muscle it rests upon acts as a rotatory base. The little finger and the pen (held of course between the thumb and index finger) make the same movement. It is a striking fact that the position of the hand in muscular writing is exactly the same as in piano playing.

Of course the tips of the fingers are somewhat spread out in playing the piano, but in both arts—penmanship and pianism—the hand should be arched at the knuckles and lean towards the thumb, enough so that a coin laid upon the back of the hand will not slide off sideways in the direction of the little finger. Practically all beginners in penmanship, piano or organ, let the hand fall toward the little finger. Some of course are quicker than others. Right at the present time I have two pupil sisters; the older one has caught muscular movement fairly well, while the younger one has as yet considerable trouble in getting *volitional* forearm movement when writing in school. The former little girl almost unconsciously placed her hand correctly over the keys; the latter needs—well, patience, patience!—O. M. Sankey.

Mozart from a French Standpoint

By HENRI MICHEL

(Specially translated for THE ETUDE by V. J. Hill)

AMONG the old masters of music, some two or three perhaps move us more profoundly than Mozart because they have expressed in the richest and most ardent language a vast world of thought and emotion. But no one, not Beethoven nor even Bach himself, possessed more abundant resources in harmony or musical beauty more bountiful and pure. Mozart created music as a bird sings or as a flower gives out its perfume; music fragile and charming, always like himself, and yet each time new, a kind of infinite variation upon a secret theme whose manifold possibilities are never exhausted. Does this charm consist of melancholy languor? Must we look under his delicate grace for a hidden passion? Is it not simply the never-failing melody of a voice naïvely enchanted with its own beauty? One cannot truly say. But certainly, no music is more sweetly imperious to awaken in him who listens and to quicken for a moment distant images and confused recollections of things half forgotten; and one is so sensitive in clothing itself, according to the day and the hour, with the proper color of our emotion.

In the old popular tables we often find the thread of the narrative woven round some strange charming being whose life is almost like that of other men except that it possesses a kind of grace, a mysterious gift, a secret power. And then one day, when his hour comes, he is suddenly transfigured, and he is found to be a fairy spirit condemned to live for a time among men. One receives almost a similar impression in reading the life of Mozart. Especially is this so in considering, on the one hand, his nature as a man—his physical and moral physiognomy, both so attractive—and on the other hand, the magnetic gift of musical beauty and invention which dwelt in him like another strange and superior nature. He appeared thus to many who met him, not only to auditors who saw him only at his instrument, but to his intimates—a rare thing—and to his father more than anyone else. "Little Wolfgang," said M. de Wyzewa, "was little more than four years of age when his father recognized beyond any possible doubt that the existence of such a child in his family was no less than a miracle."

MOZART THE WONDER-CHILD.

Mozart's precocity is too well known to take up our time. Several anecdotes concerning his biography demonstrate his talent as a performer and his wonderfully correct ear. More interesting to us, since we see in it the miraculous alertness of his creative faculties, is that which shows us the little Wolfgang at four years of age, scrawling a concerto for harpsichord, and his father weeping with wonder and joy at this sudden revelation of the genius of his son. The story is told with charming familiarity by Andreas Schachtner, an old friend of the Mozart family, in a letter addressed to Marianna Mozart, a sister of the artist, in 1792. One might believe that there is a little complacent exaggeration on the part of Schachtner, due to weakening of his memory after so many years. But no; for the following year, Leopold Mozart was careful to preserve the copy of the first works of his son. There are several minuets, an allegro in B flat major, and soon after some sonatas for the piano and violin; and these first attempts lead us to the symphonies written by Mozart at the age of eight years. All these works are truly his beyond question of fraud. The best proof lies in their fresh and luminous style, in the winged grace which already appears in them, which we may seek in vain in the compositions of Leopold Mozart. Is there not in this precocity of invention, in his innate sense of music and this divination of an art so difficult and complex, something truly prodigious which we must acknowledge, though we can in no way penetrate the mystery?

Several instances are recorded of the impression produced on his contemporaries by the almost disquieting charm which emanated from Mozart. When, at the age of six, for instance, Mozart and his sister were presented at the Court of Austria, the Emperor Francis, who spent entire hours with him at the harpsichord, and surnamed him the little master-sorcerer—



MOZART AT WORK.
From a Contemporary Drawing by Rosio.

"Kleinen Hexenmeister." Later when he produced his first dramatic work at Vienna, the astounded audience said to each other, *"Questo e un portento;"* he is a prodigy! And the Italian word is stronger than the French word; *un portento*, that is to say, something abnormal, supernatural, almost monstrous. Even one of his adversaries—for the work was given in spite of strong opposition—was conquered by the novelty of the abundant, harmonious music, and exclaimed, "This child is the greatest man of his time." At Naples, in a concert given at the *Conservatoire de la Piété* by Mozart in his gala attire, with his powdered wig, the public could not believe the simple and natural reality of his playing. Only witchcraft could explain the enchanting melodies which came from his fingers; and Mozart was obliged to remove a ring which he wore on his left hand, to which the superstitious Neapolitans attributed the magic virtue that they refused to the sane mastery of the composer and performer.

THE COMPOSER INSPIRED.

Mozart's own experience does not permit us to doubt that he, like all great artists, knew the price of success. But with him, conscious effort, voluntary application and alertness of mind seemed rather to depend on the conditions of the work of art than upon his own development. If he assimilated all the technic of his time, if he studied with ardent sympathy the works of his great predecessors, Bach, Handel, Haydn, the rapidity with which he composed is further proof that there was a spontaneity that was not acquired, remote from himself, in his musical creations. At Prague, while he wrote the richest pages of *Don Juan*, he played at ninepins in the garden of his friend Dussek. Seated before a table, he stood up and rolled the ball in his turn, then resumed his work amid the laughter and exclamations of his companions. It was while playing a game of billiards that he composed the famous quintet in *The Magic Flute*. Most of his greatest works were written as if dictated by an inner voice. "He wrote his scores," said his wife, "as one writes a letter."

"It is not I who think," said Lamartine upon one occasion; "it is my ideas that think for me." This is what we call inspiration. In the most exact sense of the term, no one was ever inspired more than Mozart. In the last years of his short life, worn out by work and care, reduced almost to penury, suffering from consumption and a nervous malady, and haunted by dark presentiments, he wrote works which are marvels of brilliancy and exquisite grace. Even if they are sometimes mingled with a somewhat serious and melancholy emotion, the same smile pervades them, and it is impossible to discover in the perfection of his genius, in that penetrating sweetness of premature autumn, the expression of actual grief.

After conceiving Mozart as a musician, it is interesting in contrast to outline a mental picture of him as a man. He was small and thin, but his fine and regular features had a classic elegance which harmonized with the paleness of his face and the mobility of his expression. With an extreme vivacity of gesture and movement, there was in his easy grace something nervous and a little febrile, which struck one, and attracted attention. His hands especially were never inactive. Whether on a table, a window-pane, or on his knees, they constantly tapped chords or ran notes lightly over an imaginary keyboard. An excellent dancer, in the minuet he was proud of being one of the best pupils of the famous Vestris. In ballets and pantomime he willingly took the rôle of Arlequin, which suited him perfectly.

The same vivacity which existed in his movements was reflected in his mind. His letters prove that he had gaiety and a fanciful imagination which he retained even during the most painful circumstances of his life. We must add to these characteristics a generosity of heart of which he was often the dupe, and an utter disregard of the practical necessities and small miseries of life. One winter day one of his friends was surprised to find him waltzing about the room with his wife to keep warm, there being no fire in the hearth. How different from the life of Haydn, well-regulated, well-ordered, and so sagely lived!

TENDER-HEARTED MOZART.

In his affections Mozart had the same impressionable nature, the same strange sensitiveness. As a child, he had for his parents and for his sister Marianne a cajoling and passionate tenderness which he expressed in words of unusual fantasy, full of drollery and humor. "After God," he declared, "comes Papa." And in a letter from his father, we read: "Where have those beautiful days gone when in the evening before going to bed you sat upon my knee and sang to me a little song? You always kissed me on the tip of my nose, saying that when I was old you would keep me near you, carefully locked in a box under a globe to keep off the dust."

As for his wife, until the very last, in happy or unfortunate days, he had for her a devotion, a never-failing tenderness, an attentive solicitude, which one seldom finds in an artist pre-occupied with his work and thoughts. During a long illness of Constance Mozart, every morning before she was awake he would go for a walk; but never without leaving a little note in which she might read some such message as, "Good morning, my dear wife. Be careful you do not take cold. Don't get up too quickly, and don't get angry at the servant." And—which was more heroic if superfluous—"Wait until I come home, and tell me your domestic troubles."

Such was the great and kind Mozart. Difficult it is to find the point of contact between his inspiration and his life; to understand that happy free, inspiration which nothing ever seemed to trammel; the facile soaring of that agitated life, scattered, light and feverish, full of anxieties, which closed so early without having attained one moment of perfect equilibrium, nor any place of repose.

GOETHE'S PICTURE OF MOZART.

In the collections of discourses by Eckermann, Goethe speaks more than once of Mozart. After more than sixty years he had retained his wonderful memory, a singularly clear and precise image of the strange little musician. "I saw him," he says, "when he was only a child of seven; I myself was not more than fourteen, but I still recall the boy with his curly hair and sword." His brief comments on the genius of Mozart are of a penetrating intuition and of great accuracy beneath their apparent fantasy. "I cannot help thinking." he said, "that the demons, to tease and jeer at aggravated humanity, cause to appear from time to time figures so winning that everyone tries to imitate them, and yet so great that no one can ever attain them. In music, the inaccessible being they have created is Mozart." And still further: "Musical talent is naturally the most prococious, because music is something entirely innate, part of one's self, which has no need of outside aid, nor of experience drawn from life. But a phenomenon like Mozart remains forever an inexplicable exception. How could Divinity perform miracles if it did not sometimes produce these extraordinary beings who astound us and whom we cannot understand?"

HE KNEW THE ALPHABET.

BY CHARLES E. WATT.

One of the most bewildering mental diseases is that known as *aphasia,* a peculiar paralysis of certain portions of the brain, which affects the memory and the powers of speech. A recent case was that of a man who, after a shock, found that he could not evolve any coherent sentences, and that he could not pronounce any words.

Gradually his memory returned to him, and somewhere from the confused mass of thoughts which seemed to be crowding his memory waiting for expression, came the alphabet. At first he mumbled it over and over, and as his health improved he commenced to repeat it time and again with better enunciation,

Why was the alphabet the first to return? Simply because the man knew the alphabet better than anything else, because that was one of the very first things he learned in his student life.

Educators for a time had a tendency to neglect the elementary training of the young. They seemed to think that the ideals and models could be gained better in later life. Now modern pedagogy has turned these ideas upside down. A vast amount of scientifically correct fundamental training is now being done in all parts of the country.

Not that "scientifically correct" refers to definitely named "system" nor that any one teacher or set of teachers has a monopoly, but simply, that basic principles are being studied more and more. Each year there is a greater number of teachers whose work has something of absolutely correct thought.

As to what these thoughts may be, it is impossible to enumerate them completely in a short article, but a few of the most important may be suggested.

First, and easily the most important, pupils are being taught more and more that the mental concept must invariably precede the actual music making. In other words, brains are being developed first, or at least coördinately with fingers and voices, and this leads naturally and inevitably to the second great thing, concentration. A pupil cannot concentrate unless he is taught the correct mental attitude. Every teacher nowadays, at least every teacher who is worthy the name, knows that concentration is the secret of great success. The following suggestions regarding first lessons are worthy of careful attention:

(1) The kind of technic developed in the first lessons will cling through life. It may be modified; it may perhaps be mentally discarded, but it will in actuality *cling like the alphabet.* No one imagines that there is only one way to do any given thing, and in fact the mind of the pupil must be allowed freedom to evolve the various ways, but there are, of course, absolutely false ways of doing everything, and if these are taught to the very young mind, they will never be completely eradicated.

(2) Memorizing taught at the beginning, scientifically, analytically and absolutely, will very soon become a *fixed habit of the mind,* and any pupil so taught will never reach that place where the memorizing of a piece is the one great drawback to its performance, for he will inevitably have a "system," at his command which will make it just as easy for him to memorize the piece as it is to play it from the technical or the interpretative standpoint.

(3) Interpretative ideals should be high, and they should be inculcated in the very first lessons and fostered persistently throughout the student life.

Music is a language unto itself—but even pure music is monotonous unless it be differentiated as to mood and color, unless it be shaded artistically as well as phrased according to correct principles. It is the task of the good teacher to study these questions thoroughly, and by precept and example, to instill the correct thought in the young mind.



A RARE PORTRAIT OF MOZART.
From an Oil Painting in the Possession of H. E. Krehbiel.

Music is not only a distinctive thing, but it is as well an imitative thing, it can be made to imitate *many* other things, and it may, in a sense, be made to carry the thought and the atmosphere of every other art as well as all the thoughts and emotions of the human life. That is rather a big statement, is it not? but it is a true one, and therefore, if a student is to become a real interpreter of music he must needs know life from every standpoint, and must study every art as well as nature in her most minute and her biggest poses. Literature is necessary, painting and sculpture give definite ideas, the drama teaches color, climax, the value of repose and of contrast—an endless list of things; all human thought and feeling as expressed in romance, poetry and history can be depicted in music, and so should be studied; oratory provides the key to proper projection; and nature, in her various voices, gives the divine touch.

And when the teacher has done all in her power, everything still remains for the pupil to do. Pupils do not always realize how much they may help their teachers, who have devoted so many hours of care and thought to them. Because of the teacher's long years of study and preparation, endured with determination, and often with privation, she is able to stand where she does today. Because she was willing to pay the price in time and money to study with great masters, is she able now to give her pupils the benefit of those famous masters' advice? By careful, conscientious work a pupil may advance a worthy teacher's reputation, and thus show her gratitude.

THE FIRST LESSON AFTER VACATION.

BY LEONORA SILL ASHTON.

Taking up the reins again after the vacation mon of relaxation is a hard thing to do in any walk life; but perhaps it is most difficult of all to th engaged in music study. For here not only have cobwebs to be brushed out of the brain, and the m cleared and made ready for the winter's work; th is also the physical side of the question; the fing must be made limber once more, and the hands trai to their positions among the keys. To meet the d culty there is always the rested body and mind of pupil; and best of all, in most cases, a certain re lessness to get back to work.

The discerning teacher will accomplish much tow restoring lost power while this spirit lasts. The fore be hopeful at the first lesson after vacation. not point out to your pupil how much he has lost dur the summer months, but grasp cheerfully what *he kept.* There is a great demand for music during recreation days; and any one who is able to perfo is always called upon to do so.

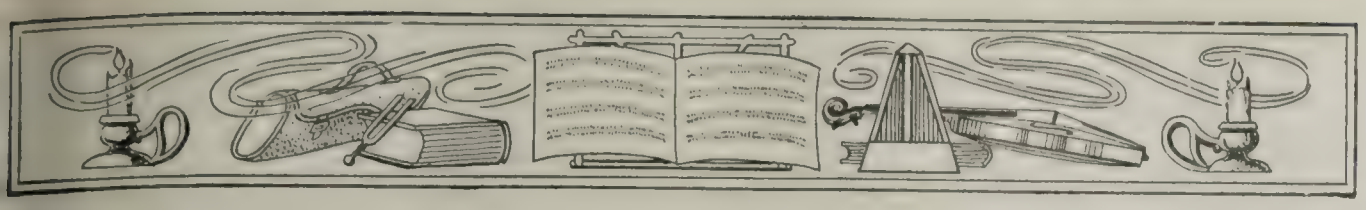
Ask your pupils to give an account of their mu while they have been absent from you. What mu have they heard? What have they played for othe Which of their selections was appreciated most? may be, from this very fact of playing before peo confidence has been gained by the diffident pupils; a that in "rubbing up" against other musicians, the rou corners of a self-satisfied one have been smoothed aw Find out if they have heard anything new they wo like to learn; in fact, at all times and seasons of year cultivate musical conversation, which is one of most certain means of stimulating musical knowledge

After these important preliminaries have been go through, turn your attention to the practical side the question.

At that first lesson, insist upon your pupil giving fifteen minutes at least to rigid five finger exerci and scales, with the different touches; especially w the elastic touch (snapping the fingers off the key This is a sure and certain way of gaining control of weakened muscles once more, and cultivating a full, sponsive quality of tone. Except for these exercis it would be well not to give any actual review wo at the first lesson. It would indeed be discouragi at the outset to begin and learn last winter's work ov again. Give your scholar an entirely new and not t difficult piece to learn. He will be full of surpl energy, which, rightly directed, will spend its force mo effectually upon this than upon one of his old piec A new etude, as melodious as can be found, should a be produced at this time; and so the work of the ye will be started with fresh new impulses and ide giving it an individuality of its own. As the weeks by you should call for the old pieces, one after t other, until the pupil's entire repertoire has been play and you have found out what he has retained of all th has been given him.

Some compositions seem entirely unsuited to certa players, and yet for technical and other reasons th must be placed on the teacher's list. When these ha done their work in the way of training the finge and opening up new schools of musical thought do r ask for a further hearing of them. One of the mo discouraging things for both teacher and pupil is t multiplying of half learned pieces. Of course, it remains with the latter, after all has been explained him, to practice until the difficulties of technic a interpretation have been overcome; but systematic su gestion on the teacher's part will help a great deal. may be that only one line, blunderingly played, ma the whole composition. If so, mark that, "To be play slowly and evenly, twelve times a day, for a week." following suggestions like these the year's wo will be begun cheerfully and happily; instead of wi the toilsome "working back to things," about which o hears teachers talk.

Music was an integral part of the Egyptian temp ritual from the most remote times. The favorite i strument used by the priests was the harp, which w probably invented in Egypt. It reached a point development and beauty which has rarely been equale The finest harps were taller than a man; they h many strings, and were most beautifully ornamente answering "in the houses of Egyptian grandees to t splendid grand pianos which adorn our modern re dences."—Dunstan.



Correcting Waste in the Teachers' Business

By ARTHUR JUDSON

THE musician and music teacher, as a class, has been segregated so long, in fact, ever since the art began to be an art, that it is sometimes difficult for the individual earning his living by means of music to realize that the embargo has been removed, and that he is not only a musician and music teacher, but also a business man. As a business man he is entitled to all of the recognition and benefits which such a title confers, quite aside from all of the extra honors which his profession may shower upon him, but he is also burdened with all of the responsibilities and disagreeable things which the business man has long had to combat.

In the times of Haydn and Mozart, of Beethoven and Liszt, and even later when it was the custom to seek out a rich patron, the life of the musician was in some ways more difficult and at the same time more devoid of anxiety. If one had the good fortune to become a part of the menage of some nobleman of means who supported music because he liked it or because it was considered necessary to have certain musicians in the retinue, then the musician's problems of existence were in a measure solved. True, he had to eat and live with the servants, and often perform menial services; he had to compose on order and play when commanded, yet his material wants were supplied. Fame, in some measure, but not to the greatest extent, was possible, financial success impossible excepting in a small way.

With the elimination of the patron came the necessity of not only composing and playing, but of doing so in such a way that the necessary money was forthcoming to pay for sustenance. Though the musician operating on his own resources could not have the position which descended upon him through the patronage of some one of the nobility, yet music, freed from dictation as well as support, really entered upon its full estate as a profession and as a business. The history of music from that time may be the history of an art struggling to attain to the fullest expression, but it is also the story of a profession developing along economic lines so that it might preserve its very existence by conforming to the business principles of the day, and developing those principles, so that it might in the future become a business of great magnitude and of definite purposes and results. That this has been, in a measure, accomplished can be shown by the magnitude of the sums spent every year in music and the businesses and arts which are so closely allied as to be impossible of maintenance should the art have failed to develop.

Admitting, then, that music is a business, it is necessary that, if the business is to succeed, it must, as far as its peculiar characteristics allow, develop according to the business principles of the age in which it is practiced. Business, in itself, has so developed in this country that we have passed the period of the use and evolution of mere material resources, and have set for ourselves the problems of conserving that which we have. It is not now a question of discovering mineral deposits, manufacturing for volume only careless of waste, of considering only how much can be made by the least effort, but of economizing so that the resources which we have, both men and materials, be so conserved that the greatest results are obtained with the least expenditure of time, effort and material. Great manufacturing businesses, railroad systems of the first magnitude, the Federal Government, States, cities, individual enterprises, are all being probed by the expert, and fortunes saved from the waste hitherto prevalent.

Music, though an art and subject to some of the rules of artistic production, is a business because it is the sale of a certain product, whether time or material makes no difference, for a certain sum of money. Leaving aside the peculiar problems of the singer and player who would barter artistic products for fame as well as money on the concert and operatic stages, the teacher more nearly represents a purely business proposition than any other branch of musical endeavor. In brief, the teacher's problem is to sell a minimum amount of time at a maximum price, which is precisely the problem of any other kind of business.

Some may disagree as to the minimum amount of time, but there can be really no argument there. Music is an art in that it requires time aside from the selling hours, during which the salesman or teacher must manufacture the goods which he has for sale. This means, then, that every hour sold takes from his ability to prepare himself for demonstrations in or out of classes, and for gathering that reserve power which is the sign of the successful teacher. As far as a maximum price is concerned, any teacher who accepts less or ceases for an instant to demand every cent which he can get for his services is doing not only an injustice to himself, but to his profession, and is laying the foundation for future trouble. Who is the best teacher in your town, as far as the public is concerned, the man who is a thorough musician but gets ridiculously small fees, or the man who while he may not be quite as well equipped, gets the biggest fees? Who gets the most talented pupils, the best material to work with, the cheap teacher or the man who charges more than the rest? And, in direct consequence, whose pupils make the successes?

THE MOST IMPORTANT BUSINESS RULE.

The first, and most important business rule is, therefore, make your charge for lessons as high as the community will stand, and base those prices not on what your competitors are getting, but upon the standard of charges for other things. The teacher ought not to make the price; the standard of living should determine the charge for lessons.

No business man who starts a new enterprise draws out of it all of the proceeds for his own uses. As he succeeds he takes but a portion of what comes in and devotes the remainder to extending his business. It may be that he adds to his stock, advertises more, hires better salesmen, or enlarges his quarters; at least, his business at the end of each year is worth more because more is put into it. If it is not, if he does not invest more, he is soon driven out of business by more wide-awake competitors.

The music teacher, on the other hand, takes from his business all of the profits possible, and seldom, or never, invests any more than his original sum in his business. Why not follow the lead of the merchant? As each year shows a profit let a certain amount be set aside for extension purposes. It may be for a year's study—that is, the enlarging of the line of goods for sale which is really the fundamental principle of all business, for unless a man has a satisfactory stock he is bound to end his career either in business or music sooner or later, usually sooner; it may be for refurnishing or relocating the studio or the purchase of instruments or a library of works to supplement the usual teaching; it may be for recitals or a comprehensive scheme of advertising. Unless the average teacher does these things he will invariably find that some wide-awake competitor has stolen a march on him, and that his business is on the down grade. The time to save a business is when it is prosperous, not when it has in it the seeds of dissolution.

For the teacher who is about to locate in a city as a beginner or even as an experienced musician, the first impression which he creates is of importance. Business is not a matter of one big thing, but of the sum of many small things seemingly unimportant. Personal appearance, accessibility of studio, advertising, business methods in collecting accounts, recitals, all are a part of the sum total which go to make up business success.

FREAK TEACHERS NOT WANTED.

I have known hundreds of successful teachers in my experience, but in all that number I do not recall a successful teacher of the long-haired, unkempt kind. The average man wants his sons and daughters to study with a human being, not with a freak. Avoid mannerisms, peculiarities, anything which might not be acceptable in the social circles of the average American city. The teacher does not draw his income from the few students who are taking lessons with an idea that the world is waiting for their tremendous talents, but from the children of business men. The average man wants his children to study music because he feels that it is a part of the educational scheme of the present day, a part of the culture which goes to make up every-day life. For this reason he looks at the musician not for his technic and ability to make his children play more notes to the minute than anyone else, but for general and refining influences, due not only to the study of music, but the association with one who knows the great masterpieces, and has himself acquired culture through such association. Be normal, and, if the equipment is right, you will be successful.

Cultivate individuality. Read widely, observe closely, study every-day questions. A well-educated teacher who is musically equipped and who can meet his patrons on their own ground, plus whatever he may have of personality and individuality, will be sure to be a dominating figure. Add to the average man a close acquaintance with one of the fine arts and you have a business man, plus a culture, which gives him that indefinable something which makes his company sought. Develop this in yourself and you are well started on the road to business success.

THE SOCIAL SIDE.

Cultivate the social side of your profession. Locate your studio in an irreproachable part of your city, furnish it as one would furnish any general meeting room. Do not over-emphasize the musical-artistic side until the room is unrestful to the average parent who is like a fish out of water when he is in a foreign atmosphere. Connect your studios, by means of their furnishings, with the ideas and ideals to which your patrons are accustomed. Follow the same rule for yourself.

Use your recitals not as technical demonstrations, but as gatherings where all meet on a common ground of cordiality. Remember, the student is not there to show how far he has developed toward the concert stage, but to satisfy the manifold demands of the parents along the lines of culture. Instead of making the recital a show make it a cultural meeting place. Along these lines it might not be amiss to suggest that the studios ought not to be closed to the public excepting four or five times a year, but should be open for all purposes germane to the musical development of the town. In a like way, the teacher should know her patrons intimately, and should not feel above the organization of musicales at their homes, even if they are but informal.

Such things go far toward solving the advertising problem. Advertising is not merely inserting a card in a local paper. Advertising is the setting before the public the merits of certain goods in such terms that the public will be attracted toward those goods. Any method, therefore, which brings favorably before a teacher's constituents his abilities as a teacher of music and as an influence along cultural lines is advertising. One, however, must not forget that the local paper is the one which gives space to recitals and other announcements, and that certain advertising is often productive of more space for notices. Such advertising also identifies one with local interests, which is a good policy, especially if one does not really belong to the city.

COLLECT BILLS PROMPTLY.

The heart of business conduct is finally the collection system. The grocer or merchant will allow a certain credit, and then if the bill is not paid the supplies cease. There is no reason, therefore, why the teacher who is giving lessons to pupils from the families of these business men should allow any longer credit. The whole fault usually lies in the way in which business relations are established. The qualifications of the teacher are examined, he is usually asked for reduced rates, and the hours of lessons are arranged, but nothing is said about time of payment. I have always found that a plain statement of conditions of payment is accepted without disagreeable consequences, and once such an understanding is had the payments are reasonably prompt. I, myself, have never lost a dollar

in bad teaching accounts. The teacher who states frankly to the parent of the pupil that bills will be sent promptly on the first of each month, and that no more than thirty days' credit will be given, will, in ninety-nine cases out of a hundred, get his money on time. In the other case, it is probably the teacher's fault because he did not investigate his patron before accepting his child as a pupil; in other words, he extended credit where credit should not have been given. There is no real reason why a teacher who is expected to be prompt in the giving of his lessons should fail to get the same treatment in regard to payments from his patrons. Unpaid bills and unpaid charges for lessons missed are, in my opinion, due to the false modesty which prevents the teacher from settling the details of payment before the lessons are begun. If, however, such a state of affairs comes into being the teacher should act decisively and refuse further lessons. If all teachers were to form an association in each town and agree not to accept pupils who had been dismissed by other teachers for non-payment of bills, the question would be speedily solved.

AVOID OVERSTRAIN.

Finally, there should be economy of effort and time, for both of these represent money. Business men, themselves, take summer vacations because of the need of change, but not one in a hundred ends his season as fagged out and as nervous as a music teacher. A musician who is physically fit for a business life of any sort owes his troubles to himself if he ends his season with his vitality depleted and his nerves in such a condition that he is ready for a sanitarium. Overwork should be avoided, hours so arranged that plenty of time is allowed for exercise, and the studio kept at such a temperature and so ventilated that it cannot vitiate one. All application has a tendency to deplete the reserve force, but there is no need of aiding this work by causing the conditions under which one labors to be adverse.

Much mental effort is wasted in trying to remember what the student was to prepare for the lesson. A card system, easily cared for, will take this mental effort from the teacher. A careful economy of time and consequent prevention of overlapping of lessons will remove the worry which one feels when he knows he is behind time and that other pupils are waiting. A few hours spent in establishing a weekly and daily system of work, and then an adherence to that system, will enable the teacher to do ten per cent. more work, and to end his season in good physical and mental condition.

The great trouble with the teaching business is that it is a business which is conducted along the lines of art and not business. Let the teacher realize this and leave questions of art aside when he plans his work. Business is business, and art is art, and the two do not mix. Keep the art for the student and the lesson hour, and think of your teaching outside of those hours as a business, as the marketing of so much time at so much per hour. Cultivate business exactness in yourself, and you will find that your pupils and their parents will conform to these business standards, and that other business men will respect you, and business respect means more success, and therefore more income.

While all businesses depend on certain fundamental principles, yet each business has its own details, which are to be solved along certain well-defined lines. Likewise, a business in Ohio is not to be conducted along the same lines as a business in New York City. The fundamental principles may be the same, but the details will invariably differ. For this reason no one person can solve the questions of any one individual unless he himself has experienced those difficulties, or else can examine conditions and put himself in the place of the local teacher.

WHAT THE AMERICAN TEACHER NEEDS.

To my mind, what the average American teacher needs, aside from adherence to fundamental business principles, is more independence and imagination. He needs independence to meet his problems with an assurance which causes many difficulties to vanish and imagination to solve those problems which cannot be solved by merely taking a stand. Too many teachers in this country reserve their independence and imagination for the performing of some musical work. If the business problems which are to be met with in everyday life by the music teacher were attacked with the same assurance and interest and imagination with which the teacher attacks a new composition, there would be little need for one to advise the teacher how to conduct his business. The practice of music as a profession calls for a maximum of intelligence, and a little of this applied along common-sense business lines will solve all of the problems which the teacher has to meet. Business success does not depend on card files and clever musical ideas and advertising, but upon the appreciation of the fundamental principles of business and their application to local and personal conditions. The teacher who needs to be told, with a multiplicity of details, just how to manage his business had better take a position where these will be handled for him, and where he will have nothing to do but give lessons. A liberal use of more of the common-sense for which Americans are noted and a less use of temperament, most of which is assumed, anyhow, will enable any sane musician to solve his business problems with satisfaction to himself and more money in his pocket!

INSTRUMENTS OF THE ORCHESTRA.

No. 5. The percussion instruments and the harp.

BY A. S. GARBETT.

THE percussion instruments of the orchestra form the last of the four groups we have considered in this series of articles. These instruments, as their name implies, are struck in some way, and are the outcome of the very natural instinct to "beat time" found among even savage tribes. This instinct, by the way, often finds an outlet in the concert hall, where indiscreet musical enthusiasts sometimes improvise a drum out of the floor, and beat upon it in time to the music with their heels, or umbrellas, or any other handy weapon.

The most familiar percussion instrument is the big bass drum, which is beaten so sedulously by Salvation Army enthusiasts. This instrument has a place in the orchestra, but is only employed in the most strenuous moments as a rule. Far more important are the tympani, or kettle drums. These are cauldron-shaped instruments which can be tuned to a definite pitch by tightening the membrane drumhead. Usually two of them are employed, but modern composers often call for three or even more, so as to save additional tuning in the middle of a piece or to secure additional effects. The side drum is the only other important member of the drum tribe. It is much smaller, and has a double strand of catgut across its lower head, giving a peculiar "pattering" effect very useful where a brisk rhythm is desired. A crescendo from a hardly audible *pianissimo* to a loud *fortissimo* can be executed on either the tympani or the side drum—or even the bass drum—and is very rousing in effect. The writers of "storm" music would be seriously hindered without these *crescendos*. They can, however, be employed to serious purpose as may be discovered by studying Beethoven's fourth and ninth symphonies, where crescendo rolls are employed with stirring results. The chief function of the drums, however, is to emphasize accents, or rhythmic passages. Closely allied to the drums is the tamborine, a small instrument with "baby" cymbals inserted in the rim; this instrument has also been made familiar through the good offices of the Salvation Army.

THE GREAT VARIETY OF PERCUSSION INSTRUMENTS.

The instruments described above are all based on the striking of a stretched membrane, or parchment. The other percussion instruments are formed either of wood or metal, and are much less frequently employed. These include cymbals—large, flat discs of hammered gun-metal, which when struck together give a quite barbaric clash. This clash is not infrequently played *piano*, especially in music where oriental effects are needed; the triangle, a triangular bar of hard steel which has a pleasant, fairy-like effect when struck with a metal rod; the castagnets, formed from two pieces of hard wood and much employed in Spanish or Moorish music, though there is no grounds for assuming this instrument is peculiar to Spain; the carillon, a set of tubular bells; the xylophone, a kind of carillon made of hard wood, employed with rather gruesome effect in Saint-Saens' *Danse macabre* to represent the rattling of bones. The gong, or tam-tam, an instrument of Chinese origin consisting of a metal disc which on being struck, or rather rubbed with a covered drumstick, emits a rather sinister roar. There is another form of tam-tam which comes from Burmah and emits a shriller note. Its use is very infrequent. The Chinese gong has been employed most impressively by Strauss in his *Tod und Verklarung*, at the moment of death. The only other important member of the percussion group is the celesta, a modern keyboard instrument of exquisite bell-like tone. It is developed from the resonators employed by students of acoustics in connection with their tuning-forks. It been used with ravishing effect in Tchaikovsky's *Co Noisette* suite—a work which has not yet attained popularity in this country that it deserves.

The harp is an instrument which is much in evide in the modern orchestra. It possesses a range of ab six and a half octaves, and its strings are tuned to diatonic scale of C flat. By a system of pedals strings can be varied in pitch so as to conform to key. This instrument is at its best where "ethereal" heavenly effects are desired. It is so employed in finale of Gounod's *Faust* with great appropriateness. is also of great use in accompanying love-songs or so such as those sung by the minstrels in *Tannhäuser* the contest in the second act. Glissando scales can employed on it with ravishing effect, as for instance, Rimsky-Korsakov's *Capriccio on Spanish themes*, a tr remarkable piece of tone-coloring.

The percussion instruments and the harps are son what in the nature of extras in the orchestra, as th is much excellent music in which they are not employ at all, and they are very limited in scope. New ad tions are always being made to this group, and ma special effects are demanded. Wagner had a spec instrument contrived for Bayreuth to represent the be required in *Parsifal;* while some of the modern co posers—notably Josef Holbrooke, the English compos —seem to take a special delight in demanding inst ments which can only be assembled once in a lifetin Tchaikovsky's score of the 1812 *Overture* deman cannons to be fired as well as bells to be rung, a Berlioz was caricatured freely in his day for his astc ishing demands in the way of percussion instrumen The fact remains, however, that as a rule, these i struments are very sparingly employed in the orchestr

THE VALUE OF SIGHT PLAYING.

BY FRANK HOWARD WARNER.

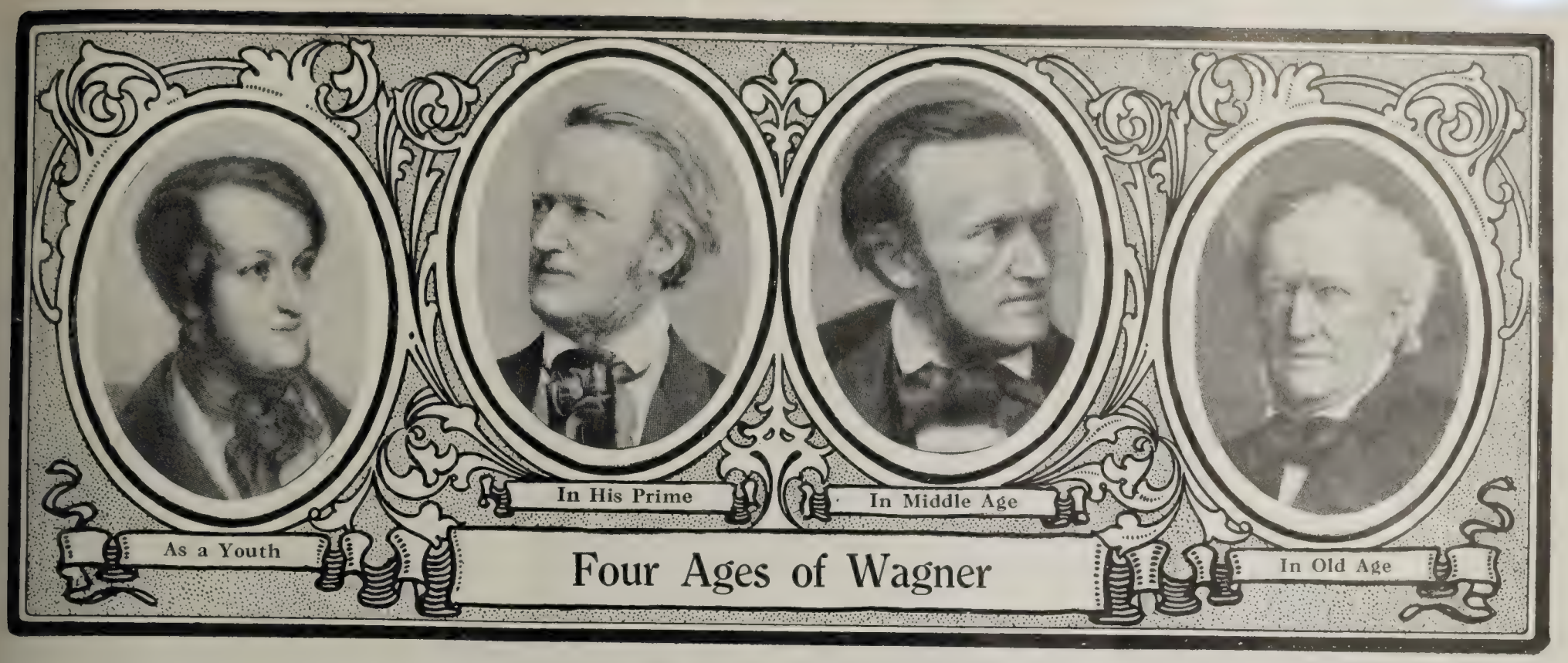
THE aim of most piano students is to be able to amu themselves and entertain their friends. This can done to a certain extent with the pieces they stu but how much greater are the opportunities open this direction, to the good sight player! All acco plished musicians know the great pleasure derived fr playing new music. We tire somewhat of the piec studied weeks and months, and something entire new is refreshing and stimulating to our friends to ourselves. The ability to accompany well, general speaking, depends greatly on right playing, and acco panying may be a source of much pleasure and pro musically, to the pianist and his friends.

Sight playing is not much cultivated by the usu study of pieces, but it makes the work of learning ne music much easier, and is therefore important for t pupil's general progress. I find pupils much interest in it, also. Give as much time from each lesson can reasonably be spared, to playing at sight. Beg with pieces simple enough for the pupil to play wi very few mistakes, but do not be too strict as to eve note being correct. Insist on correct *time*, howeve and train the pupil as early as possible to play on spite of mistakes—a necessary habit for a good sig player. With some pupils this can be enforced almo from the beginning.

When the student is well started in this practice, that he can be depended upon to continue it profitab alone, he should have pieces of suitable difficulty practice at home each day. Perhaps some will sa that gives him another excuse to neglect his other pra tice, which should have first place. But remember, will help his study generally, and *try it.*

Conservatism seems to be a settled principle human nature generally; hence we teach as we we taught, and neglect opportunities for giving pupils *re* musical training in the ways they are capable of recei ing it. Doubtless, that is why amateur pianists so fr quently give up playing soon after their lessons ceas or grind out the popular trash on which many spen their time.

WHAT a transient thing is music. A composer ma record his thoughts on paper, but unless they ar translated into sound they are still-born. The inter preter alone can give them existence. It may be sai of the musical interpreter, as Landor said of Shake speare, when the great playwright was charged wit borrowing from other poets, "He was more origina than the originals. He breathed upon dead bodie and brought them to life."



The Wisdom of Richard Wagner.

A series of carefully selected paragraphs from Wagner's Collected Works, giving an insight to the philosophy of the Master

The common world, still standing under the influence of experiences forced upon it from without, and grasping nothing that is not driven home to its sense of touch, so to say, can never comprehend the position of the poet towards his experimental world. It will never be able to account for the striking positiveness of his fashionings, otherwise than that they must at some time have come as directly to his own experience as all that it has made a note of in its memory.

That phenomenon I have observed strikingly in my own case. With my poetic conceptions I have been so far ahead of my experiences that I may consider my moral development as almost exclusively induced and brought about by those conceptions; *Flying Dutchman, Tannhäuser, Lohengrin, Nibelungs, Wotan*—all existed earlier in my head than in my experience.

It is the latest years of my life that really have matured me to a man; I feel at perfect harmony with myself, and whenever the True is at stake my will stands firm and fast. As for material life, I cheerfully allow myself to be guided by my instinct; something higher is meant with me than the mere value of my personality. This knowledge is so rooted in me that with a smile I scarcely ask myself at times and I will a thing or no; that care is taken by the curious genie whom I serve for this remainder of my life, and who intends me to finish only what I can bring about.

I was at first startled at your new year's article, but soon perceived that here again I am indebted to your ever-increasing sympathy. If, however, you represent my work as something colossal, you mistake, in my opinion, the standard of measurement; to me, leaving out artistic publicity, the spirit of our means of representation, etc., appear to be very small and miserable, while my work is just in accordance with ordinary human proportions, and appears gigantic only when we try to confine it to those unworthy conditions.—(*From a letter to Franz Liszt.*)

I cannot tell you too often how miserably weak I feel as a musician. I know, in the depth of my heart, that I am an absolute blunderer. You ought to watch me when I am at it; now thinking, "it must do after all," then going to the piano to puzzle out some wretched rubbish, and giving it up again in a state of idiocy. Oh, how I feel then! how thoroughly persuaded of my musical wretchedness!

Mozart, by reason of a nature wholly sound at core, could never speak otherwise than correctly. He pronounced with the self-same clearness the rhetorical "pig-tail," and the genuine dramatic accent; with him grey was always grey, and red, red; only that this grey and this red were equally bathed with the freshening dew of his music, were resolved into all the nuances of the primordial color, and thus appeared as many-tinted grey, as many-tinted red. Instinctively his music ennobled all the conventional stage characters presented him, by polishing, as it were, the rough-hewn stone, by turning all its facets to the light, and finally by fixing it in that position where the light could smite it into brightest play of color. In this way was he able to lift the characteristics of *Don Juan,* for instance, into such a fulness of expression that a writer like Hoffmann could fall on the discovery of the deepest, most mysterious relations between them, relations of which neither poet nor musician had been ever really conscious.

German musicians stood close enough to the spirit of Beethoven to keep aloof from the wildest antics that sprang from the misunderstanding of the master. They sought to save themselves from the consequences of that expressional manner, by polishing down its most jutting angles; by taking up again the older fashions of expression, and weaving them into these newest, they formed themselves an artificial mixture that we can only call a general abstract style of music, in which one might go on music-ing with great propriety and respectability for quite a length of time without much fear of its being disturbed by drastic individualities. If Beethoven mostly gives us the impression of a man who has something to tell us, which yet he cannot plainly impart: on the other hand, these modern followers of his appear like men who, often in a charmingly circumstantial fashion, impart to us the news that they have nothing at all to say.

The whole world hurrahed Rossini for his melodies; Rossini who so admirably knew how to make the employment of these melodies a special art. All organizing of Form he left upon one side; the simplest, barrenest and most transparent thing that came to hand, he filled with all the logical contents it had ever needed—with narcotizing Melody. Entirely unconcerned for Form, just because he left it altogether undisturbed, he turned his whole genius to the invention of the most amusing hocus-pocus for execution within those forms. . . . But who more idolized than Rossini for all these deeds of good than the whole civilized world—so far as the opera-house could hold it? And who had better reason than it had? Who with so much talent, had shown it such profound consideration as Rossini?

So long as Beethoven was at unison with the spirit of his musical era, and simply embedded the flower of that spirit in his works; so long could the reflex of his art-production prove nothing but beneficial to his surroundings. But from the time when, in concord with the moving sorrows of his life, there awoke in the artist a longing for distinct expressions of specific characteristically individual emotions—as though to unbosom himself to the intelligent sympathy of fellow men—and this longing grew into an ever more compelling force; from the time when he began to care less and less about merely making music, about expressing himself agreeably, enthrallingly or inspiritingly in general, within that music; and instead thereof was driven by the necessity of his inner being to employ his art in bringing to sure and seizable expression a definite Content that absorbed his thoughts and feelings; thenceforth begins the agony of this deep-stirred man and imperative-straying (*nothwendig irrenden*) artist. Upon the curious hearer who did not understand him, simply because the inspired man could not make himself intelligible to such an one, these mighty transports and the half-sorrowful, half-blissful stammerings of a Pythian inspiration, could not but make the impression of a genius stricken with madness.

The Orchestra is Harmony's realized Thought, in its highest, most vital nobility.

Look around you, and see where ye live, and for whom ye make your art!

The Public of our theatres has no *need* for Art-work; it wants to *distract* itself when it takes its seat before the stage, but not to *collect* itself; and the need of the seeker after distraction is merely for artificial *details,* but not for an artistic *unity.* If we gave it a whole, the public would be blindly driven to tear that whole to disconnected fragments, or, in the most fortunate event, it would be called upon to understand a thing which it altogether refuses to understand; wherefore, in its full consciousness, it turns its back on any such artistic aim.

The begetter of the Art-work of the Future is none other than the Artist of the Present, who presages that Life of the Future, and yearns to be contained therein. He who cherishes this longing within the innermost chamber of his powers, he lives already in a better life; but only one can do this thing—the Artist.

Poet and Musician are like two travelers who have started from one departure-point, from thence to journey straight ahead in opposite directions. Arrived at the opposite point of the Earth they meet again; each has wandered around one-half the planet. They fall a questioning one another and each tells each what he has seen and found. The Poet describes the plains, the mountains, valleys, fields, the men and beasts, which he has met upon his distant journey through the mainland. The Musician has voyaged across the seas, and recounts the wonders of the ocean; on its breast he has often been nigh to sinking, and its deeps and strange-shaped monsters have filled him half with ter-

ror, half with joy. Roused by each other's stories, and irresistibly compelled to learn for themselves the Other which each has not yet seen—so as to make into an actual experience impressions merely taken up in fancy—they part again, each to complete his journey round the Earth. At their first starting-point they meet at last once more; the Poet now has battled through the seas, the Musician has stridden through the continents. Now they part no more, for they both *know* the Earth; what they earlier had imagined in their boding dreams, as they fashioned thus and thus, has now been witnessed by them in its actuality. They are One; for each knows and feels what the other feels and knows. The Poet has become Musician, the Musician Poet; now they are both an entire Artistic Man.

Pining for redemption, the Poet stands at present in the winter frost of speech, and looks yearningly across the snow-flats of pragmatic prose, with which are cloaked the erst so richly-dizened fields, the sweet countenance of Mother Earth. But here and there under the warm gushes of his sorrowing breath, the stubborn snow begins to melt; and lo!—from out Earth's bosom sprout before him fresh green buds, shooting forth all new and lush from the ancient roots he took for dead—until at last the sun of a new and never-aging human springtide mounts aloft, dissolves away the snow, and lets the buds all burgeon into fragrant blossoms welcoming the sun with smiling eye.

COMPELLING PRACTICAL RESULTS FROM PRACTICE.

BY G. DE MENGEL.

FROM time immemorial "practice" has been a byword with teachers of all kinds and classes, but most of all perhaps with teachers of music. It has been constantly referred to as the great remover of obstacles, the essential preliminary to success, the one idea to be cherished by the student as the essence of all the virtues which he should acquire. Yet that same word "practice," as usually understood by the student, is associated with ideas the reverse of cheerful. Neither does the success which it is said to beget by any means invariably follow; indeed "practice" often leads to staleness, nervous prostration, cramp and other evils.

The truth of the matter is, that though practice is an absolute necessity and the *sine qua non* of all progress, the immense majority of students, not to speak of teachers, do not know *how* to practice. Indeed, correct ideas on the subject are of very recent growth. Its fundamental principles have yet to be taught to the world of weary aspirants.

PRINCIPLES AT THE BASE OF PRACTICE.

The psychological principle at the basis of all practice is as old as life itself—it was unconsciously followed from the time when the first amœba, the simplest form of animal life, extended a temporary tentacle in a tentative way towards the particle of food or ray of light and warmth to which it was attracted with all the intensity of desire of which it was capable. The experiment succeeded after many attempts, but the particular movement which was attended by success was thereby impressed more vividly upon the primitive memory than those which were unsuccessful. In the next attempt, the memory of the sensations experienced had its effect, and along the channels of deeper impression nerve currents found their way in greater proportion, and a successful movement was repeated after fewer attempts. With each successive attempt, the proper channels were dug more and more deeply, until by far the greater part of the nervous energy was directed into them when the primitive amœba was shaken through the depths of its being by its primitive desires.

With the development of consciousness matters are facilitated, and doubtless a baby succeeds in putting the object it longs to suck to its mouth instead of its ear or nose, after a fewer number of attempts than would be the case with a less conscious being.

Heredity, also, plays its part—the object is directed from the first towards the face or head, not towards the back or toes. When the baby grows older and becomes a young miss at the keyboard much the same principles are carried out with more or less success—probably less, as the desire is less intense.

Our young student, however, should be developing her intellect as well as her consciousness, and as soon as she enters into her teens (before which time it is not advisable to begin the study of an instrument) she has a fair idea of the importance of her intelligence, and would generally greatly resent any aspersion cast upon her intellectual powers.

We are only beginning to learn how to think, to learn how to make use of the knowledge which we have accumulated through observation of facts, to learn to give ourselves a logical reason for all things we do. Were it otherwise, we should long ago have learnt how to eliminate the wasteful part of practice and retain and strengthen its essential elements.

HOW MOVEMENTS BECOME AUTOMATIC.

This essential element, upon which the acquisition of automatic or semi-automatic movements depends, is the strong—we might almost say joyful—impression created by the first movement which successfully achieves the desired end. If this first movement be correct, so much the better; if it be incorrect, it will cause a greater difficulty than before if we wish in the end to establish automatically a correct movement.

The same end may often be achieved by quite a number of incorrect movements—incorrect because they are mechanically wasteful of energy, physiologically attended by wrong muscular actions or conditions and consequent strain, or otherwise not fulfilling the condition of minimum expenditure of energy, mechanical or nervous or metabolic. It is therefore of primary importance that a correct movement should be impressed, and impressed strongly, from the first.

The wasteful elements are, apart from movements which, though incorrect, succeed in achieving the desired end, the host of incorrect and unsuccessful attempts which are generally made in any but the simplest things before some lucky chance brings about the performance of a successful movement. Those unsuccessful movements all create their own nerve tracks, which invite the flow of nervous energy into them, to the detriment of the nerve impulses which should be kept in the sole channels dug for them during the performance of a successful and correct movement.

The problem may then be stated: "How to establish in a sufficiently definite and permanent manner the nerve tracks attendant upon the performance of correct movements, without interference by a network of useless channels dug by unsuccessful movements?" Passing first to the second part of the problem, we may observe that a network of wrong channels may be avoided by performing the desired movements very slowly under the continual guidance of the senses of sight and touch. In this way every tendency to a wrong direction is corrected before it has had time to dig a channel of any appreciable length. This may be illustrated by the attempt to draw a straight line between two points at a good distance from each other. If an inexpert draughtsman endeavors to draw such a line with one quick movement, he will in nine cases out of ten fail completely. If, however, he draws the line slowly, under the continual guidance of the eye, and especially if there be a few dots in between the two points in a straight line from one to the other, the line may be wavy and ragged, but will never anywhere depart much from the right direction, and will in the end connect the two points. The line once drawn faintly, it becomes easy to go over it again and patch it up until a fairly neat straight line has been drawn.

ESTABLISHING CORRECT IMPRESSIONS.

The interference of useless movements having been eliminated in this way, it remains to establish strongly the impressions created by the correct movement. In the first place, the end to be attained, that is, the desired position at the end of the movement, must be presented to the mind independently of the help of any senses but the one immediately concerned, the muscular sense. If we want to attain to the greatest freedom in any movement or in the taking up of any position, the muscular sense and the muscular sense alone must be our guide. This all-important sense is at the basis of all successful practice, and yet is persistently ignored at least consciously. It can, however, be trained to a great pitch of accuracy, provided the muscles are, by means of "full-contraction" and attention to the general health, brought to the highest degree of responsiveness and general perfection. But if the muscular sense is to be satisfactorily trained, all slipshod, inattentive, half-hearted practice must cease, and the whole mind must be concentrated upon the sensations evoked.
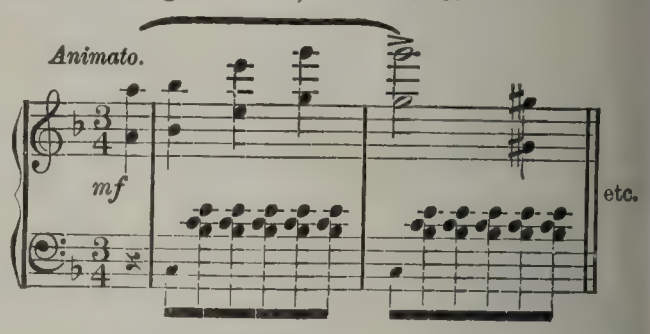
The desired position having been attained at the end of a technically correct movement very slowly and deliberately performed under the guidance of the eye, and when feasible of the touch, the muscular sensations evoked in that position should be firmly fixed upon the mind by intent concentration, the whole self, so to speak, being given up to the particular feelings experienced. This is best done with closed eyes, and in quiet surroundings, so as to prevent other sensations obtruding themselves upon the consciousness. The original position is then regained with eyes open, after which the eyes are closed as before and the entire consciousness is bent upon recalling the sensations evoked in the previous position. As soon as the impressions are recalled with sufficient vividness, an attempt must be made actually to reproduce them by a quick and decisive repetition of the movement which first secured the position in which they were experienced. In nine cases out of ten, if the concentration has been really good and the slow movement preceding executed with conscious deliberation, the result will be success, and three repetitions of the process are usually sufficient permanently to establish the correct movements and positions in that part of the nervous system concerned with the semi-automatic functions.

Certain rules, however, have to be observed in the course of this process of concentration, otherwise the purpose in view will be only half achieved, and might even be defeated. Among them is the important principle, obtaining throughout all muscular sense training, that only one set of sensations, connected with as simple a movement as possible, should be evoked at a time; otherwise the mind cannot be properly concentrated. This involves the analyzing of every movement, if it be not simple, into its constituent simple movements. Another and very useful principle of muscular sense training is, that if the component simple movements have been separately practiced, the compound movement which comprises them will be performed accurately without additional practice. A corollary of that principle is, that if the positions of any two notes *xy* be separately established relatively to a given point *z*, it will be found that the distance *xy* between them can be gauged without additional practice.

All these principles of muscular sense training can be applied, not merely to accuracy in such matters as lateral arm movement, finger stretch, legato, etc., but also to the acquisition of greater freedom and agility.

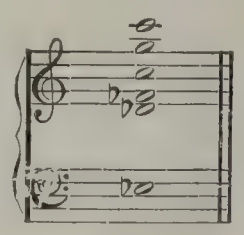
SCHUMANN'S MUSICAL WIT.

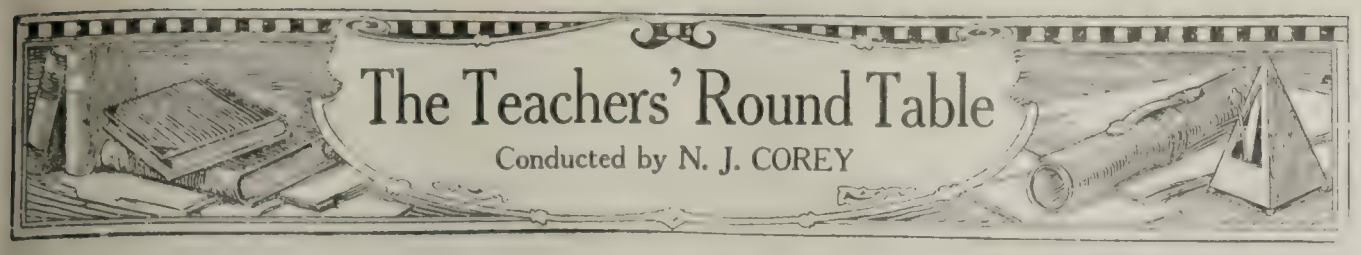
SCHUMANN as a youth was typically German. He had just that blend of sentiment and philosophy which is so redolent of the Fatherland. His musical spirit was ready to flame out at the least excuse, yet never did he fail to use his brains in an excess of emotional fervor. Take, for instance, the delightful compliment he paid to Meta Abegg, whom he met at a ball during his most impressionable age. He has immortalized her in his Opus 1, which is a piano piece founded on the letters forming her name, A B E G G.



He might have used these tones a dozen different ways, but his quick musical intelligence told him that the most appropriate way was one in which the melody soared upwards in a most ardent manner. The melody would have been more correctly written if he had made the leap from B flat in the melody down to E instead of up, but the emotional effect would by no means have been the same.

The habit of portraying his friends in music was very common with Schumann. His romantic affection for Clara Wieck naturally found expression in music. Annie Patterson, in her biography of Schumann, has pointed out how Schumann "speaks of finding himself at the piano when he thinks intently of her. She even suggests chords of the ninth and thirteenth to him. He quotes the following chord as being her musical equivalent."





OCTAVES.

"1. In the *Mathews' Graded Course*, Book V, there is an octave study which I cannot play through once without tiring my wrist. Can you tell me what is the trouble?
"2. In what grade is one expected to finish Czerny, Opus 299?
"3. What do the words 'La 2da volta rit.' mean, which I find at the end of a piece?" L. G.

1. Octave playing long continued, even with loose wrist, will eventually tire. You should acquire the ability to play for a reasonable time without fatigue, however. As a test of the looseness of your wrist, place your hand on the keyboard striking an octave. Hold the keys down; raise the wrist as high as possible without removing the thumb and fifth finger from their keys; then depress as low as possible. Continue this motion for a little time. Now practice repeating the octave notes, at the same time slowly raising the wrist up and down as when the notes were held still. Practice the scales in octaves, repeating each note eight times, making the wrist motions in same manner. Then try other exercises and scales without note repetitions, and moving the wrist as directed will prevent fatigue for some time. Drop the etude until you have practiced exercises in octaves for a month. Procure the octave book of Mason's *Touch and Technic*, and try and understand it. Doring's Octave Studies will furnish useful practice.

2. Czerny's Opus 299 should be completed in the fourth grade.

3. These words mean ritardando the second time over. That is, play without ritard the first time through, but on the repetition, when the passage is brought to a conclusion, do so with a ritard.

INACCURACY.

"I have a bright little pupil who comes with what she thinks is a well prepared lesson, but with many wrong notes. I have tried note drills, reading notes aloud before playing, writing a portion and correcting at lesson, but to little purpose. can you suggest something that will make her more accurate?" M. V.

Your little drills ought to help some, but the trouble is that she does not realize them when she practices alone at home. The wrong notes she introduces come to her to sound correct, and the right ones wrong. Take a given piece, indicate with pencil the notes that are wrong, and tell her she must study out and correct those notes. Insist that she study these places two measures at a time, or in such short sections as you may mark. Go over some of them at the lessons with many repetitions, as you wish her to practice. It is not unlikely that she will return with them uncorrected. Go over the same ground again, and set her once more at its practice, giving a proportionately shorter advance lesson on other things. Keep at this until she realizes that it is necessary that she get it right, even though it takes several weeks. Study the nature of the pupil. With some, scolding will make them more obstinate about trying to make the corrections. Rather exhibit surprise that so bright a pupil cannot get the notes corrected. Let it go as a good-natured matter, of course, that she must keep at the piece until the corrections are made; that it is not learned until she does. These careless natures are often very hard to deal with.

EXERCISES AND READING.

"1. I am practicing Czerny-Liebling with great benefit to my fingers. Should I also practice scales and other finger exercises along with my studies?
"2. I am greatly hampered by my inability to read rapidly. What shall I do in order to develop rapid sight reading?" E. D.

1. A certain portion of your daily practice period should be devoted to scales and arpeggios and exercises. The exercises should be varied in accordance with your immediate needs, five-finger exercises, running exercises, staccato, hand and arm touches, octaves, etc., etc. With a practice period of two hours, a half hour may be divided into three sections for the exercises, a half hour for new etude, a half hour for review of etudes and pieces, and a half hour for new piece. Do not forget that the most profitable part of your practice will be on the review. You will then make more rapid progress in both freedom of finger action and spontaneity of interpretation. During the first week of practice on a piece the attention is so closely taken up with reading the notes, and adjusting the fingers to the keys, etc., that real advancement in finger agility hardly more than begins. It is a perfectly natural and human frailty in pupils to resent the reassignment of a piece or etude for practice, for they invariably think they have not learned it well and "have to take it over." From the first disabuse them of this idea, which should be looked upon as a "left-over" from the past century. Teach them from the start that real practice begins after you have corrected the first study of the piece, and to consider that practice simply continues until the piece is learned.

2. If you are in the third grade, send to the publisher for two or three albums or collections of second-grade pieces. First select all the easiest of them, look them over one by one and determine just how you think they ought to be played, especially as to tempo. Next attack them boldly and play at the correct tempo from start to finish. Do not stop for mistakes; remember you are training your eye to grasp the notes quickly and the fingers to follow. Do not play more than twice in succession, but proceed from one to another, waiting until you have practically forgotten them before going over them again. Train yourself in this manner for several months, and when you have worn out one set of albums get some more. Under this regime you will find your ability to read quickly will rapidly develop. By no means, however, confuse this with your regular and careful practice, which should always begin very slowly and the tempo on a given piece increase as you gradually conquer the difficulties.

THREATENED WITH BLINDNESS.

"I have a young pupil who is threatened with blindness, and the doctor's orders are that she never look at a note again. She is anxious to keep on with her music, but I have no idea how to teach the blind. Can you tell me what to do in this matter?" C. E.

Unfortunately your letter finds me totally without experience in teaching the blind, as badly off as you are yourself, in fact. I only know that there is a system of raised notes which the blind learn to read by touch, and that they make rapid progress by means of it. Meanwhile this raises an interesting question. Doubtless it comes up occasionally in remote villages and cities where the blind are unable to go to an institution, and still would like to take up the study of music. The Round Table would be glad to receive very short letters from any teachers who have encountered this problem, and be glad to print some of their experience in dealing with it for the benefit of other teachers who are at a loss how to proceed. I am unable to say whether it would be necessary for the teacher to learn to decipher the raised note system, or whether she could by reading the directions teach the student how to acquire it and verify results by following the printed page. I would suggest that C. E. write to the teacher of music at the State Institution for the Blind in her State, or to a private institution if there be such. She can easily find where such institutions are located by inquiring of the doctors, or perhaps of some of the county officials.

PRACTICE MATERIAL.

"1. What books should be given a pupil after having finished Czerny-Liebling, number three?
"2. Should the three books follow one another continuously, or should something else be given between? If so, what?" D. M.

1. If the student has thoroughly mastered book three of the Czerny-Liebling, he has mastered Grade six, in accordance with the numbering of the Standard Course, which is in ten grades. During this grade he should also do the Two Part Inventions of Bach. Following this selections from the Three Part Inventions. Having also completed Cramer, which he should do if he has not already taken it up, he may begin the "Gradus ad Parnassum" of Clementi as edited by Tausig, or selections from it, certain of the exercises not to be used at the present time. For octave work, Kullak's "School of Octaves" still is standard, but the admirable treatment of the octave question in Mason's "Touch and Technic" should be thoroughly understood by the teacher in order to intelligently teach octaves to pupils. Then may follow selections from Bach's "Well Tempered Clavichord," and the Chopin Etudes.

2. Other material should be used in connection or in alternation with the Czerny-Liebling studies. The first book begins in Grade one, and the third ends in Grade six. They are by no means intended to be all-inclusive. Heller, opera 47, 46, 45 and 16, have many etudes that every well educated pupil should know, and have the benefit of the training from. Or if not from these, their equivalents. Meanwhile there is nothing that covers the ground of Heller, if properly selected, in quite so comprehensive a manner. The lighter compositions and preludes of Bach should also be studied, in order to prepare the way for the greater Bach that is to follow. A student's education should be a comprehensive matter, and will of course vary with talent and purposes of the pupil. A person who only desires to use his or her music as a drawing-room accomplishment, or a personal satisfaction, will of course receive different treatment from one who is preparing to teach and wishes to be ready to take care of every and all kinds of ability with which he may come in touch.

SELF-STUDY.

"1. Can I acquire a good technic through self-study, having already mastered it up to the fourth and fifth grade?
"2. Would Philipp's complete works on technic prove adequate for such an undertaking?"
K. D. H.

There is no reason why you should not be able to develop a fine technic under your own instruction if, a very important factor, you can avoid accumulating bad habits. The majority of students have to be watched very closely, the same faults pointed out over and over again, the same points dwelled upon sometimes for weeks before they are understood, and even then fall into bad ways when left alone. The point is, are you already a thorough master of your subject, so as to be able to teach yourself? Simply working up exercises and etudes is only a small part of the battle. There are a great many varieties of touch which need to be thoroughly understood, and their many modes of application. You will be much wiser to secure a good teacher if it is possible. If not it shows commendable spirit on your part to endeavor to reach the desired goal by means of self-instruction. A man in a western town was boasting that he was a self-made man, whereat a bystander hazarded the remark that he had made a bad job of himself. Be careful that you do not get in the same predicament.

2. Philipp's system of technic is most excellent, but contains little detailed explanation of hand and finger positions and motions for the various kinds of touch. Mason's "Touch and Technic" in four volumes, and Cooke's "Mastering the Scales and Arpeggios" will be invaluable to you under present conditions.

WEAK FINGERS.

"I have two pupils, aged sixteen, who seem to have weak fingers. They are rapid readers and keep excellent time, but in striking a triad nearly always one of the notes fails to sound. Table exercises do not seem to strengthen the fingers. What would you advise?" L. S.

Place the hand on the keyboard and press down the three keys forming the triad. Hold two of the keys down and repeat the other eight times very slowly, raising finger high and striking with emphasis. Practice this on various positions of the triad so that all the fingers get some of the drill. Then hold one finger down and practice in same manner, striking with two fingers at a time. Make sure that the hand does not stiffen in this exercise. Then practice the same chords, striking all three notes at once, with the down and up-arm touches. Do not practice long at a time on these, but do them several times each day. It will probably require a month before you can perceive substantial and permanent results. Remember, however, that if you allow the muscles to stiffen in so-called "stock" exercises, you will cause more harm than good.

If the hand is of good size, and the pupil sufficiently advanced, you can add the diminished seventh chord to this and practice in same manner. Place the fingers on C, E flat, F sharp, A, and C. In this chord each finger has a key. Form various exercises on this, holding down one, two, three and four fingers, as the case may be. There is no end to the exercises you can form from this if you will exercise a little ingenuity. Philipp has written an entire manual on it containing several hundred exercises.

If the pupils you mention are constitutionally weak and physically small, it may be necessary to wait until they build up from this standpoint before very substantial results may be hoped for.

Study Notes on Etude Music

By PRESTON WARE OREM

IMPROMPTU—F. SCHUBERT.

The Impromptus of Schubert are among the most charming of his pianoforte compositions. Several of them are exceedingly popular. Among these, the Impromptu Op. 90, No. 2 is one of the most valuable for teaching purposes. This number serves to demonstrate how an apparently commonplace technical figure may be made into real music in the hands of a great master. The figure in triplets is handled with consummate skill and the harmonic background is rich and effective. In the section in B-minor the harmonies are bold and rich, some of them being quite in the modern manner. This Impromptu must be played with the utmost delicacy and evenness. It is real piano music, suited to the genus of the instrument. We would class this in the seventh grade.

VALSE IMPROMPTU—E. F. CHRISTIANI.

The term *Impromptu* when applied to a waltz movement indicates that the composer has allowed himself considerable freedom both as to form and content. A waltz of this type will always be rendered in a somewhat capricious manner, in keeping with the style in which it is written. The *Valse Impromptu* by Mr. Christiani is a well written number with bold and contrasted themes. The first theme is sonorous in character, with harmonies somewhat in the manner of Schumann. The middle section is of more lyric character, requiring the singing tone and some attention to detail in interpretation, the notes of the theme in some places being transferred from one hand to the other. This will make an effective number for recital use in fifth-grade work.

ROSES DE BOHEME—H. KOWALSKI.

Henri Kowalski was born in Paris in 1841. After studying with Marmontel and Reber he became a concert pianist of note. His compositions are chiefly drawing room pieces of the better class, brilliant but refined. One of his most popular pieces is the concert waltz known as *Roses de Boheme*. This is a very showy number and it is most effective when played in rather strict time, well accented and at a lively rate of speed. Although it will require nimble fingers, nevertheless it lies well under the hand throughout, so that it is really not as difficult as it sounds when well played. The sustained dotted half notes occurring in the repetition of the principle theme are intended to be sounded out like a horn passage. These tones should be played with considerable force and the pedal will sustain them after the key has been released. This is one of the best fifth-grade pieces of its type.

THE JESTER—G. S. SCHULER.

A jolly number having two well contrasted sections. The first section is in the rhythm of a modern gavotte while the middle section is a modified mazurka rhythm. Mr. George S. Schuler is a rising young American composer whose piano composition entitled *Fortunata* was very well received upon its appearance in THE ETUDE in April, 1912. *The Jester* is an excellent third-grade piece, either for teaching or recital purposes.

ECHOES OF PALERMO—R. R. BENNETT.

Mr. Robert Russell Bennett is a young American composer who has appeared but once before in our music pages. His *Echoes of Palermo* is in the rhythm of a *Sicilienne*. This term is usually applied to pieces written six-eighth or twelve-eighth time, in the style of certain graceful pastoral dances, originating among the Sicilian peasants. One of the main points to be observed in playing such pieces is to sustain the rhythm of the accompaniment steadily throughout. Against this accompaniment the themes must be brought out with song-like effect. For advanced third-grade players.

SONG OF THE SPINNING WHEEL—H. HARRIS.

This is the second appearance of Mr. Hubbard Harris in our ETUDE pages. The *Song of the Spinning Wheel* is from a set by Mr. Harris, recently published. It is a very cleverly constructed little number which in addition to its musical attractions, has real technical value as a study piece. Pieces of this type, imitating the characteristic whirr of the spinning wheel, must be played with almost automatic precision in order to obtain the best effect; a light and delicate touch should be used throughout. We would class this number in the early third grade.

SUMMER FROLIC—M. LOEB-EVANS.

Summer Frolic, Mrs. Evans' latest composition, is a dainty and capricious *intermezzo*. It will be most effective when played chiefly with a light *staccato* touch with the exception of the middle section in which the passages in thirds will demand a *legato* touch. This number lies in the early third grade.

UNDER THE ORANGE BLOSSOM—H. ENGELMANN.

Under the Orange Blossom is a tuneful little waltz which will prove useful either for teaching purposes, for home amusement or for dancing. It has all the good points of the modern waltz and it is rather easy to play, lying well under the hands. It is suitable for an advanced second-grade player, one about ready for third-grade work.

AFTER THE RAIN—GEORGE L. SPAULDING.

Mr. George L. Spaulding is well known to our readers as a successful American composer of teaching pieces. His work is always bright and entertaining. *After the Rain* is one of his recent compositions. It is easy to play but the phrasing will require some attention. Just right for an advanced second-grade student.

CUNNING CUPID—B. R. ANTHONY.

Mr. Bert R. Anthony is an American composer whose teaching pieces are much liked. *Cunning Cupid* is a stirring little march movement which has all the qualities usually found in marches written in much larger form. It should be played in the true military style, imitating the effect of a band. Second grade.

MORNING GLORY—P. RENARD.

This is another second-grade piece, rather easier than the preceding one. It is a very good example of the *polka* rhythm and it will prove effective for elementary recital work.

ONCE UPON A TIME—TH. KULLAK.

Theodore Kullak (1818-1882) was a famous pianist and teacher who in turn developed many famous pupils. As a composer his attention was directed chiefly to pianoforte studies and teaching pieces of all grades. *Once Upon a Time* is taken from a set written for young students. It is a tuneful little number, beautifully harmonized, written in classic vein. Second grade.

VALSE CAPRICE (FOUR HANDS)—F. G. RATHBUN.

The *Valse Caprice* by the late Mr. Rathbun has proven one of his most popular numbers. As arranged for four hands it is exceedingly effective and will make a brilliant number for recital playing. Third or fourth grade.

SEXTET FROM "LUCIA" (VIOLIN AND PIANO).—DONIZETTI-FRANKLIN.

An effective and playable arrangement of one of the most famous numbers in grand opera. The really great melodies never lose their charm. Violin students will enjoy this number.

FESTAL POSTLUDE (PIPE ORGAN)—G. N. ROCKWELL.

Reminding us somewhat of the *offertoires* of Batiste and Wely, Mr. Rockwell's *Festal Postlude* nevertheless has merit and originality of its own. It will appeal to organists as a practical number for church use. It is remarkably brilliant and imposing for a piece so easy to play. The registration will require attention; also the execution of the *staccato* double-thirds of the middle section.

THE VOCAL NUMBERS.

Mr. Alfred Wooler's *Flower Maiden* was awarded the second prize in the last ETUDE contest in Class VI (Nature Songs). It is a graceful number, with the accompaniment in the characteristic Spanish *Bolero* rhythm. A portrait and sketch of Mr. Wooler will be found in another column.

Fair Lily, by F. M. Lillibridge, is an expressive, singable number, with a fine climax, in the style of a German folk-song.

Well Known Composers of To-day



ALFRED WOOLER.

ALFRED WOOLER was born at Shipley, Yorkshire, England, May 11, 1867, but he has been in America so long that many have always looked upon him as an American. At the age of eight he was a boy soprano and since then music has been his life study. He studied singing and theory with some leading English teachers, later developing a tenor voice and becoming a soloist. He came to America in 1891 and studied with prominent teachers in New York. In Scranton, Pa., he met with large success as a tenor soloist and as a conductor of choral societies. Dr. Wooler taught harmony at the Hardenburgh School of Music and the Scranton Conservatory. The best part of his theoretical training was under Dr. Hugh A. Clarke, of the University of Pennsylvania. He has passed the examinations leading to the degrees of Bachelor of Music and Doctor of Music at the University of the State of New York. Dr. Wooler has been the winner of many prizes for competitions and has published many works (over one hundred). His song in this issue of THE ETUDE won a prize in our prize contest of last year.

HOW BEETHOVEN COMPOSED.

"I BEAR my ideas very long with me in my brain ere I attempt to write them down, and I can depend on my memory that I never forget a phrase that has taken hold of my mind. Sometimes I change some parts, I entirely condemn others, and then I try again until I think I have found the right way, with which I am at last satisfied myself. But then begins in my head the working out in width, in breadth, and height, without ever losing my hold on the fundamental idea, which grows and grows and increases until the whole picture stands complete before my mind's eye—then I need only sit down and write it out, which, once begun, I do quickly and steadily, as I may find time to do it; because I usually work at different things at the same time, but, as I told you, without ever confusing one with the other.

"Perhaps you may ask, where do I take my ideas from? That is more than I can say. The ideas come, and there they are; sometimes so palpable that I fancy I can put my hands upon them while I am out in the meadows or in the forest, at sunrise, or while I lie sleepless in bed, as the moods may seize me. The inspiration with a poet would come in words, whereas to me it comes in tones that sing, shout, storm or sigh sweetly, until at last they take quiet form in notes; then when I have written them down I become calm again, and look at my work, and turn it and mend it until I am satisfied."—*Extracted from Louis Engel's* FROM HANDEL TO HALLE

"RHYTHM and Harmony make the deepest impression upon the soul and hold it in the firmest grasp of all the forms of expression."—PLATO.

SUMMER FROLIC

INTERMEZZO

MATILEE LOEB-EVANS

Allegretto M. M. ♩= 108

mf

f

Fine.

f

mf

*D.S.**

Trio

dolciss

mp

p

D.S.

*From here go back to 𝄋 and play to Fine; then, play Trio

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VALSE IMPROMPTU

Tempo di Valse M. M. ♩.=66

EMILE FOSS CHRISTIAN

mf

f

p

f

p

ff

mf

Fine.

marcato il canto

TRIO

mp dolce

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p *scherzando*

marcato il canto

rit. *mp dolce*

f

ff

p *rit.* *D.C.*

IMPROMPTU

No.2

COTTA EDITION

Allegro M.M. ♩= 132

FR. SCHUBERT Op.90, No.2

p *legato*

1 2

sempre forte *l.h.*

l.h.

pp

fp *fp*

decrease

p *cresc.* *f*

cre *scen* *do* *ff*

Pedal each measure

sf

Last time to Coda

CODA

ff *ff accel.*

fz

ben marcato

ff

fz rinforz

p

f

MORNING GLORY

POLKA

Tempo di Polka M.M. ♩= 116

PIERRE RENARD

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VALSE CAPRICE

SECONDO

F. G. RATHBUN

Allegro con fuoco

fz *fz* *fz*

Tempo di Valse M. M. ♩. = 66

rit.

f

p

ffz

mp

accel. e cresc.

Fine

Piu mosso M. M. ♩. = 76

ff

ff

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VALSE CAPRICE

Allegro con fuoco

PRIMO

F. G. RATHBUN

Tempo di Valse M. M. ♩. = 66

Piu mosso M. M. ♩. = 76

SECONDO

pp mp

f mp f ffz rit. ffz ffz

a tempo

1

p

M. M. ♩. = 60

mf

TRIO

marcato il canto

pp

1

mf

2

pp D. S.

PRIMO

8

mp *f* *mp* *f* *rit.* *fffz* *fffz*

a tempo

p

8

M. M. ♩. = 60

TRIO

pp

1

mf

1

2

1

D. S.

ROSES DE BOHEME

VALSE BRILLANTE

H. KOWALSKI, Op. 14

Tempo di Valse M.M. ♩= 72

mf

marcato

mf

f

brillante

Valse grazioso

mf

ff

p

f

mf

ad lib.

Ped. simile

legato

Fine.

Ped.simile

cresc.

Ped.simile

D.S.

ONCE UPON A TIME

ES WAR EINMAL

FAIRY TALE

TH. KULLAK Op. 62 No.

Allegretto M.M. ♩.= 84

a temp

SONG OF THE SPINNING WHEEL

HUBBARD HARRIS

Allegro con brio M. M. ♩ = 120

poco rit. *a tempo*

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THE JESTER

CAPRICE

Moderato con spirito M.M. ♩=108

GEORGE S. SCHULE

mf

Ped simile

1 2

mf *mf*

f *ff*

dim.

Fine.

TRIO

simile

m *mf* *rit.*

f *mp* *D.C.*

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AFTER THE RAIN

Allegretto moderato M.M. ♩=69

GEO. L. SPAULDING

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CUNNING CUPID

MARCH

Tempo di Marcia M.M. ♩=120

BERT R. ANTHONY, Op. 29, No. 1

Trio

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UNDER THE ORANGE BLOSSOMS

WALTZ

H. ENGELMAN

Tempo di Valse lento M.M. 𝅗𝅥. = 54

WALTZ

cresc.

Animato

TRIO

Fine

D.C.

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SEXTET FROM "LUCIA"

G. DONIZETTI
Arr. by Fred. A. Franklin

Larghetto

VIOLIN

Larghetto

PIANO

p *p*

cresc. *cresc.*

f *f*

dim. *dim.*

1

mf *p*

2

f *mf*

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FESTAL POSTLUDE IN C

FOR ORGAN

GEO. NOYES ROCKWE

Allegro M. M. ♩ = 126

MANUAL

Gt. Full with Trumpets coupled to Full Swell.

Sw. open

Gt.

Full Ped. Gt. to Ped. off

PEDAL

Swell closed

cresc.

Swell open full

rall.

Gt. both hands *mf*

a tempo

Har. Flute & Clarionet (or Gamba)

rall.

Somewhat slower

sempre stacca

Sw. *mf*

Cello & Soft 16ft.

rall.

a tempo

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Change combination for repeat.

Con brio

Swell Full

Gt.

Gt. Trumpet or Mixture & Op. Diap.

Gt. Full

rall.

reduce

a tempo

Full Sw.

Ped. 16 & 8ft.

Gt. both hands: Trumpet off

ff

Ped. octave ad lib.

16ft. Ped.

ff

accel.

Maestoso

rall.

Piu lento

ff

Swell Full

Gt. both hands

ff

fff

ECHOES OF PALERMO

SERENADE-ROMANCE

ROBT. RUSSELL BENNET

Moderato grazioso M.M. ♩.=63

p *dolce*

Poco piu mosso *Ped. simile*

Fine *mp*

p *poco rit.* *atempo* *f* *D.S.*

Trio

1 2 *D.S.*

* From here go back to 𝄋 and play to Fine; then play Trio.

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FLOWER MAIDEN

LAURA M. WINTER

ALFRED WOOLER

Andante

mp semplice con espress.

Who'll buy my flow - ers, gath - er'd with ten-der care, Lil - ies with fern entwin'd, an

mp *a tempo*

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poco rit. a tempo cresc.

rose - buds with maid-en hair, Bright eyed for- get - me-nots, blue as the sum-mer sky, Red rose and tu - lip,

poco rit. a tempo cresc.

𝄋 Refrain

f a tempo

flow'rs of love, who'll buy? Flow - ers, flow - ers re-splen - dent with spark-ling dew, Flow - ers fair to

f a tempo

poco rit. First time only. Second time only. ff

ban-ish care, I of - fer them to you. you. Who'll buy my flow - ers, who'll buy?

poco rit. mf a tempo ff Fine

mp tenderly cresc.

Prim - rose and mig-no-nette, em - blems of youth and charm; Sweet scent-ed vi - o-lets, e'er to the heart a balm,

mp a tempo cresc.

mf rit.

Snow-drops, the choice of all, lov - ers ne'er pass them by; Flow-ers new, re - fresh'd with dew, fra-grant flow'rs, who'll buy?

mf rit.

f a tempo mf cresc. poco rit.

Flow - ers, flow - ers, none sweet-er could ev - er be, Cro - cus for cheerfulness, and blue - bell for con - stan-cy.

f a tempo mf cresc. poco rit. D.S. Refrain

FAIR LILY

A ROMANCE

Words by Julius Sturm
English version by Edward M. Taber

F. M. LILLEBRIDGE, Op

Andantino con tenerezza

p

O my li - ly, snow - y li - ly,
Wei - se Li - lie, mei - ne Li - lie,

espressivo

p

Though in sad-ness here I stay, Yet I send a thou-sand greet-ings To thy gar-den far a-way.
Ein-sam trau-rig weil ich heir Nach dem Gar - ten wo du blü-hest, Send' ich tau-send Grüs - se Dir.

Piu mosso

cresc. *dim.* *rit.*

Though with tears my eyes are mist - y Far from thee my queen of flow'rs Fair-est vis - ions, of thy sweet-ness
Oh - ne Dich o mei - ne Blu - me Trübst sich mei-nes Au - ge's Schein Fern von Dir o mei - ne Blu - me,

mf *cresc.* *dim.* *rit.*

a tempo *rit.*

Tempo I.

accel.

Float through all the sum - mer hours. Long-ing dims the eye with sad-ness. As the years still on-ward roll,
Träum ich nur von Dir al - lein. Trübt die Sehn-sucht mir das Au - ge, Trübt sie doch die See - le nicht,

a tempo *rit.* *mp*

Piu mosso

ff rit. *fff vigoroso* *port.* *p*

But it can - not dim the love-light, That il - lu-mines all my soul.
Nur ver - klär - ter flammt sie leuchtend In der Lie - be rein - stem Licht.

subito

f *ff rit.* *fff* *p* *subito* *a tempo* *morendo* *tranquillo*

DREAMERS, SEERS AND MYSTICS IN MUSIC.

BY KENNETH AIKEN.

Miss Beatrice Harraden has called music the most beautiful language in the world. Miss Harraden is right. Music does serve the purpose of a language; it conveys ideas and emotions, it stirs the imagination. Yet this language so perfect in many respects lacks one thing to make it complete, viz., a vocabulary. No great composer has ever turned his hand to the lexicography of sound. Some composers, it is true, adopting a programme have told us what their compositions were supposed to mean, yet aside from the programme phrase, musical works, in general, are indefinite and vague. The average individual forms a meaning of his own. At that he seldom gets beyond merely calling names. A piece may be a boat song; a stirring march or a dirge, but the meaning in details, which is so essential to poetry and prose, he has to construct by himself out of his imagination or overlook it entirely. Huneker says: "The most profound truths, the most blasphemous things, the most terrible ideas may be incorporated within the walls of a symphony and the police be none the wiser."

THE SUBLIMINAL SELF.

Psychologists tell us there is a subliminal self, a psychic personality in every human being capable of thinking thoughts which are foreign to the ordinary intelligence. In men of genius it often absorbs practically the whole brain power. Music makes a particularly strong appeal to this psychic intelligence, the ordinary reason alone is not sufficient for musical appreciation, something more is necessary, and this we find in the sub-conscious self whose activity inclines towards abstraction and ecstasy. A bigger word for the same meaning would be—mysticism. Under the exercise of his latent faculty routine thoughts and feelings vanish; we are capable for the time being of seeing and hearing things which do not resemble realities any more than heaven can resemble earth.

But the mystical tendencies in the average mind are very fleeting in comparison with what is to be found in the real mystic. A mystic is a person who possesses superior power to see things which others learn only through experience; he is a dreamer, but a seer as well; somewhat of a prophet and always a visionary. His imagination never rests; the world and its people interest him only mildly, except when he is striving for meanings and relationships to clear up the prevailing mystery. For to a mystic all things are mysterious. Trees and grass and flowers are not what they seem; they must have a deeper meaning and a greater importance than what they possess as natural objects. Some years ago Maeterlinck wrote an essay on *"The Intelligence of the Flowers."* With delightful sympathy and intuition he proceeded to show that flowers feel pleasure and pain, that they act under volition, that they understand the existence of others belonging to their same order.

Mysticism as a force is not so much intellectual as esthetic. Art owes it more than philosophy. The genius of Maeterlinck is undoubtedly at its basis, thoroughly speculative and metaphysical, the artistic impulse of the man however has given a charm to what the world would otherwise have found very uninteresting. The English poet Dante Gabriel Rossetti is another example. His *Blessed Damozel* is a poem you cannot by any sort of casuistry bring into any consistent or rational ideal, yet it is a perfect example of that exquisite and delicate beauty which we look for in the highest forms of art.

WAGNER, A MYSTIC.

In the field of music, mysticism has exerted as great an influence as in literature. There never was a more mystical human being than Wagner. From his youthful days, when he distracted his harmony teacher by talking about the "personality of the notes," Wagner revelled in all kinds of musical symbolism. He had no talent for the strict forms, although we are told that at an early age he knew his Beethoven thoroughly. His first operas do not indicate the real trend of his mind. The real Wagner appears for the first time in Tannhauser. There we begin to see the literalness of his musical symbolism and the mystical background which was to form the basis of many of his operas. That Wagner should have been attracted to the mythology of northern Europe is not strange when we consider the gigantic character of his imagination and the wealth of wonderful things to be found in these tales. Wagner always tarried long over the supernatural and the perverse. Then there is no end in these Norse stories to magic gardens, magic cups, magic potions, magic islands, apples, etc., besides wicked gods and death-dealing monsters of terrible ferocity.

But aside from the superhuman and the monstrous, what intoxicated Wagner's imagination most was woman. Woman appeared to him in a truly mystical aspect, *i. e.*, as a mystery. He is never done telling of the marvelous fascination which will lure a man to ruin; nor does he forget to show the woman of pure character. Indeed, morally speaking, the salvation of his operatic stories lies in his teaching that through the influence of woman man can hope to rise to better things.

LISZT'S MYSTICAL TENDENCIES.

Wagner's work was one of liberation, he did not tear down Beethoven or Bath; he built an entirely new art work in which the laws of the strictly classical had no application. Mystical as are his themes, they are no more removed from the ordinary current than the forms through which he expressed himself. In this great work of broadening the intent of music he had a fellow-laborer, although a worker along different lines. This was Liszt. No one can view Liszt's life without seeing the strong musical bent throughout, and his compositions betray it even more so. Liszt was romantic composer, brilliant pianist, aristocratic courtier and mystic combined. Few men in any line of work have shown the same breadth and power. Goethe is, perhaps, the nearest approach. He may have posed more or less, yet we cannot call him a poseur. Religion he accepted for his daily guide, although it is more than likely he worshiped the atmosphere of religion rather more than believed in its creeds.

That the religious ideal appealed to him is shown by his compositions. In the Berg symphony, written 1849, which was designed to contrast the ways of men and nature, a religious motive is used towards the end to effect peace for man's discontent. For his eighth symphonic poem, the *Heroide Funebre,* Liszt wrote a preface in which he says: "Everything may change in human societies, manners and cult, laws and ideas. sorrow remains always the one and the same: . . . It is for art to throw its *transfiguring veil* over the tomb of the brave—to encircle with its golden halo the dead and the dying, in order that they may be envied by the living." Note that *transfiguring veil;* it perfectly expresses the mystical attitude in its endeavor to raise things above a mere earthly significance. Liszt wrote a symphony after Dante's *Divina Commedia* and for the piano, a *Dance of Death.* His Masses and Psalms, just now coming into their own, were as much a manifestation of his own nature as of his association with the church. This is indeed enough to show the peculiar predilection which Liszt had for religious subjects. It only remains to note the fact that he took holy orders and wore his abbé's garments quite as if being an abbé were his real profession.

INSPIRATION FROM THE THEMES OF DEATH AND LOVE.

One subject there is which amounts almost to an obsession with a mystic. That is death. Death as the Great Mystery must naturally fascinate minds to whom all things seem mysterious. Only recently Maeterlinck has written an entire volume on the theme, and previously in *The Intruder* he gave it a dramatic setting. The strong motives in Wagner's operas are certainly love and death. Wagner's own words betray the conquering power which these two mighty forces had over his mind. In his prelude to *Tristan and Isolde* he says: "Now there is no end to the yearning, the longing, the delight, and the misery of love. World, might, fame, splendor, honor, knighthood, truth and friendship, all vanish like a baseless dream. Only one thing survives: desire, desire unquestionable, and ever freshly manifested longing, thirst and yearning. One only redemption—death, the sinking into oblivion, the sleep from which there is no awakening. . . . *It is the ecstasy of dying,* of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force." *The Ecstasy of Dying!* The apostle Paul says to die is gain with the idea of attaining a conquest over death, but the mystic Wagner delights in the act itself. In its most uninviting aspect death is to him only a long sleep, a relief and a rest from the unsatisfied longing surging through the human breast. The Christian conception is one of fortitude and assurance depending on faith; the mystical conception as seen from Wagner's standpoint would seem to be one of voluptuous pleasure.

Mysticism seldom gives us reasoned beliefs. There is always the halo of unreality which disarms the intelligence and appeals to the higher emotional centers. No one would think of using *Parsifal* with its jumble of Christianity, Buddhism and mediæval romance for a religious guide. However, the crucible of all these elements stirred Wagner's imagination and on it he created a great art work, the greatest in fact ever written around a mystical conception.

MAKING A GOOD START IN TEACHING.

BY AUBERTINE WOODWARD MOORE.

The best way in which to make a start in any kind of enterprise is to make a few well-founded plans and then go directly at the work in hand in the most enthusiastic manner possible. Many young women who have had excellent opportunities are at a loss to know how to go about securing a teaching practice. Secure two bright, talented young pupils, if you have to go into the highways and hedges to find them; arouse in them enthusiasm for their work; see to it that they make progress, and pupils will flock to you without the asking.

"But what shall the teacher do with these two bright, talented pupils," it is asked, "to bring them to a high degree of excellence; how shall they be exploited, and what course must be taken to make them stand out as models in a community?"

There is but one way and that is the right way, which is to use the piano as a means of musical education. The high purpose of this is to awaken the intelligence, enlarge the understanding, quicken the perceptions, clarify and control the emotions, and cultivate the taste.

A good beginning in kindling the child's interest is to tell him as much as he can grasp of the character and history of the piano and mode of manipulating it. Show the hammers in action and illustrate how they can be put into operation to produce tone in an infinite variety of romances, in conformity with the name pianoforte.

Thus the pupil will be readily, prepared to consider how he must be seated at the instrument to gain freedom of arms and hands; how the hands must be placed on the keyboard and how the muscles must be trained to attain the desired results. He will easily learn that the artistic hand combines elasticity and strength, and he will enjoy the suggestion of Dr. Adolph Kullak that the arm is the branch on which the fingers flutter like leaves while held so firmly they cannot leave the branch.

By teacher and pupil Schumann's words should be kept in mind; that to be musical is to have music not in the fingers only, but in the head and the heart. So from the outset all the faculties should be brought into play, and it should be remembered that it is the man or woman behind the art that makes the art great.

The pupil should be led to realize the significance of tone, the relations of one tone to another, and the oneness of the note on the printed page, the piano key for which it calls and the tone produced by touching the latter. A child may be guided to chase a pure tone as eagerly as he would a butterfly or a ball. If his rhythmic sense and his acquaintance with theory and harmony be cultivated, he will be fascinated with every figure and form presented to him. Teach him to conquer each difficulty before he reaches another, to do everything artistically from the beginning, and to recognize his own mistakes without having his self-reliance continually hampered by corrections from the teacher, and he will gain a solid foundation. To open his eyes to the dignity of music, he should be told, little by little, its wonderful story. Later, classes may be formed for advanced studies in theory, harmony, counterpoint, etc., and history.

Even though parents, ambitious for prompt, showy results, may offer occasional opposition to quiet, steady progress, it is in the power of the teacher to create an enthusiasm for the right way. Most unspoiled listeners feel, if they do not know, the difference between a harsh tone and a musical one, and there are few parents who will not be pleased, if cause and effect be properly explained to them, to have their children play with correct phrasing, rhythmic movement and intonation.

You cannot prevent people from liking undesirable music by telling them that they ought not to like it. Give them half a chance to hear some better music, and if they are not too set in their ways they will soon treat the trashy music to what Burke describes as "a wise and salutary neglect."

SOME THINGS EVERY MUSIC LOVER SHOULD KNOW ABOUT THE PIANO.

BY C. C. TAYLOR.

[EDITOR'S NOTE.—Mr. Taylor has spent many years as a piano tuner and regulator. The present article is an attempt to present that side of the instrument seen by the tuner, and thus help the music student and the teacher to take better care of the piano itself.]

WHEN, after long years of experiment, the clavichord and harpsichord were evolved from the ancient harp, the man whose genius had accomplished so much was showered with favors from royal hands. Yet how insignificant the poor little instruments of those days seem at this time when nearly every home boasts of a modern piano. Compared with the modern grand piano, the little Cristofori instrument which anyone may see at the Metropolitan Museum of Art in New York seems like a toy. It is natural that those who have to do with the interpretative side of pianoforte music should concern themselves solely with the part of the instrument with which they come directly in contact. Nevertheless, it is also true that if some of our students and teachers might do well to learn much of the interior construction of the piano and then make their own deductions regarding certain theories of interpretation and their effectiveness in actual playing.

It would also be a fine thing if the general public knew something of the difficulties which beset the path of the tuner. It may surprise some ETUDE readers to learn that it is impossible to tune a piano perfectly true. That is, no piano is ever tuned scientifically right. The best tuner in the world is obliged to tune the instrument "untrue." "What nonsense!" many a player will exclaim. "I have played upon many pianos that were tuned perfectly true." This misapprehension is due to ignorance of the physical facts of the case. Any physicist can easily show you why the relative vibrations of the strings of the pianoforte, as now in use with the conventional keyboard, do not admit of the various chords being tuned perfectly true. As most all musicians know, our keyboard represents a compromise in which, for instance, some notes are represented as being the same whereas scientifically they are not. A flat and G sharp when tuned scientifically are slightly different in pitch. Yet, both of these notes are sounded on the keyboard by the use of the same key. Any book on physics will give a full statement of this fact. It is this very item of difference which places the tuner's work among the arts. He has a latitude of a few vibrations in which to work and his judgment, taste and sense of hearing play an important part in tuning the instrument successfully.

If the tuner were to attempt to tune the various tones forming a chord which employed G sharp, for instance, perfectly true, the G sharp would sound out of tune if it were employed in forming a chord which required A flat. These differences make it necessary for the tuner so to "temper" the scale as to make the tones sound perfectly in tune to an educated ear. In doing this he will be compelled to tune all notes untrue to a certain extent. "Tempering" the scale in this way is no easy matter. The tuner is solely dependent on his ear for accuracy, and he is apt to become tired, no matter how skillful he may be in other ways. In fact, it makes a great difference to a tuner's work whether he is tuning the first or the sixth piano of the day. He will succeed much less perfectly with the last than with the first, merely because his ear is fatigued and is not so quick to detect slight errors of intonation.

The tuner has other and less theoretical difficultes to contend with. He begins his work usually by examining the instrument upon which he is engaged. He must find out whether or not it is tuned up to concert pitch, and how the bass and treble stand in relation to each other. In some instruments it will be found that the piano becomes dull and low in pitch, losing in brilliancy of tone every time it is tuned. In such cases, when the instrument is for some special occasion brought up to concert pitch, the strings are apt to snap or even a crack may develop in the sound-board or some other part of the frame, much to the owner's disgust.

With instruments of this kind the tuner has to choose between retaining the low pitch—even reducing it to still lower pitch—or risking the raising of the pitch to the proper degree. He generally chooses the first as the lesser of the evils, for two reasons: First, because a considerable amount of work is entailed which is not specially paid for when the pitch is raised, because, as a rule, tuning is not paid for according to the length of time expended; secondly, an instrument raised in pitch keeps tune a much shorter time, because the tension thrown on the strings is greater than that which they have been accustomed to bear.

TUNE YOUR PIANO OFTEN.

Let your piano be tuned oftener, and you will have better instruments. Many owners of pianos, from false motives of economy, make a serious mistake when they allow their instruments to be unattended until they are so wretchedly out of tune as to be unplayable. The best constructed piano will not remain in tune if it has been allowed to go untuned for too long. If it is brought up to concert pitch it will get out of tune almost as soon as the tuner's back is turned.

But we have left our tuner at the first stages of his work. Let us return to him. Having examined the instrument, and decided what is required of him, he first tunes the center of the keyboard as true as he can. The chief object to be sought is that all chords within the tempered portion shall be equally true, and at the same time equally untrue. No tone should be prominently heard, and the equalization of the temperament should be the same throughout. This is exacting work and requires the whole energies of the tuner, who must not allow his attentions to be distracted for a moment. Having tuned the center of the piano, he proceeds to use that as a basis for the regulation of the rest of the instrument, so "tempering" the scale that the extreme bass and treble are sufficiently in tune with each other and with the center to pass muster. To do this, the entire action of the tuner's brain must be concentrated upon quickness of hearing and distinguishing between the slightest difference of sound. A tuner may have tuned a thousand pianos, and yet he will not succeed with any two alike.

There are comparatively few tuners who understand action and tone regulating—two of the most precise operations known to piano construction. As there are over five thousand parts in an upright action and seventy-five hundred parts in a grand action it will readily be seen that the work cannot be properly done by a tuner who has not spent considerable time in a piano factory as an action regulator.

A tone regulator goes into a factory as a tuner and may only enter the higher departments of his craft after thoroughly mastering the art of tuning. Sometimes this necessitates at least five years of employment. These men are all high-salaried, and every piano that leaves a factory passes muster before its head tone regulator, or "head voicer," as he is commonly called. This position is one to which very few are fitted by natural equipment and training. Is it not then folly to trust a costly instrument to the mercies of one who has not for years toiled in a factory, working at piano construction?

Hammer treatment is another important factor in piano regulating, not only in shaping them aright, but in "voicing" them—placing them in striking position. This work should only be entrusted to the most experienced mechanics. The same can be said of other parts of the action; a piano is surprisingly sensitive to the slightest variation in the adjustment of any of its parts, and the right kind of attention at reasonably frequent intervals will do wonders to preserve the piano at its highest level of excellence.

As there is a great deal of felt used in the piano, it may not be amiss to say a few words in regard to that tiny pest, the larva of the moth miller, scientifically known as the Phatæna of Linnæus. Camphor, red pepper, moth balls and tobacco are supposed to destroy these pests. *They do not.* The writer has frequently found that in pianos containing these "preventives" the moth has destroyed the felt that controls the momentum of action, thereby producing unevenness of touch and harsh, unequal tone. The piano should be taken apart and thoroughly cleaned at least once every eighteen months. The only purpose moth balls and similar preventives can serve is to keep moths away—the insects do not like the odor. The most effective way, however, to keep a piano so that it will do itself and its owner justice, is to take good care of it, and have it tuned and regulated frequently by a man who thoroughly understands the instrument and its construction.

THE less civilized races at all times have had a strong bent for imitation. The aborigines of Australia have a dance in which they imitate the movements of the Kangaroo. The North American Indians have an Eagle Dance, a Bear Dance, and a Dog Dance. The natives of Kamschatka have a dance in which they cleverly imitate not only the attitudes and tricks of the Bear but its voice. The Aleutian Islanders have a representation in which a hunter shoots a bird, and afterwards cries from grief at having killed it; when suddenly the bird revives and changes into a beautiful woman, and all ends happily.

HUNT FOR THE PERFUMES.

BY J. S. VAN CLEVE.

IN every composition for the piano above the grade of the ephemeral "rag-time ditty," there are dozens of hidden tunes. In such tiny "melodylets," frequently only two or three notes in length, one may find depths of poetic charm, unguessed by the careless, superficial student.

When listening to some great virtuoso, possessed with a broad musical mind, as well as a bunch of agile digits, I have recognized, at times with amazement, exquisite touches of feeling, which almost lifted me out of my seat. Well, you say, if these little melodies are hidden among the middle voices, or in the subtle chord progressions, or in the decorative roulades why did not the composer indicate their importance? Why do not composers write out fully just how they wish their music to be interpreted. There are two reasons for this: first, even were it impossible there would be more expression marks than notes; and second, it would do away with the personal equation of the performer. Further, we all know that no two actors present a Shakespearian röle, say *Hamlet*, exactly in the same manner. In the comparing and criticizing of these minutiæ which make the distinguishing differences in interpretations we find a most keen and precious delight. Precisely the same is the case in musical appreciation and enjoyment.

One of the great advantages of the piano is its sensitiveness to accent and nuance. The individual player, by a deft use of pressure, attack, and the like, can utter little bits of melody, which enliven the whole, and kill monotony like ripples that sparkle on the surface of a stream.

Let me vary the simile, and make you a picture. Yonder stands an apple tree in full bloom. Thickly scattered among its myriad green leaves, you see hosts of white blossoms. These blossoms are each a tiny cup of the incense that happy spring breathes forth in thanks to God for her creation. Ever and again she sends one of her hand-maidens, the breezes, to caress the tree and to flow through its labyrinth of leaves and blossoms. No matter though the blossom be not conspicuously placed on the outer dome of the tree, its burden of delicious fragrance is found and extracted by the messenger breeze. So the ethereal life of the tree is wafted abroad, and the world is granted one of its most fascinating charms.

These tiny bits of melody concealed among the chord-progressions, the inner voices or the roulades are such blossoms of the composer's heart. Your fingers, your ear, your brain and your heart must find and utter them if you are to impart to your music its full legitimate charm. I have often heard piano playing which made me wonder at the popularity of this instrument, and almost side with its detractors, but, again I have heard music from real artists which intoxicated me with the wine of the spirit, till the world of stupid realities vanished.

When you have hit all the notes, and followed ever so conscientiously the printed guide posts of expression, you are still on the surface of the music. Penetrate into its arcana and reveal them to us when you venture to play to us.

DEVELOP THE POWER OF DISCRIMINATION IN THE CHILD.

BY LAURA REMICK COPP.

EFFICIENT fundamental training develops a power of discrimination in the child, not only in regard to his own playing and that of others, but also to the manner in which he is taught. If a child has had good fundamental training for a long enough period, he or she can tell very quickly, if a change is made, whether the teaching is good or bad.

From this first application others will be made, and the power of discrimination will grow and be applied in many directions. The children soon develop into interested and appreciative audiences for our great opera companies, orchestras, choral societies, chamber music organizations, besides becoming soloists and teachers themselves. With good taste inculcated from the *first lesson* they can soon be taught to judge and understand good works. With their sympathetic aid musicians will be encouraged to present works which they have long desired to have given, but have hesitated because they lacked an appreciative audience to support them financially and aesthetically.



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CLASSIFICATION OF VOICES.

About a year and a half ago I had the leasure of contributing to The Etude n article on the subject of classifying oices. The article is not by me now as write, but my impression is that I wrote articularly about those voices that are either high nor low, and yet have some haracteristics of both. A number of exeriences since that article appeared ave convinced me more than ever that it s the easiest thing in the world to go stray in this matter, and that young eachers, especially, should use great care n insisting on a certain classification hen there are decided chances of a doubt. hese voices are not professional voices, nd in either register are more or less ncompetent. The high notes are not ood enough or easy enough, and the ow ones are too weak. It is usually impossible to strengthen the lower notes nough for professional purposes, and it s natural to try to develop the high voice or purely commercial reasons. This ften results in such a sad disappointent to the pupil that it is quite a serius matter especially to those who have ttle money to spare.

The young teacher or the old one or that matter, should not be so conamed with his own importance that he ould hesitate to express a doubt. hese cock-sure people are by no means ne most competent. At the risk of beg personal, let me relate one or two exeriences. One was a man who had tried sing tenor for years without any sucess. He came to me for some lessons, nd I, too, tried to make him sing tenor. fter some weeks of unsuccessful results tried experiments to find out his lower oice. To my surprise, he gave out after few trials an excellent low *A*. The ext lesson the low notes were much betr, and I said to him, "You are a barione and not a tenor, and that is where our difficulty lies." I cut off the strient high notes, and he soon developed n excellent low F and even E to his own reat satisfaction.

Another case: A lady came to me for me lessons, and I frankly told her that ne did not have a professional voice. he had studied with the best American asters, and always as a soprano. The pper notes were not agreeable, and fter a few weeks I made up my mind at she would develop a low voice if the rain of the upper notes were entirely moved. She is now singing entirely ezzo-soprano repertoire, and the ease nd comfort of her singing gives her the reatest delight.

MISTAKEN CLASSIFICATION.

Another case which was most interestg: A pupil came to me that had alays sang soprano, and after a few eeks wrote me a note saying that she elieved she had a low voice. I had a lk with her and told her I thought she as wrong, but if she wished to try I ould do my best to develop a low voice see what could be done. It turned t that she was right and I was wrong. he developed a charming low voice, and has occupied a church position for some years. In the beginning she showed no signs whatever of the mezzo-soprano color.

One more case: I gave a lady a few lessons once, and classed her voice as a high mezzo-soprano after a few weeks' trial. She then went to Europe for two years or more, where she was trained as a lyric soprano under one of the most celebrated masters. When she came home she sang for me, and her voice to my ears was just what I told her—a high mezzo-soprano (a lyric mezzo), and her upper notes were impossible. Two years of careful training had not been able to misclass the voice.

Just one more: I trained a beautiful bass voice for two years, and he then went to Europe. He sang the runs in the *Messiah* with an extraordinary facility. After coaching some time he went to one of the most celebrated teachers in the world and paid for ten lessons in advance. At the second lesson the master said, "I have decided to make a lyric baritone out of you." He never went for his third lesson. And he is now a beautiful basso profundo but with an extraordinary compass. How anyone could misclass this voice I do not understand, but it may be of some encouragement to the less celebrated teachers to know that the high lights grow dim occasionally. The only safe way to classify some voices is to give them time to slip into the tessitura (the natural compass) that lies easiest for them. And the teacher should not fear to take the pupil into his confidence in the matter. If a mistake has been made own up frankly, and in general you will win the respect of your pupils for your honesty.

REGISTERS.

If one were asked what word above all other causes the most difficulty for singers, perhaps the one selected would be "registers." And yet nothing is more simple when once the matter is understood. Registers are simply colors in the voice which come from the depth or shallowness of the resonance. When one sings deeply (*i. e.*, the low notes) the voice must resonate deeply in the chest in order to give the necessary color and freedom. On the other hand, in the high voice there is naturally less depth, and the resonance seems to be absent entirely in the head and face. The old masters naturally discovered these facts and gave the different parts of the voice the rather misleading names of head, medium and chest registers.

As a matter of fact, they are all one and the same so far as the "striking of the voice on the hard palate" is concerned, and if the student commences his studies with a competent master he will never have any trouble with them. The voice is one voice and not three voices which are to be united together in some mysterious fashion. The voice is produced in one way from bottom to top, and it is only by disobeying this law that we find trouble and breaks in the scale. Let me explain in another way. To sing correctly with an even scale from top to bottom it is necessary to sing *in one way*. One cannot sing one part of the voice in one place and two other parts in another place, and have a smooth scale, however long or faithfully one tries. It is manifestly impossible.

The voice which is set into vibration by the breath must strike surely and freely on the hard palate and not be interfered with by a rigid or uplifted tongue. When this condition obtains, the vacant nasal passages will be set into sympathetic vibration in all the high notes to such an extent that *all* the voice seems to be in the head. Hence the name head register.

As the voice descends the scale to the very lowest notes this fullness of resonance descends also until it seems to be in the chest. Hence the chest register. As a matter of fact, both resonances are present *all* the time, the one overbalancing the other to such an extent that it is almost obliterated. But they are there and *must* be there, or a smooth scale is impossible. The even transition from one part of the voice to another could never be made if these conditions did not obtain, and the only way they can be brought about is by singing the voice in the same place all the time.

THE CONTRALTO'S DIFFICULTIES.

Now there are certain phenomena that appear in certain classes of voices that need special care, for they seem to be specially difficult. The contralto voice, for example, almost always presents a serious difficulty about E (first line). The first thing the young contralto does when she discovers her ownership of a low voice is to sing all the low notes as deep as possible without regard to the middle or high voice. She is soon able to make a noise in a choir of forty voices to go it alone on the contralto part, for it is pretty difficult to drown out this peculiar sound. She may even electrify her friends in the rôle of a "female baritone" by singing in the chest only and obliterating a middle voice. When she has done this a few years she has almost obliterated her middle voice, and often ruined it beyond redemption. All this time she has been singing entirely *under* the larynx, and nothing on earth will unite these ghastly mis-sexed sounds with the rest of the voice. I have seen high sopranos use this voice to such an extent that they thought themselves to be contraltos. There are no worse sounds in the human voice unless it be the male altos in the English choirs. When the singer has pursued this vicious habit for a few years it is extremely difficult to cure. (The only fault that is worse is the soprano who has sung frontal voice so long that she invariably sharps.)

To remedy this defect in the low voice the singer must *entirely eliminate this voice that she calls chest voice* until the middle voice becomes of normal strength, and then gradually restore the lower notes with the middle voice as its centre. As she has formerly sang a mongrel chest voice with an entire absence of middle voice in the low notes, she must now sing the middle voice down to the lowest notes, however weak they may be, until she can add the deeper resonance without a break. This requires the utmost patience and skill, and usually a very long time. In many cases, it must be frankly owned, it cannot be perfectly accomplished.

THE LYRIC SOPRANO.

The lyric soprano voice presents two phases that are difficult to combat. One is the lack of chest voice, and the other the first notes of the high register, which, according to the old masters, should commence on E (top space). Just about this point in the scale the soprano voice assumes a beautiful limpid quality (if rightly produced) which is the glory of the soprano voice. It is of supreme importance that these notes (from E, or E flat, to B flat) be perfectly produced, for the color of these notes is to be carried down throughout the scale to modify and beautify all the lower registers. These high notes must become an integral part of all the lower notes, however long it takes, in order to perfect the scale. The moment the lyric soprano loses this beautiful "head" quality out of the middle notes they become white and disagreeable.

The deeper notes of the lyric soprano come very slowly if they are to unite perfectly with the rest of the voice. It is easy enough for the singer to produce the false chest notes, but they weaken the middle notes so that they are hard to restore. The lyric soprano should remember always that she must cultivate a good middle voice.

The tenor voice presents a serious difficulty on or about E (top space). The upper part of the true tenor voice has a clear, brilliant masculine ring that has an extraordinary emotional effect. Everyone loves the clear, manly tenor voice easily and yet manfully produced. Nearly all tenors have the difficulty of the struggle between the low and the high notes. The difficulty is largely caused by



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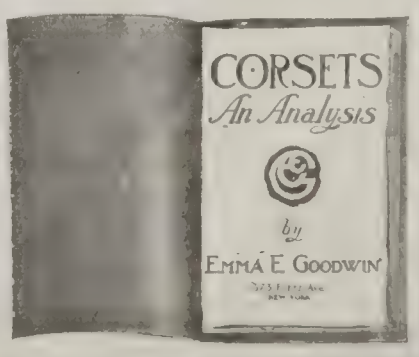
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Written by **Geo. Chadwick Stock**

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pushing up the low notes too high and not singing soon enough in the higher resonance, and needs more of the lower (top space) always in the high resonance the difficulty may be overcome. But to push the lower notes up to C is very hazardous and wearing on the F and F sharp. With some voices, however, the E is rather too weak in the higher resonance and needs more of the lower resonance to make the voice even. Another defect of the tenor voice is to sing D, E and F (top line) very open in the back of the throat, making these three notes sound as if they belonged to another person. This defect is easily remedied in the hands of a good master.

TRAINING THE BARITONE AND BASS.

The baritone and bass voices present a difficulty about middle C or D. Many singers proceed at this point to "close" the voice, as they call it. This process seems to consist of pushing up the back of the tongue and smothering the passage of the voice, thus depriving the voice of its brilliancy and vitality. The upper part of the baritone voice especially should have a manly brilliant ring that one cannot obtain by smothering the tone. Why not try to sing with the natural open voice but with less depth than the lower notes? This will give the required brilliancy without giving forth that suffocating sound so common among baritones. This suffocating sound seems large to the singer, but very little of it gets over the footlights, and what does "get over" is very uncomfortable to the listener. This is just as true of the bass or bass-baritone voice, although for some reason or other the bass singer usually prefers to sing that stuffy hollow sound in the back of his throat to the firm manly quality that Plancon, for example, used to sing.

Baritones sometimes produce a defect in the voice like the one mentioned of the tenor—i.e., singing about three notes of the voice from about B to E♭ (above bass cleff) with an open tone in the back of the throat. There can be no other notes in the voice like these, and they sound raw and coarse. These, too, are easily remedied by the advice of a good master.

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GOOD EARLY TRAINING ESSENTIAL.

BY RALFE LEECH STERNER.

It is lamentable, but nevertheless true that most American believe that because a teacher is an Italian he must teach the "old Italian" vocal method. An American who did not know one word of Italian might be able to teach what is commonly known as the "old Italian method." The word method is bad in itself, as correct singing, according to the way Lamperti and other great masters have successfully taught, is based on the laws of nature; therefore, if there is a method, it must be nature's method. It is not what you sing but how you sing it. Thus the so-called Italian method finds its abusers those who have sung works of the Italian school and whose only reward was ruined voices. I heard a young lady who had been through several of these so-called "old Italian" schools, who did not even know how to stand, how to breathe, how to use her mouth or, in fact, did not know the purpose of a single organ used in singing. The only thing she had accomplished was to get an awful tremolo. The large number of operatic stars, whose voices have been built in America, shows that we have at least certain teachers who could go to Italy, or any other country and rank among the best masters of the present day.

It is the duty of the teacher to explain how every note is to be sung and not simply to sing it. It is the same thing with the Leschetizky principles of playing a piano. It is not going through certain studies that makes one a good pianist. It is the way of applying the method that counts. In other words, the Leschetizky principles can be used with almost any good piano study.

We have what we term our natural way of singing. The natural way is not what nature intended. Here is a good example of this: Often someone will speak to me about some friend who has a beautiful natural voice, but has never studied. Now why is the voice naturally beautiful? Simply because the throat is well formed, the head cavities well rounded out, the lungs, and, in fact, almost everything used in singing, are well balanced for a fine voice. But while a voice of this kind may be beautiful to the untrained ear, yet one who has studied generally finds many faults, such as poor breathing, unconnected registers, etc., which show that the voice is being used incorrectly, even though it may sound well to the untrained ear. But, remember, this sort of singing can't last. One with an untrained voice, spoken of above, generally makes a practice of singing at various friends' homes, forcing this naturally fine voice with the usual rag-time airs, which are bad for any voice, until it is ruined. These so-called friends, with their silly flattery and bad advice, put the singer back years, if they don't succeed in helping to ruin him altogether.

Then one frequently hears, "Isn't it strange that Miss So-and-So used to have such a lovely voice and now cannot sing any more." The truth is that Miss So-and-So should have studied from the very beginning to learn to sing without forcing her voice. The forcing of the voice causes the vocal cords to bend and strain until they lose all their elastic quality, after which time they will not even vibrate, which is the only function required of them by nature, and which action alone can bring about a clear tone and perfect freedom in singing.

The untrained voice with fine natural possibilities is often forced until the vocal cords which were being stretched and bent, have lost all the elastic quality and vibration which gives them their easy action,



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THE ANALYTIC VS. THE SYNTHETIC METHOD OF VOICE PLACING.

BY WILLIAM DE F. VOORHEES.

THE various methods of voice placing may be easily narrowed down into two distinct classes; namely, the analytic and synthetic. The vocal teacher, just beginning his career, is apt to give the matter but very little thought and consequently he is often troubled over poor results among his pupils. Even among the older and more experienced teachers, the matter has been one of long debate and apparently no definite agreement has yet been reached.

From the standpoint of obtaining better results from our pupils, let us investigate both of these methods. The analytic method consists of taking the result and working backward to see how it is accomplished. In other words, we start with a beautiful tone and analyze the feelings, so as to be able to produce it again at will. On the other hand, the synthetic method is based upon the development of individual parts. That is, the breath is treated as a separate item, as is the position and flexibility of the tongue and other parts of the body. Exercises are given to perfect each minute muscle in its separate function until finally a perfect tone is produced.

The former, or analytic method, is that employed by the majority of vocal teachers. Usually a new pupil is brought into the studio and asked to imitate a certain tone—the model being given, as a rule, by the teacher. The pupil tries his best to produce a similar tone, but 99 times out of 100 is unsuccessful. This is due to the fact that he has not the slightest notion regarding the proper muscular action. The case is paralleled by that of a man who has never handled a tool in his life and is brought into a carpenter's shop and told to duplicate a beautiful sample of cabinet making. The reader may judge the result. If the music student is tireless and persistent he may eventually hit upon the correct method, but the odds are inevitably against him.

Studying by the synthetic method the pupil has a much harder road to travel than his brother who pursues the analytic method—but the results are positive. To begin with, the vowel sounds which are generally used seem harsh and dissonant to the casual listener. This in itself, usually prejudices the teacher against it. Moreover, to attain the proper muscular action, the pupil must put life and spirit into his work. The exercises, on the whole, sound as little like the final result as does any individual orchestral instrument sound like the completed orchestra. And yet each has its function. In due time, after the muscles of the larynx and the pharynx are each taught their action in the production of the perfect tone, the pupil may be allowed to sing a few simple songs until gradually a repertoire is developed.

The way in which the first few songs are sung after a pupil has faithfully practiced the fundamental exercises of the latter method is generally convincing enough to the unprejudiced observer to establish the superiority of the synthetic method.

How Teachers are Combating the Missed Lesson Evil

MISSED LESSONS

Musicians of the country have adopted the rule which requires students to pay for all missed lessons, except in case of protracted illness. Teachers are expected to conform to this rule.

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AM interested, but would be unwilling to subscribe to such pledge except in cases where contracts are made for entire year or half year.—JOHN C. GRIGGS, *New York.*

THERE is nothing that gives the teacher so much trouble as pupils who miss lessons and do not pay for them. I sincerely wish there could be steps taken to blot out such practice. —J. M. BALDWIN, *Illinois.*

WHEN accepting a pupil, the teacher should make the question of "missed lessons" thoroughly clear and insist upon the carrying out of the contract.—CHARLES N. DRAKE, *New York.*

THE rule "All lessons omitted will be charged" should be printed in all bills. I have never met here with an objection to the same, and it is only fair to the capable teacher; would keep away, perhaps, undesirable pupils, whose loss would be more than compensated for, were that possible, by the increased regularity in payment of those who would unknowingly otherwise take advantage of a teacher's leniency in this regard.—JOHN BARNES. *New York.*

AM greatly in favor of adopting the rule which required all students to pay for lesson missed (except in case of sickness), for students frequently miss lessons simply because they may not be in a mood to wish to be present at their lesson time.—EDNA JOSEPH, *Illinois.*

THE system of tuition in advance, in cash or note, and *zero* for the unexcused absence from recitation works finely. Students wish to be *graded* in music the same as in their other school life. The private teacher has only one alternative—insist on tuition in advance! Students not in earnest will not apply; the class of those wanting *"music lessons"* will gradually diminish or go elsewhere. —S. H. LOVEWELL, *Ohio.*

I AM heartily in favor of some form being adopted to save teachers from financial loss from missed lessons. My method is to have pupils pay by the lesson, but this does not reimburse a teacher for loss of time.—M. D. KROMER, *New Jersey.*

I THINK that the movement taken by the Philadelphia Music Teachers' Association in regard to missed lessons should receive the earnest support of every teacher, for it would be of great benefit to us all. I have, however, not made up any lessons except in cases of *protracted* illness or upon receiving a doctor's signature, obtained by the patient. With best wishes.—ERNEST A. ASH, *New York.*

I AM certainly in sympathy with the statement regarding missed lessons except that I believe that the teacher should make up the lesson where it is missed for a good reason, and where twenty-four hours' notice is given. —MABEL M. DILL, *Washington, D. C.*

I AM in complete sympathy with the "missed lesson" movement, though I have not found it possible to enforce it in this city. Conditions in purely industrial cities are different from those in other large cities.—SUSAN SHARP, *Adams, Mass.*

MISSED LESSONS The placard employed by the Philadelphia Music Teachers' Association in combating the Missed Lesson Evil (see article on this page) may be secured for ten cents a copy. These cards are handsomely printed in red, gold and brown upon a buff colored card measuring 6 by 9 inches. They are attractive in appearance and will grace any studio wall. They are equally well adapted to the work of teachers situated in all parts of the United States **Sent Postpaid to Any Address for TEN CENTS.** This card may save you many dollars We also have this notice on paper, size 5½ x 3¾, with the same lettering These slips may be inserted in letters bills and statements. **Price 20c per hundred.** **THEO. PRESSER CO., Philadelphia, Pa.**

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Department for Organists

Editor for September,

MR. J. LAWRENCE ERB

WHAT IT MEANS TO BE AN ORGANIST.

TIME was, not so very long ago, when the term "Professions," embraced only the three traditional callings, the Ministry, Law and Medicine (and Surgery). To-day the members of "Professionals" of one sort or other is legion. It is not much more than the "three score and ten" years allotted to man since the musician was a menial and ate—and more than likely belonged—with the servants in the kitchen. Among the first "musicians by trade" to earn a certain amount of respect in the community were those responsible for the music in Divine Service, this largely because they belonged originally to or were allied with the clergy.

To some extent the organist still retains this unique position among the musical fraternity. To begin with, his equipment is generally more thorough, his horizon more broad, than that of other classes of musicians. The fact that he is brought constantly into direct contact with the clergy and other cultured people, both demands and stimulates culture in him, if he means to remain in the field. For the same reason, since, even if he deals with trained professional singers, he mingles to a greater or less extent with the congregation, the more especially if he be the fortunate master of a volunteer choir, his interests are less circumscribed, his relations more diversified, and his social life and habits more normal. This gives him a position of prominence in his community and an influence, not only in musical matters, which count for much in the efforts for musical development.

As a matter of course, occupying so prominent a place in the community, the organist is the music-teacher, the chorus-leader, the concert-giver, and the promoter of musical enterprises. In his best estate his relation to the congregation he serves and the public at large is closely akin to that of the family physician and the pastor, in their respective fields, that is, he is the counsellor and guide in matters artistic, the arbiter, often, of matters of more or less importance which concern him not at all, but which pertain to that hazy realm (in most men's minds) designated "Music," and the one to whose lot it falls, more often than to any other's to discover and encourage talent. Truly, his is no mean calling, and the world at large and the musical profession in particular, owe him a great debt of gratitude.

However, the world has changed a great deal in the past decade, or a little more, and particularly in the direction of social adjustments. The family physician still exists, but the man who makes the money and wins fame in his profession and the world at large is the specialist. The pastor still does his noble—and needful—work, but the greatest glory and the largest bank account, and the most dazzling successes in point of numbers, fall to the itinerant "pulpit-orator" and the evangelist. The same spirit has invaded all fields, and none more thoroughly than the musical. The age of the specialist is at hand with a vengeance, and we consider it not at all unusual to find men and women whose range of usefulness is confined to some one thing and that thing not always important. It is rather hard for the person educated in and habituated to the old regime to adopt himself to the new. Scholarship and comprehensive culture have often given way to facility and mechanical (or to make it sound better, technical) dexterity.

This effects the organist in many ways, some good and others not so good. Intelligent people hardly expect to find in this new day greater organists than the giants of a past age, for genius does not come for the calling, but they do expect a higher *average* of organ-playing than ever before, and to a large extent they are getting it. To begin with, the organ-builders, too, have become specialists, and the size and quality of organs in America has improved wonderfully in half a generation. With the increased investment in good instruments and the consequent increased attention to organ-playing on the part of the public at large, organists have acquired new opportunities and responsibilities as performers to which they are for the most part measuring up. The growth of such an organization as the American Guild of Organists, is as much an effect as a cause in this great movement.

APPROPRIATE MUSIC.

Of course, there are dangers attendant upon such a movement, and one of them is seen in the demand, and too often the organist is not strong enough nor diplomatic enough to withstand it, that the organ, which has made such wonderful strides and so enlarged its boundaries, shall attempt to invade all fields. The question of the appropriateness of playing music from other sources upon the organ, especially in church services, and to what extent, is one which will probably never be answered to the satisfaction of all concerned, but without taking extreme ground on either side, it is readily apparent that there are many things which cannot be adequately played upon even the finest organ and many others which ought not to be played at all in a house of worship, especially during the public services.

But here those of us who adhere at least in part to the ideals of the more recent past, cannot forego a suggestion that the organist who knows nothing but his own instrument, no matter how well he knows that, has no perspective, no sense of proportion, has not even a nodding acquaintance with the things to be avoided, as they really are to equip him for the task before him. In other words, as a teacher of organ and church music, one comes all too frequently upon the performer whose command of the organ is quite adequate, but who knows so little of music as a whole, that he may, and often does, offend in most glaring fashion, against the laws of good taste and the fitness of things.

It would seem then, that, as matters stand to-day, what the organist needs is not less preparation, but more than in the past. Not alone a greater concentration upon the technique and literature of the organ, but that *and* at least as much general musical culture as ever, and more whenever possible. For so far as a wide acquaintance with organists and their work would indicate, the organist must be not only a specialist under the new spirit of the times, but the general practitioner as well, and of a higher order in both departments.

WHAT THE ORGANIST MUST KNOW.

Hence, the aspiring organ-student needs more than ever to know his voice culture, for his duties include choir-training and vocal accompanying, and piano playing, for he must adapt at sight from the piano score accompaniments of all grades of difficulty. He must be thoroughly acquainted with the choral literature of all descriptions, including oratorio, the cantata, opera and the part-song, and sufficiently master of himself to be able to control and enthuse others. His technical equipment must include, besides his command of the console, a thorough facility in keyboard harmony, score-reading and improvisation. And if he can direct a symphony orchestra or organize an amateur operatic performance, it is hardly considered out of his line.

And for all this he gets—a sense of power and of work well done, and the joy of living a full life. Whether he will get also a good income depends very largely upon his temperament and his environing circumstances. Organists do, accasionally, own automobiles, but they are not yet rated among the captains of finance, and I suspect they never will be. For what are money and the material things in life to the real organist, when he has a responsive instrument on which to lavish his time and energies. After all, to such an one the merely wealthy man is best characterized by what a great, but not very wealthy, pianist once said of his rich brother, "*He* doesn't amount to anything; he *knows nothing about music!*"

ORGAN OR ORGANIST?

ONE of the common fallacies about organ playing is that it takes a wonderful performer to play well on a large instrument, and, by the same process of reasoning, an organist who plays on a 50-stop instrument with all modern accessories in a large city is by so much greater than one who plays on a more antique instrument of 15 stops in a smaller town. It is on a par with our American habit of measuring the value of everything by its size, and is as absurd in this direction as it often is in others. As a matter of fact, a small organ without all the appliances which Yankee ingenuity has devised is often a greater test of a player's resourcefulness and level-headedness than an up-to-date large one. Like many another modern device, where too much is done for one, the result is often indolence and atrophy of the inventive powers. Besides, too many combinations and too much tonal variety are likely to lead the organist, especially if emotionally inclined, far afield into the domain of tone-color, which in itself is of the utmost value, but which ought not to develop at the expense of clearness of form and thematic development.

It seems significant that the improvising and composing organists of the highest type are not usually found at the greatest instruments, where sheer tonal beauty satisfies all too often, while theme and working-out involve too much effort and disturb the intoxication of tone-color too much to be popular. No doubt there is much to be said in favor of the large instrument, but one wonders when reading of the new Hamburg organ or of the still larger projected Liverpool organ, just what advantage they have over the well-selected organ of say 50 to 60 stops with all the better and more useful accessories.

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As a matter of fact, the multiplication of large instruments has had a bad effect upon students, who are no longer content, as in the olden days, to study upon a small two-manual instrument, and strive for true mastery of its every resource and try honestly to bring out all that it can do. And it is quite disconcerting to find even three manuals no longer worth mentioning, even though the organ may be an artistic triumph, and all that the building can use to advantage.

Too much attention is being paid too early in the course to registration, and too little to technique in its many phases, including not only the playing of manuals and pedals, but improvisation, keyboard, harmonization, transposition, adaptation, and reading from score—all important and all necessary to some extent, at least, in the career of every successful organist.

Let the aspiring young organist work from within out, aiming to develop all the ideas and faculties that he has, and try to play artistically on any sort of instrument, no matter how small or archaic. *That* is the true test of an artist.

WHY NOT CHURCH ORGANISTS?

One of the hardest things to find, in these days, is good church organists. Every town and many a village has its concert organist (should I not write it with capitals?) who gives Organ Recitals or Concerts, ranging from Bach or Buxtehude to Tschaikowski and Wagner. But when it comes to playing an ordinary hymn-tune don't insult him by mentioning that *it* may be played artistically, and artistically in this case means simply and accurately. When he does condescend to play one, it is with all proper (!) regard to solo effects and tone-color and tempo-rubato and expression. Perish the thought that the hymn is simply a melody, harmonized usually in four parts, which is to be *sung* by congregations, musically uneducated for the most part, which know little and care less about the æsthetics of organ playing, and which, if you distract its attention too much for high-jinks and curly-cues, will simply keep quiet and listen, to the total ruination of everything that the hymn exists for. Something might be said, too, about the slip-shod method of accompanying anthems and solos, and the abominable taste shown in the selection of material, but the changes have been pretty well rung on these evils, and to mention them is sufficient.

Common honesty would require that the person who attempts to play in church ought to be competent and to do at all times his very best; otherwise he ought to seek other employment. It is no excuse to say that the salary is usually inadequate, and that he is giving all he is paid for. That is neither true nor sensible. The fact remains that, no matter how small the salary, the church has a right to honest service, and honest service means always one's best. No one is under compulsion to play in church against his will; in fact, it is much oftener the organist who seeks the position than the church which seeks the organist. Therefore the service, no matter at what recompense, is a voluntary service, and for that reason, in common decency, must be enthusiastic, whole-souled service. Moreover, if the number of organists were limited to those who can and those who care to play in church, not only would church music soon improve, but so would salaries. It is the pin-money worker, in music as in business, and to even a larger extent, who is ruining the salary, and the least that such a person can do, in justice to the profession, is to keep up professional ideals and standards.

The dilettante in any field is likely to prove the enemy of its best interests, and the dilettante organist is to an unusual extent a deleterious influence. It would be well to cultivate among our organists wherever possible, a spirit of *noblesse oblige*, an *esprit de corps* that will make every organist proud of his profession, and proud that the most important service which he as organist has to perform is in connection with public religious services—the leader of Worship in Music.

THE MINISTER AND THE CHOIR.

Many of the problems confronting the earnest organist and choirmaster are aggravated by the ignorance or indifference, or, what is worse, the interference of the minister. Of course, there can be no quesion about the minister's *right*, as director and leader of the worship, to interfere, if he so desires, but whether he ought, considering his training and equipment, to exercise that right under most circumstances is certainly a debatable question. Unfortunately, the great majority of ministers lack anything like adequate training in this most important department of their work, and the fault lies almost entirely with the theological seminaries in their failure to provide facilities for the proper study of church music. True, the Episcopalians, and to some extent the Lutherans, make provision, which is more or less satisfactory, but most denominations do nothing worth speaking about. The Presbyterians in Union and Western Seminaries have strong courses, and Prof. Charles Boyd, of the latter institution, has recently published eight of his "Lectures on Church Music," under that title, which are brimfull of valuable hints and good horse-sense. I quote with pleasure some of the things he says about the relation of minister and choir.

"Personal encouragement of the choir by the minister does much to promote good feeling in the choir loft. I remember with great pleasure the visits of a minister who came to our choir rehearsals every Saturday evening. He was fond of music, though not specially gifted in a musical way, and he took care to avoid any discussion of debatable matters or any suggestions in regard to choir performances. He always brought us the hymns, and we went over them in his presence. If a tune were new or unsuitable, he was ready to change to another hymn when advisable, but never without learning the choir's opinion of the first selection. This minister seldom stayed long at the rehearsal, on account of the many demands upon a pastor's time, but his calls were welcomed by every member of the choir, and will long be remembered as a display of kindly interest and good fellowship." Contrast such a minister with one who regards the choir simply as a means of filling certain niches in the service, and of bridging over certain gaps in the program; one who either begrudges the choir the hymns for rehearsal or selects them at odd moments during the service. I think it is safe to say that the minister is always welcome in the choir loft when:

1. He comes pleasantly;
2. He confines his preferences to the words and not the music of the anthems;
3. He is neither given to undue praise nor censure of the choir—these are matters for private settlement between the director and minister;
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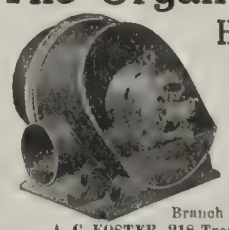
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to announce to the congregation the excellence of the choir. In so doing he falls foul of one part of the congregation which is well aware that the choir is neither better nor worse than the average, and another part of the congregation which *through ignorance of music* (the italics are not Prof. Boyd's) feels fully competent to judge for itself. And often the choir improves the next opportunity by a lamentable failure of some kind. A safe plan for public announcement is to say, when it may be said truthfully that the choir is working faithfully to provide good church music and that its efforts are appreciated.

THE CONGREGATION AND THE CHOIR.

To quote again from Prof. Boyd's book:

"One often finds a congregation which has fallen into a chronic state of dissatisfaction with its choirs. I use the plural advisedly because such a congregation frequently changes a part or all of its choir. If the choir is composed of volunteers the congregation may expect the results demanded of a high-priced professional aggregation; if the choir is paid the congregation may think the results are much less satisfactory than should be expected from the money spent. . . . In general the dissatisfied congregation is represented by an incompetent music committee, not necessarily in personnel, but in manner of procedure. First get the music committee enlightened. . . . Then turn the congregation's attention upon itself, and start a decided movement toward better hymn singing, and when this is done there will be a different atmosphere in which to adjust the choir matters, if they need arrangement." Dickinson remarks in his "History of Music in the Western Church":

CRITICISING CHURCH MUSIC.

"One accustomed to good music during the week cannot lay aside his critical faculties at the door of the church on Sundays." Sometimes one would think that those who were not accustomed to good music during the week took up their critical faculties at the church door. It is not always true that the amount of criticism bears any relation to the amount paid the choir, though in some cases the monetary question does influence the attitude of the congregation. Frequently the remarks show a decided lack of musical knowledge on the part of the critics, some declaring that such a singer is worthy of great praise, and that another is a serious detriment to the choir; both opinions being entirely wrong. In the case of a paid choir it is hard to avoid such talk, but it would be well to take the advice of competent musicians in preference to voluble members of the congregation. But when the choir is largely or altogether volunteer, this freedom of criticism is not only dangerous, but positively unfair. In the first place, the singers contribute their services to aid in the music of the church, rarely for personal advancement, and the musical training they get can only be regarded as incidental. Such singers are therefore immediately set apart from the professionals, and their music should be regarded accordingly. If the anthem has not been well sung, there may be good reasons therefor, none of them apparent to the outside observer; if the music was unusually good, there should be congratulations but not flattery or boasting. In brief, the music should be judged by the pretensions of those who make it and the recompense they receive for it, and unauthorized opinions should be regarded accordingly."

THE SMALL CHURCH AND THE ORGAN.

The world is interested in big things, and organists are but human; so it is only natural that one hears a great deal about the magnificent new instruments which are being placed in the great churches like St. Thomas', New York, or the Fourth Presbyterian, Chicago, or Smith College, but the very great majority of churches cannot afford to spend $10,000 or more upon an instrument. A great many, in fact, have less than $2,000, and some less than $1,000. What are they to do—buy a piano? Hardly. It may be fashionable to sneer at the parlor organ (harmonium), but I would personally much rather have a parlor organ, or even an old-fashioned melodeon, in church, than a piano.

But when there is not much money, makeshifts are often necessary. In such a case ,the thing to do is to get an Auxiliary Pipe-Organ or some other make of two-manual and pedal reed instruments, preferably with a motor to blow it. Such an instrument often has a very satisfactory tone, and its cost is very much less than that of a pipe organ, and it does not easily get out of order.

But not all small churches are obliged to resort to makeshifts. Many of them can afford to spend from $1,500 to $2,500 for an organ, and expect to get a satisfactory and serviceable instrument for the money. It is not always easy to get one of the large, well-established builders to bid on a small instrument, but they all make good instruments at as low a figure as $2,500. However, it is not always good economy to pay several hundreds of dollars for a name, if one knows where to go and what to expect for the money.

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A PESSIMIST recently remarked that musicians are little people who sit alone in separate studios, hating each other. But professional jealousy is not confined to musicians, nor to the age in which we live. Hesiod, the wise old Greek philosopher, has said, "Both potter is jealous of potter and craftsman of craftsman; and poor man has a grudge against poor man, and poet against poet."

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Department for Violinists

Edited by ROBERT BRAINE

IS YOUR VIOLIN FIT?

TAKING the country over, I doubt if there is a higher average than one in fifty violins which is in really first-class playing condition. Every teacher can testifiy that a new pupil rarely brings a violin which is in correct adjustment at all points. The bridge will be too high or too low, the fingerboard furrowed with gutters, caused by the long continued pressure of the strings, the sound-post in the wrong place, the fingerboard too high or too low, necessitating the use of a bridge of improper height, the strings too near together or too far apart on the bridge, the nut too high or too low, open cracks in the violin, the bass bar loose or of the wrong size, etc., etc.

To give the best results, the violin should be adjusted and regulated as carefully as a watch or a microscope, and yet many violin students, who know little about the violin, think themselves entirely competent to make repairs and adjust their instruments. The fact of the matter is that violin repairing is a very difficult art. In Germany a repairer is not considered competent for this work until he has served an apprenticeship of at least seven years with some good violin maker and repairer. Thousands of people possess violins of really excellent quality, but which are so out of repair and out of adjustment, that any artistic playing upon them is impossible.

Take the case of the sound-post. The French call this bit of wood "L'ame du violon"—the soul of the violin—since if it is not placed in the right position in the violin, the instrument will not give forth its best tones. There is one most favorable spot in every violin for the sound-post, and this is not the same in every violin by any means. The best position can only be found by a series of experiments. A good repairer of large experience can approximate the best position very closely in violins of various models, but after all the only true way to get the best results is by trying the sound-post in several positions until the tone produced seems to be the best possible. Unfortunately, very few violin repairers are expert players, and while they may be able to do the mechanical part of the job perfectly, yet they are unable to play on the violin in all positions and make a perfect test of the tone. The owner of the violin may be able to test the tone of the violin, and to judge of the position where the sound-post gives the best results, but is incompetent to make and place the sound-post. For this reason it is well for the player and repairer to work in conjunction, the one judging of the results and the other doing the mechanical part of the work. All this takes time and expense, but it is well worth it.

SPOHR'S THEORIES.

The great violinist Spohr says on this point:

"For placing the sound-post, an iron instrument is made use of. The point of this instrument is driven into the post half an inch from the end intended to be the upper part. Then thrust it through the right sound hole into the violin, and place it upright, first pressing the lower end of the sound-post firmly on the back of the violin, and next the upper end of the post against the belly, by drawing back the iron instrument. The instrument is now removed from the post, and with the hook, with which it is fitted, draw, or with the hollow, push at either end of the post until it is in the right place. This is generally close behind the right foot of the bridge, its foremost edge appearing parallel with the back edge of the bridge.

"The sound-post must stand perfectly upright, and must fit exactly to the upper and lower arch of the back and belly of the violin. This fitting is very difficult, and can only be accomplished by looking through the hole into which the tail pin fits after having removed the tail pin. The ends of the sound-post must be filed until they fit perfectly the arch of the back and belly. It is well first to blunt the upper edge of the sound-post to prevent, when being moved, its pressing into the soft wood of the belly. To ascertain whether the upper end of the sound-post in the direction from the sound-hole to the wooden bar stands in the right place, take a thin wire, bent at one end in the form of a hook, and measure its distance from the edge of the sound-hole, then hold the measure over the belly and compare whether the distances correspond.

"The sound-post must be neither so long as to move the belly, nor so short as to shift, or perhaps fall down through breaking of a string, or a jar. Without the strings being tightened it should only slightly adhere, and be easily moved backward and forward. The sound-post should be placed so that the grain of the wood may be crossed at right angles by the grain of the wood forming the belly, thus preventing injury to the wood of the latter. Whether the sound-post should be large or small, of open or close grain, can only be decided by frequent trials. In general a violin with a thick belly will bear a thick sound-post better than one of less wood. If in following these directions the violin should nevertheless not sound free enough, or is uneven in tone, then the sound-post must be moved backward or forward until the place is found where all four strings give the most powful, clear and equal tones of which the instrument is capable. I may observe that if the tone, although even, is still rough and hard, move the sound-post a little backward from the foot of the bridge. Should the E and A strings be piercing and the G and D weak, move the sound-post towards the bar. On the other hand, should the lower notes be harsh and the upper ones feeble, then the sound-post should be drawn towards the sound-hole. The original place in making these experiments in the directions towards the sound-holes should not be lost sight of, as the inequality of the belly causes the sound-post to be either too long or too short. Should a point different from the first place of the sound-post happen to be particularly favorable to the tone, examine, after taking down the strings, through the opening of the tail-pin, whether the sound-post on the new spot be of the proper length, and adhere closely both above and below, if not, it must of necessity be altered or else a new one made. In moving the sound-post, care should be taken to prevent its turning and to keep its front side (distinguished by the perforated hole made by the sound-post setter) always in the original position.

All experiments should be made with the greatest care, and the sharp edges of the iron setter be rounded off to guard the sound-holes against injury. The experiments should never last long, as the ear soon becomes fatigued and insensible to the nicety required in distinguishing the quality of tone."

Spohr might have added that many fine violins, even Cremonas, have been damaged by carelessness in setting the sound-post. Many old violins have to have a patch of wood inserted where the sound-post rests against the belly, it having become so worn and scraped by the top of the sound-post.

Every violinist should have a sound-post setter in his case, so as to be prepared to set his post in case of accident. It requires nice workmanship to fit the ends of the post to the arch of the back and belly, and the violin student will find it better to get a good violin repairer to do this than to try to do it for himself.

THE FIRST LESSONS.

It is getting to be well understood among violin teachers that the first exercises for the violin should be in the key of G. Most violin schools begin in the key of C, and remorselessly hold the beginner to this key for the first few months of his practice. The difficulty of this course is that is necessitates the playing of F natural with the first finger on the E string. This is one of the most difficult notes for the beginner to play in tune. When the key of C is used with the beginner, one of two things happen, either he plays the first finger on the E string too high, producing the note F sharp, instead of what it should be, F natural, or else he changes the whole position of his hand backwards, so as to get the finger low enough to play the F natural. In the first case it is injurious to his ear and to his future intonation to be continually playing the F natural too high, and in the second case it prevents his hand becoming set to the proper position on the neck of the violin. Extensions and chromatics should be avoided until the hand has become well set to the proper position. After that has been attained, the first finger can be drawn back to make the tones which lie half an inch from the nut without disarranging the entire position of the hand. Authors of famous violin schools often introduce difficulties at the very start, which make the pupil's progress extremely uncertain. The great violinist Spohr wrote a violin school, which, while it contains much splendid material, cannot be used as a whole, since it plunges the beginner into a mass of difficulties before he has an elementary foundation. Hermann, the late Leipzig violinist and writer of violin schools and etudes, also introduced extensions of the fourth finger to C natural on the E string and to F natural on A string in the first three pages of his Violin School. When attempting these extensions the beginner will infallibly slide up into the second position.

It is also better to postpone the use of the fourth finger on the G, D, and A strings until the hand has become accustomed to the first position, and will not be pulled out of position when the use of the fourth finger is attempted.

Of course from a theoretical standpoint it would be better to commence with the key of C, but theory can wait awhile, for from a mechanical standpoint, the start with the key of G is so much better. According to my experience with pupils, the keys of G, D, A and F should be fairly well mastered before the key of C is attempted. With this course a pupil acquires better intonation and gains at

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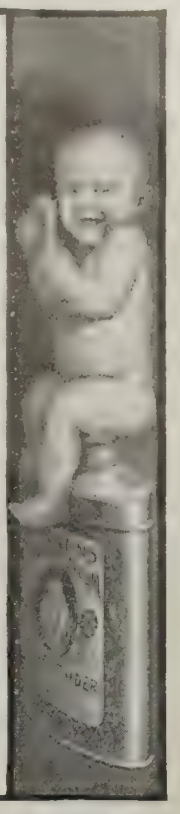
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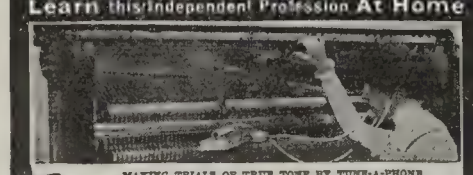
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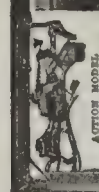
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least two months in the first year over the pupil who starts in the key of C.

Speaking of the fundamental key of the violin, Henry Schradieck, one of the best known modern writers of works for the violin, in the introduction to his *School for the First Position,* says: "On account of the tuning (accordatura) the violin occupies a position which may be termed a "dominant" position as compared with either viola or violoncello. And as it seems quite natural to begin instruction on the viola and violoncello with the so-called normal key of C major, it appears equally so to commence on the violin (the strings of which are tuned a fifth higher) with the key of G major. The keynote and fifth of this latter key are prepared on the violin by the open strings G and D, and the triad of G, either major or minor, is the first which can be produced complete in the first position in combination with the open strings. The key of G may, therefore, be considered as the fundamental key of the violin; hence it conforms to the nature of the instrument, to begin rudimentary teaching with this key. True, the pupil will then be expected to cope with chromatic signs from the very outset, but I have had frequent cause to convince myself that this not only gives him no difficulty, but actually renders his task easier."

A WIENIAWSKI ANECDOTE.

Henri Wieniawski was one of the world's greatest violinists. He was, as the Italians say, "born with a fiddle in his hand." He was an infant prodigy, and everything seemed to come so easy to him that it seemed to his teachers that he had known everything all the time, and that they were simply refreshing his memory when they explained any new difficulty to him. The following is a little-known anecdote of his young student days in Paris. Young Wieniawski was only ten years of age, and was studying at the Paris Conservatoire under Massart, the famous French violinist and teacher. Little Wieniawski was the most advanced of any one in the class, but one day one of the other pupils played a Rode study, which the class had for a lesson, much better than Wieniawski. Massart told Wieniawski to study the exercise again and bring it better at the next lesson. Next time, however, the study went no better, and Massart reprimanded Wieniawski sharply. "You are getting lazy," said he, "and all the rest of the boys are getting ahead of you."

"Well," said the little violinist, "the fact is I have not been doing much with Rode lately. I have been practicing Paganini's *Caprices.*"

"You had better stick to Rode," said Massart, "the Paganini *Caprices* are much too hard for you. Learn Rode and in time you may possibly work up to Paganini."

This roused young Wieniawski's ire and he requested that he be allowed to play one of the Paganini *Caprices.* His teacher, scenting a breakdown and a chance for a rebuke before the class, consented. But instead of a breakdown, the first *Caprice* went famously, to the intense surprise of Massart. "I suppose you can play the second also," he said. "Well, I will try," responded the boy. The second caprice also went in fine style, and as his teacher nodded his head, Wieniawski played through to the tenth.

"Mon Dieu," cried Massart, "you don't mean to say you can play the entire *Twenty-Four Caprices* of Paganini?"

"Yes, Professor, I believe I can," was the reply given with a wink at the boy who had been praised for playing the Rode study better than he could.

"It is miraculous," said Massart.

Wieniawski studied two years with Massart, won the first prize, and when he was eleven started out on his first concert tour of Russia.

HINTS ON GIVING RECITALS.

Keep down the length of the program. Unless of exceptional merit, a program of one hour to one hour and a quarter is long enough; one hour and a half would be the extreme limit. Frown on the encore nuisance, for once started it never ends. If one pupil is allowed to take an encore, others will be jealous if they are not allowed the same privilege. Have the performers acknowledge the applause by a bow.

Tune the violins of the performers yourself, and then you know it will be done right. It takes a professional violinist to tune a violin perfectly, besides at such a time pupils are often too nervous and excited to tune their violins well.

If the strings of the violins of the various pupils are not in good condition and new strings are necessary, have these put on a week or so before the recital, except in the case of the E string which may be put on a day or two beforehand. If this is neglected many pupils will show up with all new strings put on just before the recital. The new strings will stretch and will come out of tune while the pupil is playing.

Have several preliminary rehearsals, in which the whole program is gone over, and at least one rehearsal in the hall where the recital is to be given, so that each pupil will know exactly where he is to stand, and how his violin will sound in the place where he is to play.

Have handsomely printed programs and tickets, or combined programs and invitations. An individual is often judged by his visiting card or the stationery he uses, and attractive looking printed matter at a recital will prove a benefit to the teacher.

Do not begrudge a few extra lessons to pupils where it is necessary to help them to prepare their pieces thoroughly. The pupils' recital is the teacher's one effective method of advertising, and is worth all the other methods put together. A good recital of well-prepared pupils is worth columns of advertising in a daily paper.

DISPENSING WITH ORCHESTRAS.

It is not very pleasant reading for orchestra musicians, of whom violinists form a large part, that ten New York theatrical managers have concluded to do without orchestras in their theaters this season, and that several other managers are considering whether they shall follow suit. It is all in consequence of the advance in prices made by the New York Musicians' Union, the members of which claim that the rapidly increasing cost of living makes the advance necessary. Other managers are becoming interested in a mechanical orchestra, which can be manipulated by one man, and which is claimed to give the volume and effect of an orchestra of twenty men.

Theatrical managers in the larger cities claim that they are simply eaten up with expenses, of which the cost of an orchestra is one of the heavy ones. The musical unions in the large cities are extremely strong, and not only dictate the price which each man shall receive for his serv-

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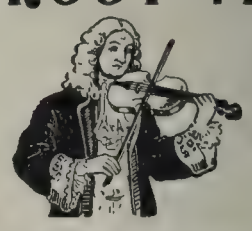
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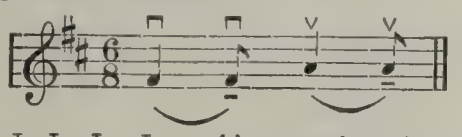
ices, but just how many men shall constitute the orchestra for each theater. Whether the public will stand for no music, or "canned" music remains to be seen. The managers will no doubt find that their orchestras are worth all that they cost and more too, for a theater without music is certainly an anomaly, and a theater with mechanical music is likely to be sized up as a cheap affair by the average show-goer.

ANSWERS TO VIOLIN CORRESPONDENTS.

M. O. R.—It seldom happens that the forefinger of the right hand becomes sore from pressing against the stick of the bow, if the bow is held right and the stick is wrapped properly with silver wire so that the finger gets a firm grip of the stick. The stick should lie against the finger midway between the first and second joints counting from the top of the finger. The skin often becomes thickened from the pressure of the stick, and I have seen cases of violinists who played much, and with a large tone, where a lump had formed on the finger where the bow rested. In your particular case it might be an advantage to consult a physician.

L. R. C.—Without means of knowing how thoroughly you have mastered the studies you name, I find it difficult to advise you what to take next. However, I should think the Kreutzer studies would be too difficult without further preparation. Kayser's Etudes, Op. 20, Books 1, 2 and 3, would probably be what would be best for you. After you have mastered these study the Mazas' *Special Exercises* and Schradiecks' *Scale Studies*. You then would, no doubt, be in a position to take up Kreutzer. If you have not read the little work, *The Violin and How to Master it*, by W. C. Honeyman, you would find it of great assistance.

M. E. G.—Unless the passage you enclose is to be played in extremely slow tempo, the best bowing would be to take two notes in the down and two in the up bow as follows:



J. L. L.—In making repairs, the top and back of a violin are removed by using a very thin-bladed knife. Great care must be used and considerable experience is necessary, so if your violin is a valuable one, it might be good economy to take it to a skillful repairer, instead of trying to do it yourself.

V. E. J.—For accompanying the violin the piano should be tuned to international (low) pitch. The average piano tuner tries to earn his money as quickly and easily as possible, and will try to avoid changing the entire pitch of the piano if he can get out of it, especially if the piano to be tuned is very much above or below the required pitch. You must insist that the piano be put to international pitch, so that the ear of the student may become accustomed to playing at one pitch, as this facilitates getting good intonation. 2—If there is no piano at hand to get the pitch of the A, a tuning fork or pitch pipe can be used. After the A is obtained, the pupil should be taught to tune the other strings of the violin to it by ear. This is not difficult, as the ear soon learns to recognize the interval of fifths, to which the strings of the violin are tuned. 3—A combination pitch pipe, giving the four notes of the violin, G, D, A and E, can be obtained at any music store, but they are usually made in high pitch. 4—For warm weather use, good silk strings are more durable than gut, as they are not so much affected by the perspiration of the hand.

E. P. O.—1—About third grade if you play them with the position work. 2—In the harmonic note you give, the finger is placed lightly on the string. If you wish to produce the note D, one octave above the open D it is played with the finger on the D string, exactly in the middle of the string; if you wish to produce the note A, two octaves above the open A string, it is played by placing the finger on the A string at a point one-quarter the length of the entire string from the nut. 3—I cannot give even a guess as to whether you could play the compositions you name without hearing you play. You may have radical defects in your technic which would make it useless to attempt them until these defects are remedied. 4—A fairly advanced pupil should play music of the fifth and sixth grade. 5—The composition you send shows a complete lack of knowledge of the rules of musical composition. Study composition and you will likely succeed.

A. M. S.—Authorities differ as to the number of Stradivarius violins now in existence. It has been put by some at between 500 and 600. Grove's dictionary even places it at a thousand, but there is really no way of fixing the exact number. Many violins supposed to be genuine Strads are really imitations, and there may unquestionably be many real Strads in out-of-the-way places which are not known to authorities and collectors. If you are interested in the subject you might consult the work, *Antonio Stradivari, His Life and Works*, by Hill.

R. A.—The label has nothing to do with the question as to whether your violin is genuine or not, since any kind of a label can be put in any kind of a violin. There are a million violins, more or less, with Stradivarius labels, scattered all over the world. Of these a few hundred are genuine and the rest imitations. A genuine Stradivarius violin is worth from $5,000 to $10,000, or even $15,000, in the case of extremely choice specimens.

Study the cartoon and articles in the Violin Department of THE ETUDE for July, 1913.

T. R. P.—Some violin players are much harder on strings than others. The player who has pliable muscles and a smooth elastic stroke, with which the bow is drawn smoothly over the string instead of the hair being ground into it, will be able to get twice the wear out of a string. Some violin players have a rough, jagged stroke, which literally saws the string in two, and which produces a rough, biting, metallic tone, the very opposite of artistic quality. Orchestra violinists in small orchestras, in which there are only one or two violins, are great sinners in this respect, as they try to play as loud as possible, to make themselves heard above the din of the cornet, trombone and drums. In this they err, since a smooth tone, produced by perfectly even vibrations, produces a tone which carries much further than a tone made up of scratching and scraping.

F. G. R.—The feeble quality of your harmonics and flageolet tones, no doubt, comes from one of two causes; either you bow them too lightly, or else your finger is not placed in exactly the true spot to produce the harmonic. To make a harmonic ring out clearly, a swift elastic stroke is required, with quite a little pressure. If the finger is not at the correct point on the string, the harmonic will not "speak."

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Department for Children

Edited by Miss Jo-Shipley Watson

TO ROBERT SCHUMANN-LAND.

It's a different land because Robert Schumann was so different. You will find that difference all along the way, and when you grow up to play his larger works you will feel it more and more.

Supposing we take a train for Zwickau this fine summer morning; first of all, it is quite unlike the quiet place Robert knew as a boy. Now, it is big and bustling with forty thousand inhabitants and eighty coal mines in the vicinity. The birth house of Robert Schumann is a rather plain and homely house with a medallion of Schumann shining in the sunlight.

Supposing it were about 1809 instead of to-day. Robert's father would be in his bookshop turning the pages of some rare book, or perhaps he would be making a translation of Byron or Scott. He loved the works of English writers. Frau Schumann would be engaged at home with the five young Schumanns. You would find Robert, the youngest of the family, at the piano improvizing, for Robert dearly loved to make up tunes about people and things, putting into tone their characteristics as a painter shows them in pictures or a writer in words. Frau Schumann stops to listen and shakes her head warningly, for she is not in sympathy with such nonsense; indeed, she does not approve of music for young Robert, but his father does. Consequently, Robert plays on the fine new piano his father has bought him.

In Robert's day Zwickau was such a small place that a piano teacher was hard to find. There was one who gave lessons, Herr Kuntzsch, the church organist, an earnest old-fashioned fellow who would be entirely forgotten to-day if it were not for his famous pupil.

This kindly old teacher was self-taught, and it was not long before Robert knew as much as he did. It was Herr Kuntzsch, however, who prophesied that Schumann would attain to fame and immortality, and that in him the world would possess one of its greatest musicians. Robert Schumann never forgot his first master; he wrote him many charming letters, and later dedicated to him his *Studies for the Pedal Piano*.

SCHUMANN'S HAPPY YOUTH.

Robert was a merry active child, the leader of all the games at school. He was an excellent student, and it was not very long before he discovered some very good reading among the books in his father's shop. This stimulated his imagination, and he began to write little plays and poetry. The family and the neighbors took great interest in these little dramas, and to encourage the lad the father built a miniature stage in the home, and they were produced there with the help of friends and schoolmates. Like Wolfgang Mozart, Robert Schumann began to compose little pieces at an early age. At eleven we find him assisting Herr Kuntzsch with an operetta, accompanying the performance, standing at the piano to do it.

Zwickau was a dull and stupid town for so talented a boy; the advancement he made came from himself. He played everything he could find, re-arranged compositions, supplying the missing parts at the piano, pressed his playmates into service, and gave performances with their help. He found one very congenial companion among the schoolboys with whom he played four-hand arrangements of the great symphonies; so you see even at this early age he came to know the masters well.

Many musicians made famous journeys,—Handel, Liszt, Beethoven,—journeys that seem to have marked the turning-point in their careers. An event never to be forgotten was a journey Robert Schumann made with his father to the neighboring town of Carlsbad to hear the great pianist, Ignaz Moscheles. This gave him a zest for piano study which he had never felt before. During his whole life he held Moscheles' works in the greatest reverence.

BUSY STUDY YEARS.

The father delighted in his son's talent; he fostered it in every possible way, and accordingly made preparations for him to study with a great master, Carl Maria von Weber. Weber was ready and willing to guide the studies of the young genius; but for some reason the plan was never carried through. In sharp contrast to his father's loving guidance was the mother's opposition to music as a profession, and when Robert's father died the whole light of the world went out for the boy. No one seemed to understand him, no one sympathized with his aspirations or seemed to comprehend his ability, least of all his mother and his guardian who seconded the mother in her objections to music as a career. Robert was now adrift on a sea of uncertainty; systematic study was given up, well directed work was wanting; but he continued to play, to compose and to read poetry.

Time passed, and it was decided that he should go to Leipsic as a student of law at the University. He dutifully obeyed but little was acomplished during the first half of the year, for Schumann was in a gloomy frame of mind. He played the piano, wrote a few letters and read his favorite author, Jean Paul. His music brought him into society, and he soon became the center of an artistic circle. At the home of a University professor he met the man who was destined to wield a great influence over him. This was the famous piano teacher, Friedrich Wieck. Wieck's daughter Clara played the piano remarkably well, and Schumann was greatly inspired by her playing. He longed to begin lessons with the father. Through the Wieck family and the music-loving students he found around him it is quite probable that young Schumann forgot all about becoming a lawyer. The Leipsic residence did much for him in a musical way, and he continued his piano studies with Wieck until he went to Heidelberg, where it was thought he might have better advantages in his legal studies.

Young Schumann was at bitter war with jurisprudence. In a letter to his mother he says: "My whole life has been a twenty years' war between poetry and prose, or let us say, music and law."

Schumann induced his mother to put the decision of his career in the hands of Friedrich Wieck—her letter to Wieck closes thus: "All rests on your decision, the peace of a loving mother, the whole happiness for life of a young and inexperienced man, who lives but in a higher sphere, and will have nothing to do with practical life."

Wieck decided in his favor and the world was given another tone-poet, ardent, impulsive, sensitive and eager. Schumann's works have the individuality that only genius can attain. He is the founder of a distinct style in music, the "King of the Romanticists."

DO YOU PLAY SCHUMANN?

Children's faces seem to hover all about the *Album for the Young*. No composer sets us romancing as Schumann does; certainly no one seems to have the sympathy for the whims and moods of child-life.

If you do not play Schumann you should begin, in point of technical difficulty, with the *Album for the Young*. These forty-three little pieces range from grade II to grade IV. To begin with the easy ones in grade II, we may try *Melody* and the gay *Soldier's March, Little Humming Bird* and the dignified *Choral* To go up a step we may take *The Harvest Song, The Wild Rider* and *The Poor Orphan,* and *The Merry Farmer,* best beloved by most young players. More difficult is the *Sicilian,* while the piece called *Santa Claus,* which might be called Schumannesque, is still more difficult.

Appropriate pictures may be used to advantage to illustrate these little tone poems. Anderson's *Cloister Boys* for the *Choral,* Adan's *End of Day* for *The Merry Farmer,* Velasquez's *Don Baltasar* for *The Rider's Story,* Dupre's *Before the Storm* fits exactly the bustling theme of the *Harvest Song,* while Greuze's *Broken Pitcher* is thoroughly in tune with *First Loss.* Van Dyck's *Man in Armor* is in perfect accord with the *Soldier's March,* and Hetherbee's *End of the Harvest* will help to illuminate *The Reaper's Song.* Meissonier's *Friedland,* 1807, is a fitting picture for the *War* Song. Practically all of these pictures can be bought in the Perry Collection for a few cents a piece.

Pictures will give some real practical hints as to tone color, and help over many stone walls of difficulties; there are always Waterloos in every piece, but some way we seem to find more of them in Schumann's so-called easy pieces. As Robert Schumann says: "The pound which God has given you, improve it faithfully. There is no end to learning."

SOME OF THE SIMPLEST THINGS IN MUSIC.

Do you know why the stems of some notes turn up and why the stems of others turn down?

Do you know the principle by which sound is produced in your piano?

Can you write the ascending and descending chromatic scale?

Can you write a table of major keys with both the sharp and the flat signatures?

Do you know when a triad is diminished? When augmented?

Can you write the symbols for the following embellishments: Trill; Turn; Mordent; Grace note; Pralltriller.

What is meant by dominant? Subdominant?

Can you play a waltz in good even time? A march in steady rhythm?

Can you read simple music readily?

MOTTO FOR YOUR PRACTICE HOUR.

This hour is dedicated to a beautiful art.

It has been set apart for me that I may learn to know and understand the messages from the minds of great men.

These hands, this mind, these thoughts, this voice must do obedient service.

Once within the doors of my hour I must not permit one moment of idleness or indifference.

This hour is short and returns to me no more.

MENDELSSOHN.

Muses and Fates, but seldom found combined,
Existing here in amity we find—
Near to thy cradle keeping watch they came,
Directing fondly thy precocious aim;
Exalted zeal soon led thee to the goal,
Laboring with pure integrity of soul;
Sweet was thy tune, thy fancy warm and chaste,
Strict wast thou to the mission thou'dst embraced;
Onward still striving, till, how soon, alas!
Heaven called thee to its own seraphic class—
Never canst thou, bright favorite, from remembrance pass.

FROM ESTHER'S ESSAY.

Many strange things happen to composers when little girls and boys commence to write about them. Here is what Esther had to say, can you tell where she made mistakes?

"There were forty-two Bachs and all were musicians. Mr. Bach wrote pieces for kings and queens, as well as for the church. When the kings and queens wanted to have a play, Mr. Bach wrote the music for it. He also wrote funeral marches and ones for weddings. He was a great master of his time as well as of to-day, and is noted the world over."



HER FIRST RECITAL.

HOW FRIEDRICH WIECK TAUGHT.

FREIDRICH WIECK, Schumann's father-in-law, believed in thorough and systematic study. He believed, too, that music should be pursued with love and not with tears. He made the lesson hour a pleasure and not a thing to be dreaded.

He insisted that pupils should play each hand separately until playing the hands together became natural and easy.

After the hand position was right, then the notes were learned. He would say that the simplest waltz well played meant far more to him than a long and difficult composition.

He believed that everything should be learned faultlessly by heart.

Practical theory was studied because he disliked unmusical pupils. Every student must know enough of harmony to improvise a prelude in the key in question before beginning to play the piece.

He took great care not to raise expectations in pupils who were not talented or who were unable to realize their ambitions.

He laid great stress upon hand position and tone production. He would say that the best instrument had a beautiful tone only when the player knew how to produce it.

Poor but talented pupils he instructed free of charge.

Clara Schumann, his daughter, was his best pupil, and spread the fame of the Wieck method so that pupils came to him from distant countries.

DO THINGS YOURSELF.

Find out—

What great German poet heard Mozart play in Frankfort.

What is a motet.

What great composers were living when Schubert was born.

What is a mazurka.

What suggested *The Flying Dutchman* to Wagner.

What is meant by concerted music.

What was Handel's last oratorio.

What castle stands in the same town where Bach was born.

What composer used this castle in one of his operas.

What famous school was founded by Mendelssohn.

What was Schumann's first large composition.

In what country was Chopin born.

What does "Standchen" mean.

What is the nationality of Bach, Scarlatti, Verdi, Chopin, Weber, Berlioz, Liszt, Mendelssohn.

What can you play of Schubert's.

What is a spinet, a harpsichord, a clavichord.

TAKING MUSIC SERIOUSLY.

RUTH never worked seriously; she cattered through piles of music. Nothng was ever played well, technic, etudes, ieces, all had the same mussy sound. Ruth was popular, she went everywhere nd she played all the time. She learned nd forgot her pieces in a day. She was going to college in the fall and was to ake music too, but when the music lanks came to be filled in, Ruth came to ne with one of her most charming miles. "Oh, you do it for me—I don't now what I've had." "With your help," said. So we worked all that summer nd in September Ruth filled in the lanks herself. "Well, who would have hought that music was such a serious hing. Why, I've had to work harder ver this than 'lit' or 'math,' but it's een worth it."

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Order Early. Every indication points to a busy Fall season and without doubt the music teaching world will enjoy its share of prosperity. This means that teachers everywhere should make preparations for an active season and in each case ought to be prepared with the necessary music and studies with which to begin the Fall work. A good start is of prime importance and when teaching actually begins it is a serious drawback to be obliged to wait for the needed material. We therefore write this little reminder in the hope that all teachers will take time as much "by the forelock" as possible and send in if not the entire season's order, one at least large enough to meet the first requirements. In the Fall it is a good plan to order specially needed things separately from the "ON SALE" or selection orders; the latter being so varied in their make up, require extra time and care in their execution and sometimes teachers are obliged to wait for important items while the less urgently needed part of the order might be shipped a little later if ordered separately. In any case it is quite important to *order early* and not to wait until the music is actually wanted for use.

Mail Order Music Supplies. With the opening of another school season just at hand we draw to the attention of every teacher and every school of music the fact that a great majority of teachers and schools do a part if not all of their music buying by mail. The house of Theodore Presser has made a specialty of this work for a quarter of a century by allowing the best discount in every case, by publishing educational material of the greatest value, by filling the orders promptly on the day received from a stock second to none in the country, and by making it the all important work of the entire business to supply the profession with the greatest help possible as far as material and advice are concerned—all of these facts and more have produced an organization of immeasurable importance to the teaching profession of the whole country.

An ON SALE system based on the above principles carried out upon a most liberal plan, the straining of every effort at all times to make every move of vital advantage to the teacher, has given us at least a portion of the trade of the great majority of the music buying public.

We are equipped to supply the needs of every teacher and school in this country and Canada; we do supply not a few music schools in many other parts of the world—everywhere in fact where the English language is spoken.

The ON SALE package of our prints, the receipt of our New Music ON SALE packages each month, would alone be of great assistance even though daily orders are sent to the local dealer. Within a certain radius the daily orders are attended to by such a house as ours more promptly and perhaps more intelligently than they can be elsewhere. The very nature of the music business, which in fact requires a library of sheet music and music books of immense proportions, makes it almost impossible for any but a few large houses to be able to cater successfully to the needs of the music teacher and the music school.

Any of our catalogs are free for the asking; our system of dealing is explained in them; either send for first catalogs, or, better still, try us with one order. We open an account with any responsible person; our terms are most liberal.

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THE honorary degree of Master of Arts has been conferred upon Mr. Rosseter G. Cole by his Alma Mater, the University of Michigan. Mr. Cole is well known as a teacher and composer of great ability.

THE city of Plainfield, N. J. has organized a city orchestra divided into three sections meeting different nights: senior, junior and colored. On important occasions they will unite and perform classic music as well as more popular kinds.

MILTON ABORN, one of the managers of the New Century Opera, has just returned from Europe where he has been in search of artists. He declares that the musical conditions of Europe are honeycombed with graft of the worst kind.

THE New Century Opera Company under the management of the Aborn Brothers, promises some interesting novelties in opera in English. These will include *Salome* and *Samson and Delilah*. Both have been heard before in New York, but never previously in the Anglo-Saxon tongue.

ACCORDING to a London paper, it is proposed to establish a symphony orchestra at Calgary, Canada, and a fund is being raised for the purpose. Max Weil will be the conductor, and six concerts will be given during the first season.

THE "idol of Italian Music Lovers" is coming to America. She is La Bellincioni, the most famous lyric artist now living, according to Italian ideas. Those who are not Italian testify to the fact that she is a marvelous woman and a great singing actress, and those who say so are not merely the press agents.

PHILADELPHIA music lovers have been surprised to learn that Harvey M. Watts, for four years manager and publicity agent of the Philadelphia Orchestra, has resigned in order to devote himself to literary pursuits. Any suggestion that there has been friction between him and Stokowsky, the conductor of the orchestra, has been emphatically denied. Mr. Watts is well known as a journalist, and as a poet of distinction.

A COMPANY has been formed by Werba & Luescher for the permanent production of light opera, and it may result in a special theater being built as the permanent home of such work. Among those interested in the project are Victor Herbert, Harry B. Smith, Reginald de Koven, David Bispham, Christie MacDonald, Channing Pollock and many others well known in connection with light opera.

PITTSBURGH is considering a project to develop a symphony orchestra composed entirely of men trained in Pittsburgh. The new organization is to replace the old organization known as the Pittsburgh Symphony Orchestra which failed even though it was conducted by such past-masters as Victor Herbert and Emil Pauer. Andrew Carnegie, through the Carnegie Institute of Technology, is the financial backer of the new project.

THE opera *Conchita*, by Riccardo Zandonai, which was presented several times last season in America was, according to some critics, not a work of the very greatest merit but it served to call attention to its composer. As a result his opera *Francesca da Rimini*, composed to a libretto by Gabriele d'Annunzio, will have its first hearing on any stage in Boston next February.

ACCORDING to L. E. Behymer, formerly manager of the Los Angeles Symphony Orchestra, the eastern notion of the demands in the west for music are much exaggerated. Mr. Behymer has issued a warning to eastern managers that the keen competition in many western cities due to too much exploitation, may cause heavy losses for artists from New York and other eastern centers.

A SUMMONS has been served by the Metropolitan Opera Company of New York upon Oscar Hammerstein to restrain him from giving opera in New York City until April 26, 1920. We doubt very much whether anybody will restrain Oscar from doing anything he wants to do. In the meantime, New York is likely to get a surfeit of opera this season, for besides the Metropolitan and the Hammersteins there will be the New Century Opera Company under the direction of the highly experienced Aborn Brothers.

THE Northwest Music Teachers' Association will be the next convert to the idea of the registration of music teachers if Mr. Frederick W. Goodrich's idea is carried out. His proposal was made at the recent convention in Seattle, and while it met with considerable opposition it also met with considerable approval; music teachers are therefore awaiting the outcome with considerable anxiety. If the plan is carried out it will affect Washington, Oregon and Idaho.

AT present no monument exists in commemoration of Ethelbert Nevin, whose body lies in the Sewickley cemetery, New Haven, Conn. A fund is now being raised for the erection of a monument in some place of prominence with which Nevin was connected, such as the large Presbyterian church at Sewickley, or the Carnegie Music Hall, Pittsburgh. Men and women prominent in the social and musical life of the Sewickley Valley will stand sponsors to the movement.

A PRIZE of $100 is offered by *The Writer's Magazine* of New York for the best patriotic American song. The text of the song should not be of war and bloodshed, but of peace—the strength of right and not of might. The contest is open to all. Separate lyrics will be considered as well as lyrics with melody. A song may be the work of two—the lyric by one and the music by the other. For further particulars, apply to *The Writer's Magazine*, New York.

THE music teachers of the State of California held a three days convention early in July. Five hundred teachers, about ninety-five per cent. of them women, registered as delegates and visitors. There was a splendid musical program of concerts, etc., and the usual business routine. Several interesting matters were discussed, and among other things a proposal was made to establish a benefit fund for the care of aged and infirm musicians. The suggestion was received most favorably and will come up for further consideration.

DR. A. S. VOGT has been appointed to succeed the late Dr. Edward Fisher as head of the Toronto Conservatory of Music, founded and controlled for many years by Dr. Fisher. No one familiar with Canadian musical affairs can do otherwise than feel that Dr. Vogt is exactly the right man for the position. Both Dr. Fisher and Dr. Vogt came originally from New England, and received their musical training in Boston before going to Germany.

STATE examinations to qualify as music teachers have been established in Minnesota by the State Music Teachers' Association. There were thirty entries at the first examination. The idea of granting certificates to music teachers is somewhat new in the United States, but it has proved very successful in Germany, England and France. It is, after all, an assurance from the most competent musicians in the state that the successful candidate is competent to fill the difficult position of a music teacher.

LESCHETIZKY has just completed his eighty-third year. In speaking of the influence of Leschetizky's work in America, Mr. Edwin Hughes says in *Musical America*: "The debt which the progress of piano playing in America owes to Leschetizky is incalculable. Not only has the playing of the many Leschetizky pupils who have toured America from end to end been an enormous influence in developing the taste of a vast body of concert-goers toward modern ideals in piano playing, but the presence in nearly every American hamlet of piano teachers of more or less close artistic relationship to Leschetizky ideals has meant an influence in American musical life."

A music student in Ithaca, N. Y., has reduced the cost of living to 50 cents a week. She exists mainly on peanut butter and toast. This is a record in cheap living, and outdoes the Cornell student who managed to thrive on eighty-five cents a week last winter. We do not see, however, that knowledge gained under such distressing circumstances of semi-starvation is worth the cost. The older English universities make it difficult if not impossible for students to earn their living while studying, not because they believe that an education is only for the few, but because they do not believe that development of the mind at the expense of a debilitated body is of any value. They are, however, unusually liberal in providing scholarships by means of which deserving students can live at the university untrammeled by financial difficulties.

THE convention of the Missouri Music Teachers' Association brought about some interesting resolutions. Among other things violin examination tests were established for the granting of a certificate of attainment to the successful candidate. G. K. Chesterton has said in his *Manalive*, that a sure sign

that people are in a flourishing and successful condition is in the foundation of institutions, the forming of rules, regulations, etc. If this is so, then music in America must be jumping forward by leaps and bounds. The idea of establishing a high standard of musicianship by state examination is meeting with more and more favor each year.

THE Chicago Grand Opera Co. has issued an interesting circular giving an account of itself from the start. The company was incorporated three years ago with a capital of $500,000 for the purpose of providing opera for the citizens of Chicago. The first year ended in a loss, as the business was unprecedented and those in charge of it lacked experience. Since then, however, there has ben no loss; and operations have been extended so that a season of opera is given in Philadelphia, and visits paid to neighboring cities. Last season the company made a trans-continental tour of nine weeks duration. This remarkable tour covered over 10,000 miles at an expense of $80,000 for fares alone visiting many cities on the way from New York to Seattle via Washington and Dallas. The journey was accomplished without financial loss. The cost of running the Chicago Grand Opera Co. is approximately $65,000 per week, for a period of 25 weeks.

THE National Federation of Musical Clubs has inaugurated its fourth biennial prize competition for American composers. The prizes are four in number; one of $700 for an orchestral work; one of $300 for a Festival Chorus for children's voices; one of $200 for a piano solo; and one of $100 for a sacred quartet with organ accompaniment. These are open to all American-born citizens. In addition is a prize of $100 offered to women composers, members of federated clubs, for a song for woman's voice with accompaniment for piano or organ, with or without obbligato accompaniment. Further particulars regarding this competition may be obtained by writing to the president of the federation, Mrs. Julius Eugene Kinney, 737 Corona St., Denver, Colo.

Abroad.

THE well-known composer Giovanni Sgambati has recently celebrated his seventieth birthday.

PRINCE JOACHIM ALBRECHT of Prussia has composed a Fantasia in E minor for orchestra which has been performed at Karlsbad.

THE Gustav Mahler prize (the interest on about $11,000) has been won by Arnold Schönberg, of Vienna.

THE death has occurred of Dr. Benjamin Agutter, the well-known English church composer, whose Mass in B flat has obtained wide acceptance.

A NEW work by Richard Strauss has just been completed. It is a work for four solo voices, orchestra and chorus, of sixteen parts, and is entitled *Eine Deutsche Motette.*

THE violoncello of the late Auguste van Biene, the 'cellist who won so much renown in the play *The Broken Melody,* was a Giovanni Grancini, and was recently sold in London for $425.

PUCCINI has announced the plots of the three one-act operas for production in one evening upon which he has been working. One is a lyric opera, one a tragic, and the third a comic opera.

THE Royal Society of Musicians of Great Britain spends annually $25,000 in providing for unfortunate musicians, and caring for widows and orphans of its members. The Society recently celebrated its 175th anniversary.

A FESTIVAL celebrating Verdi's birth will be held in Milan on the anniversary of his birthday. Many of the leading musicians in Italy will participate, and everything possible will be done to make the occasion a memorable one.

THE oldest known canon, *Sumer is icumen in,* was written by a monk at Reading Abbey about the middle of the thirteenth century. A tablet has been erected in the ruined chapter house of the Abbey to commemorate this fact.

WHEN Clara Butt and Kennerly Rumford landed at Sydney for their Australasian tour 1,000 feet of motion picture film were taken of their landing and the pictures were shown all over Australia. Their first six concerts, in twelve days, netted them $23,000 gross.

A TRAVELING showman in Freshwater, England, was fined the other day for playing *The British Grenadiers* for five hours daily. The English are notoriously partial to old favorites, and will listen to repetitions of familiar tunes with pleasure, but there is a limit to all things!

RAYMOND ROZE, a young English composer and a son of the once well-known singer, Marie Roze, is going to give a season of English opera at Covent Garden. Among the works to be presented will be his own *Joan of Arc.* Mr. Roze was for a time engaged at the Boston Opera House.

A VIENNESE composer has written the music of a light opera which is to be presented by means of the moving picture. The characters will not be heard. This is certainly a new field for the film exploiters, and one that offers considerable possibilities of further development.

MRS. SAMUEL COLERIDGE-TAYLOR, the widow of the Anglo-African composer, who was in financial difficulties, has been awarded a civil list pension of $500 a year by the British government. This in addition to royalties, and to funds raised by memorial concerts, etc., should place her in fairly comfortable circumstances.

FOR the first time in the history of French music, a woman has won the famous *prix de Rome.* The winner is Lilly Boulanger, the daughter of a professor of singing at the conservatoire, and she is only nineteen years old. The composition that won her the honor is entitled *Faust and Helen.*

AN ingenious Frenchman has just invented a "mannikin" which can not only move its limbs, bat its eyes, nod its head, and open its mouth, etc., but can also talk and sing a song. This is due to a clever contrivance by means of which two phonographs are concealed in its interior, one for talking and one for singing.

ENGELBERT HUMPERDINCK, the veteran composer of *Hansel and Gretel* and the *Konigskinder,* is busily at work on an opera dealing with the life of Blücher, who, as all loyal Germans will tell you, was the real victor at the battle of Waterloo. The work is so far advanced that it will probably be presented at the Royal Opera this season.

ANDREAS DIPPEL'S plans for the future have at last emerged from the Cimmerean darkness that surrounded them. He is going to manage an opera circular in Europe during next May and June. The singers will be recruited from the New York Metropolitan, Philadelphia, Boston, Covent Garden and La Scala, and will tour all the principal cities of Europe.

A COPY of *The South African Musical Times* has just reached this office. It is the third issue of the first volume, and is therefore a new enterprise. It is full of interesting matter, and is well printed and illustrated and nicely gotten up to sell for twelve cents. We sincerely wish our distant colleagues all possible success in their journalistic venture.

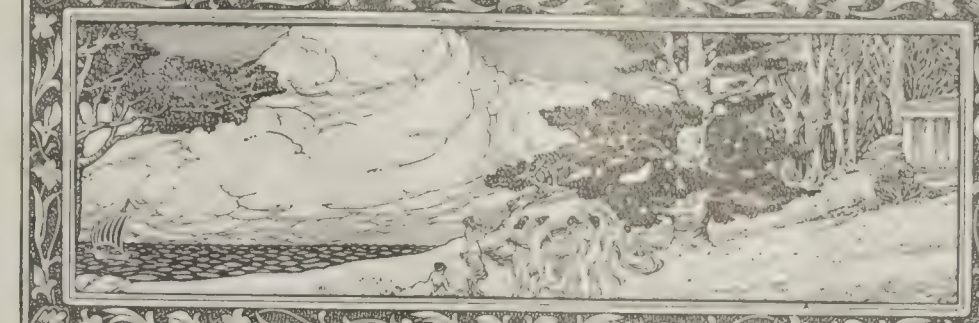
"A MAN in Paris," says the New York *Evening Post,* "bought two tickets for a performance in one of the theatres. The seats were so badly placed that it was impossible to get more than a glimpse of the stage. The manager was sued, and the judge made him not only refund the price of the tickets, but pay a fine of fifteen francs, on the ground that the purchaser had not been told that he could not see anything from the seats he bought, while, furthermore, there were plenty of good seats vacant at the performance in question."

WHEN Verdi composed *Aida,* he wrote a symphonic overture to it. He concluded, however, that this was superfluous,and eliminated it, substituting only a few notes added to the prelude of the first act. For over forty years, the score of this overture has laid hidden in a box filled with papers. A search has been made for it for years, but not until the other day was it discovered. A niece of Verdi, Maria Verdi Corrare, came upon it quite by accident.

A CONSERVATIVE but not too solemn French music critic recently offered the following criticism of a performance given by the Russian Orchestra under Sir Joseph Beecham: "The conductor having raised his baton the whole orchestra began to improvise without the smallest regard for tonality, dynamics or rhythm. After ten minutes of this, deeming that the joke had been carried far enough, they were silent—proud of having thus brought to a hearing the Introduction to the second scene of *Le Sacre du Printemps* by I. Stravinsky.

IN CONNECTION with the tableaux from *Parsifal* now being given in London, Mr. Richard Northcott has compiled an admirable account of Wagner's drama, illustrated by designs after Byam Shaw, and by extracts from the music. Over 15,000 of these booklets have been sold. Surely this is good educational work, even though a commercial motive may be back of such a presentation of Wagner's masterpiece, and the idea of the work formed from seeing it may be wholly inadequate.

LORD ROSEBERY, formerly prime minister of Great Britain, and one of the richest of the English peers, has declared that "poverty is a stimulus to production." Lord Rosebery has probably never been really hungry in his life; he has never been offered a bribe to write "pot-boilers" by publishers who have no use for the finest efforts of a man's brain; he has never lacked the time in which to write his admirable and well-known works on Pitt, Napoleon, etc., unless it was in the stormy days of Home Rule when he was Gladstone's first lieutenant. On the other hand, he has probably suffered a great deal of the *ennui* which comes to an Englishman (or rather, Scotchman) of good family and unlimited means, who has won the Derby several times, been chancellor of a leading university, author of several books, and prime minister of England, without any very considerable effort on his own part. One wonders whether Lord Rosebery would have accomplished as much if he had had the limited opportunities of Lloyd George. One wonders also what masterpieces have remained unwritten owing to the early death through poverty and semi-starvation of Mozart and Schubert, and many another less known genius.



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(*Continued from page 618.*)

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Advertising space in your local paper may be cheap or expensive as the case may be, but it is never so cheap that you can afford to waste a single line. Every word must count. It is difficult to say the right things in a newspaper advertisement without being classed with the charlatans. You may go just so far and no further, and in most cases you are not able to go far enough. You certainly do not want to secure the patronage of all those to whom the paper appeals. How can you select those you want and reach them? One of the best ways is to advertise an "Invitation Recital" and in connection with this state that cards for the recital may be obtained at your studio. Such an advertisement might be in the following manner:

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RAYS FROM THE STUDIO LAMP.

BY C. W. FULLWOOD.

By line upon line, repeated sermonettes on the same text, pupils should be required to remember that the scales are the foundation stones of music, therefore they must be practiced and *understood* in all the major and minor forms.

Chopin taught the staccato touch before the legato in order to give an independence of finger action. Then, too, the staccato gives a facility to the knuckle joints that is indispensable in smooth and rapid playing.

First and second grade music should be carefully edited, not only by the editor-publisher, but by the teacher to suit the individual needs of the pupil. Often the fingering should be revised to suit the hand of the pupil.

The only royal road to success in music study is concentrated effort, even a genius must do hard work.

The thumb is the clumsy member of the digital family, he requires patient training and watchful care. If you don't watch out he will get lazy and *drop below the keyboard.*

No wonder pupils are confused about the trill, when ancient and modern musical doctors differ on the subject. But when the mass of theories and arguments about the trill is lifted by intelligent and common sense practice, the trill is a simple and beautiful ornament, exactly fitting in the scheme of the composition.

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ON FOSTERING A TASTE FOR THE BEST MUSIC.

BY FREDERIC S. LAW.

The study of music largely rests on a voluntary basis. The likes and dislikes of pupils modify the material used by their teachers in a way that would seem incomprehensible to the average instructors in the ordinary branches of education if these were allowed to influence his courses of study. Fancy, for instance, the teacher of mathematics who would acquiesce in his students' only partially acquiring the multiplication table because of its difficulty, or the teacher of literature excusing the members of his class from the knowledge of the great poems of Milton or the plays of Shakespeare on account of occasional obsolete language or obscurities of style. Yet their music master is often thought to impose unjustified duties upon them in his demand for a mastery of the major and minor scales, or a practical acquaintance with the works of the great classic masters.

A lesson may be drawn from the experience of a teacher who found himself in a not uncommon situation: A young lady who had studied the piano with some success, so far as technical ability was concerned, came to him for further instruction, but he soon discovered that her accomplishments were confined to her fingers; she had no musical conception nor interpretation, she cared for nothing but salon music of the emptiest type and strongly opposed all effort he made to have her play music of a more serious nature. He thought over the conditions of the case, and finally said to her: "Let us make this arrangement. I will let you choose one piece—whatever you will, provided that you submit to my choice for the next." This appealed to her sense of fair play, and so it was agreed that every composition taken for study should be chosen first by one and then by the other. She selected one of her frothy favorites, and he followed it by giving her one of Mendelssohn's *Songs Without Words.* When she had finished this she realized its superiority of style so thoroughly that she chose of her own accord to take another song without words until she had studied a number of the best of them. Then by degrees she was made acquainted with some of the most attractive compositions of Schubert, Schumann and of the earlier classical masters. Never once did she use her liberty of choice to select anything of less merit than these. Her enthusiasm grew as her knowledge increased. Nor was the influence confined to her alone; it extended to the other members of the family, who listened to her practicing with a pleasure they had never before experienced; her father often used to wait until a late hour in the evening for her return home, so that he might hear a favorite sonata before going to bed. This goes to prove what Theodore Thomas once said, that popular music was only a term for familiar music; that if Beethoven's symphonies were heard as often as Strauss' waltzes they would be just as popular. In fact, when she was introduced to Beethoven's sonatas she could hardly be induced to study anything else, but took one after another until her teacher felt obliged to interpose for the sake of balance.

Mendelssohn's *Songs Without Words,* Schubert's *Impromptus* can hardly fail in attracting pupils who are restive at the thought of playing "classical" composers—but even Bach can be introduced by a little thought on the part of the judicious teacher. There are a number of charming dance forms—gavottes, minuets, etc., and some of these have been transcribed for the piano from his compositions for string instruments in grateful and idiomatic form, so that there need be no difficulty in finding material in his music which shall interest and delight even youthful players who think Bach is only another spelling of the word fugue. We all know what happens to a dog if he is given a bad name, and it often seems as if the term classical has the same effect on the minds of the young and inexperienced, judging from the dread that many of them seem to have of names that popularly belong to that category.

SLOW PRACTICE, PRODUCES REPOSE.

BY EDITH R. M'COMAS.

There are three general tempos employed in practicing—Slow, Medium and Rapid. One of the best reasons for practicing slowly a great part of the time is that only thus can we gain that *repose* at the piano which is necessary even for playing at high speed. If the player is inclined to be nervous it will show in his inability to "slow up." The only way he can cure himself of nerves is to cultivate in himself a repose of spirit, which "takes all the time there is," holds every note to its full length, and issues at the finger-tips in rich, full, rounded melody. The right repose suggests fire, strength and power behind.

A secret of good technique is that of having your finger ready over the key you want. This can be gained by doing it slowly first. Think ahead how far your present hand position will carry you. Thus, in playing a scale, as soon as your thumb has struck the first key slip it under the other fingers ready to strike the fourth. The other fingers must be in their proper, curved position, or the thumb will not have right of way. Keep a perfectly steady (but loose) wrist while doing this. If it is necessary to move, move the whole arm.

Practice this inversely, that is, turning *hand over thumb,* with one hand on the back of the other to be sure the wrist does not move.

A child will often try to pass one finger over another instead of thumb under, not realizing that the position and shape of the thumb is an ideal factor of the hand, especially created for "scales." We must give particular attention to the thumb. The edge of it must be trained to give as soft a tone as the balls of the fingers. We must strengthen it by extending it many times—with the rest of the hand quiet—and noticing the "feel" of strong contraction in the muscle joints.

Some students have at first a great distaste for practicing scales, but this should be overcome. The scale, the chord and the arpeggio are all the composer has for material when he sits down to work. We should play the scales lovingly, slowly—bringing out their tones with a singing tenderness, as though playing part of a piece.

It is said the American student has a way of bending his wrist inward. This forms on the outer edges of the hands what the German teachers call the "Americanische Ecke." To avoid this, keep the wrist well out. Practice flexing the wrist often while playing without taking the hand from the keys. This rests the hand. Notice at any recital how often the pianist flexes his wrist. The more the muscles are contracted the sooner they tire. He has gained his speed through slow practice, and now is jealous of every extra motion.



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Q. I have read many references to Beethoven's "three periods," and also that Verdi also had three periods of composition. Can you give me an idea of what they were?

A. Beethoven's first period was when he followed the precise style of Haydn. His first symphony, his sonatas Op. 2, and his string quartet, Op. 18, are examples of this. His second period was when he had extended form and made it freer. His fifth or seventh symphony, or his *Sonata Appassionata* (this name was not given by him, by the way), are of this type. His third period was when he began to discard all formalism and attempt freer shapes, as in his ninth symphony, his string quartet in C-sharp minor, and his last five piano sonatas.

Verdi's first period was when he wrote mere melody with rather crude accompaniment, as in *Ernani*. His second period was where he added dramatic effect to both melody and harmonies, as in *Il Trovatore* and in *Rigoletto*. His third period was when he made dramatic effect and unity his chief object, as in *Aida*, in *Otello* and in *Falstaff*.

Q. *What exactly is the difference between an Oratorio and a Cantata?*—C. S.

A. The Oratorio is a larger work and is always sacred. The Cantata is generally smaller and may sometimes be secular. Let us examine the actual meaning of the two words. "Oratorio" took its origin from the sacred musical plays which St. Philip Neri used to produce in the oratory of his church, Santa Maria Vallicella, in Rome. "Cantata" took its name from "Cantare," "to sing," and was at first applied to almost any singing-piece, executed by *one* person. Cantatas became more and more elaborate, until finally this kind of solo Cantata was merged into the "Scena" or "Concert Aria." The Church Cantata became a still larger work with orchestra, several soloists and chorus. The present use of the word "Cantata," however, is as indicated above, either a shorter and less ambitious sacred work than an Oratorio, or a secular work on Oratorio lines, not intended to be acted. The Oratorio is, of course, a large sacred work, telling a dramatic story, but not intended to be acted. Yet it may be borne in mind that for a long time, in the early days (about 1600), the Oratorio was acted, exactly like opera. There is a return to this in our own time, when an attempt is being made to present Mendelssohn's "Elijah" as a sacred opera.

Q. *Was the so-called "Portogallo" the chief composer of Portugal?*

A. That eminent authority upon operatic matters and statistics, Mr. John Towers, has recently given me some additional information regarding this too little known composer. He says that he was sometimes called "Portugal da Fonesca," but that Vasconellas, a contemporary Portuguese historian and lexicographer, gives his real name as Marcos and not Simao. Mr. Towers credits him with 65 operas, where Mendel, the German authority, gives only 26.

Q. *What institutions of learning in Europe are considered the most dignified and distinguished insofar as they pertain to music?*—E. S. T.

A. The Paris Conservatoire is in many respects the most important. Its national scope, the great prizes which it awards, the eminent composers connected with its history as directors, teachers and pupils, its vast library and museum, all entitle it to the foremost rank. The Leipsic Conservatory may rival it in some respects, both in the eminence of its professors and the fame of its directors. The Munich Akademie holds high rank and is especially to be noted as the Alma Mater of many American composers. The Berlin Hochschule stands high in repute also. The Guildhall School, and the Royal Academy and the Royal College in London exert a great influence. The St. Petersburg Conservatory deserves mention. In Italy every large city has a good Conservatorio. The Conservatorium in Vienna is of great importance. It is impossible to make a list without doing injustice to some of the smaller schools, but the above are the large and distinguished institutions which come first to mind.

Q. *May any duple (2, 2, 2) or quadruple time (4, 4, 4) be called common time?*

A. The rather old-fashioned term of "Common Time" is applied *only* to music marked 4 4. It is a phrase which I never use in teaching and I advise against its use, since 4 4 rhythm is no more "Common" than any other rhythm. This antiquated term brought another error in its wake. Many a poorly trained teacher tells his pupils that the sign C is a "C" and stands for "Common Time." A moment's thought would show the absurdity of this, for the mark is used in Germany, France, Russia, and dozens of other countries, where it could by no possibility be the initial letter of "Common Time." As a matter of fact it comes from an old monastic idea of nine centuries ago. The old religious composers held that music was purest and best when it pulsated in threes, since it then represented the Trinity. They signed this with a circle, and called the triple rhythm "Perfectum." But, of course, they could not force all music into triple rhythms, and therefore they sometimes allowed an even rhythm. This they signed with a half-circle and called "Imperfectum," and from this half-circle comes the sign which some would have us believe is a letter "C" and stands for "Common Time."

Q. *I notice that Lhevinne and some others have been playing piano compositions of the French composer Benjamin Godard. To me his music, while extremely fascinating, seems a little below the high level set by the great composers for the piano. Do his "En Train," "En Courant" and similar pieces entitle him to first rank?*—P. R.

A. No. They do not. Godard was a charming melodist and had a fine sense of the picturesque in music. His works in the smaller forms are always graceful and attractive. But in the larger forms he falls short of absolute greatness. He has composed two violin concertos and some chamber music. His largest work is a dramatic symphony. He exhibits skill in orchestration in this, but is too fond of heavy "Tutti" effects. He is not to be ranked as high as Raff, but like that composer, he composed too much and too rapidly for his own fame. Nevertheless a good talent is by no means to be despised, and if we cannot allow Godard to rank among the great masters, we can still heartily enjoy almost everything that he has written.

Q. *What is meant by the Neo-German school?*

A. Almost all the composers after Wagner. But the term is most properly applied to the extreme radicals who came in with Richard Strauss. Mahler, Weingartner, Bischoff, etc., are of this school, and Reger is a prominent member of it. It has been pushing onward towards colossal scores, very large in the number of performers required and very long in the time required for performance. These ultra-moderns also strain for unusual progressions and try very hard to go beyond each other in bizarre and unexpected effects. The school has its admirers, and even its enemies must admit great ingenuity, mastery of tone-color (except perhaps in the case of Reger), and great power of figure development. But the real ideas, the content, the thematic material of the works (with the exception of some of those of Strauss) are somewhat barren. The latest addition to the neo-German ranks is Schoenberg, whose works have reached such a defiant ugliness that they are hissed even in London where the audiences will suffer almost anything. Schoenberg does not scruple to employ three different keys at the same time, and the last thing in the world that he thinks of is pleasing his auditor. It is all very far removed from the doctrine which Beethoven once expressed when he said that music even when depicting something ugly must itself remain beautiful. But it would be wrong to accuse Germany alone of these musical misdeeds, for the neo-German school has its imitators in other countries. Bossi and Busoni represent Italy in these radical manners; Holbrooke, Delius and others are imitating it in England, and Music, Heavenly Maid, is becoming decidedly old, wrinkled and hideous.

Q. *Will you please tell me how the term "Rag Time" originated. Who first used the word?*—STUDENT.

A. I have thought this term may have come from "ragged time"—that is, time that is distorted, but it is possible that it has another origin. Down South the negroes sometimes have social gatherings among themselves to help some poverty-stricken brother, which they call a "rag-rent." At these gatherings they have dancing and music, and it is quite possible that the word "rag-time" comes from these "rag-rents." And by the way, rag-time is not so black as it is painted; it is simply an excessive use of syncopation. Beethoven himself has written rag-time, as you may see by looking at the second vari-

ation of the *Andante* movement of his sonata, Op. 14, No. 2. But after all, in the matter of syncopation, Schumann has gone about as far as it is safe to go.

Q. Will you kindly inform me why the bass clef is turned this way (𝄢) in sacred song books and reversed, this way (𝄡) in instrumental music?—L. F.

A. There is no reason for this. The way in which the clef is turned is entirely optional. The two dots are the important point in this sign. Between the two dots is small F. This was the earliest clef used in music, and it was used because small F is a note in the middle of the average male voice, and male voices were the only ones used in the early Catholic church music. The F clef was made in many different shapes, and it was at first movable. It always had two dots, or two horizontal lines, and between these, wherever they were placed, was small F. At present the fourth line of the staff is always between them, but even a couple of centuries ago they were often found on each side of the third line, which then became F. As above stated, the F clef was the earliest of all the musical clefs, and I have music in my library, which is at least 800 years old, which uses this clef.

Q. When suspensions are to be used, are they only allowed in certain places or are they permissible in all instances?—S. F.

A. The question is rather vague, but suspensions can occur at any place. Even long grace notes (appoggiature) are practically suspensions. Usually suspensions occur on a natural accent.

Q. What does "Auld Lang Syne" mean?—MRS. ELMER W.

A. Literally it means the old times, or long ago. ("Long since.") The American song of "Long, Long Ago" has about the same meaning. The melody is a very old Scottish one, and some of the words are much older than people imagine. It came from an old Scottish melody called "I feed a lad at Martinmas." The second and third verses of the poem are by Burns. They run as follows:

"We two hae run about the braes
And pulled the gowans, fine,
But we've wandered mony a weary foot,
Sin' Auld Lang Syne.

We twa hae paddled in the Burn
Frae morning sun till dine;
But seas between us braid hae roared
Sin' Auld Lang Syne."

The other verses are very old and so is the melody. Notice that it is built upon the ancient pentatonic scale, a scale of five tones only. It is our own diatonic scale with the fourth and seventh notes omitted. It is very probable that such music was closely akin to that of ancient Greece.
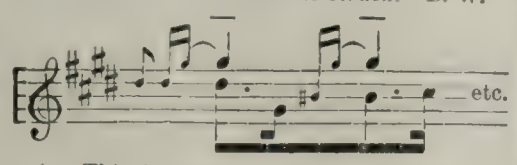
The scale which is used in this song (and in *Ye Banks and Braes O' Bonnie Doon*, and many other Scottish songs) is the same as that used in ancient China. It points to a very ancient origin for some of the Gaelic music.

Q. What is the difference between a singing tone and a talking tone? I of course realize the difference, but find it difficult to explain to my pupils. We recognize a person's speaking voice always despite the inflection. If a talking tone was produced from rule and a singing tone likewise, would they not both be considered equal?—M.

A. Sometimes the connection between the two is closer than people imagine. I have seen a notation, for example, of Edwin Booth's declamation of Hamlet's Soliloquy, though, of course, that was spoken. A musical voice will almost give tones in speaking, but in singing the vocal chords are brought more decidedly into play and a more definite pitch is given. Nevertheless there are teachers who train the *speaking* voice in definite pitches. Probably there was more definite use of pitch in speaking in ancient times than there is now. For example, Cicero, when he gave his orations, had a slave near him, who sounded a pitch-pipe whenever his master strayed from the proper inflection.

This matter of pitch in voice is far more important than is generally recognized. In speaking in a hall, for example, I have found that pitch is of more importance than power, and I instinctively alter the pitch of my speaking voice in different halls. If orators would understand this fact they would often save themselves much unnecessary exertion.

Q. In the following passage from Liszt's Rhapsody, please tell me from what beat the time for the embellishments is taken, also whether the second G is struck. B. W.



A. This is merely a mode of notating an arpeggioed effect. Strike the grace-note on the beat each time and do not strike the second G but sustain the note. Also sustain the lower note, not striking it after the grace note.

Q. Kindly name the leading musicians of the Negro race. Is there any standard book on Negro composers?

A. A standard book on Negro composers would be almost as short as the famous chapter on Snakes in Ireland, which ran, "There are no snakes in Ireland." I know of only *one* Negro composer who has achieved a high rank, and that is Coleridge-Taylor. He was the pioneer of his race in this field. His works have an originality that is refreshing and are yet far removed from the straining school that I have described in the preceding answer. I met Coleridge-Taylor and have chatted with him on many musical topics, and I found him a well-balanced leader in the modern field, utterly unspoiled by his successes and by the fact that he was the first great composer of his race since history began. It is quite likely that since one such flower has grown from the African soil, other Negro composers of eminence will soon arise.

The fact that the Negro race is eminently musical in its folk-songs is not, however, any proof of this, for Scotland has the finest folk-songs of the world, yet has produced no great master in music as yet, no one to work this golden material into great art-forms, as Chopin did with the dances of Poland, Liszt with the melodies of Hungary, or Grieg with those of Norway.

Q. Can you tell me why a violinist generally plays a shade flat when excited. The same condition seems to affect a singer in a similar manner. Why do they not sing sharp?—W. F. P.

A. King Charles II once asked a meeting of scientists why, if a live gold fish were placed in a globe of water, the globe would weigh the same as before. After many theories had been given one wise scientist proposed to weigh the gold fish and the globe of water. When this was done it was found that the globe was increased by exactly the weight of the gold fish. In the same manner I would wish first to test whether this flatting is actually the case. I have heard a very celebrated soprano *sharp* her trill many times when she was nervous. But in the case of many singers, in producing high notes, the higher the note the more the physical strain, and therefore it is quite possible that, *in the high register* a nervous singer may flat through lack of physical force, or through not having that force well under control. Perhaps a violinist, *but only in the high positions*, may have a similar difficulty in reaching along the finger-board.

Q. How does one keep the tempo of a piece, not by metronome, but by watch? In a piece marked Andante (♩= 132), for instance, how would you tell the correct speed at which to play it by watch?—P. M.

A. Of course you cannot get the exact speed by your watch but you can get very near to it. Your watch ticks twice a second; in sixty seconds therefore it will have ticked 120 times. Count two to each second, and then quicken a little on the speed and you will have approximately 132 a minute, which is the speed that we are timing. You can use this method in the concert-room if you think that a conductor or an artist is straying far from the metronomized time. But bear in mind that the metronome mark is not to be too rigidly followed. Some metronomizations are almost impossible; for example, Von Bülow's markings of Cramer's Studies, or of Czerny's Studies. Schumann often marked too fast. This came from the fact that the mental illness that was creeping upon him made him take many works too slowly, and when he became aware of this defect he over-corrected it. Raff also marked some of his pieces too fast, because, in his early days, he was very poor and owned a brokendown metronome which clicked too slow. Not aware of this defect he gave too high a metronome number to many of his first pieces. It is always as well to remember that the metronome came in in the year 1815, and that any compositions prior to that date are marked by editors and not by the composers themselves. This will account for the variations found in the metronomization of the works of Handel, Bach, Mozart and Haydn. Beethoven and Czerny were the first to use the metronome.

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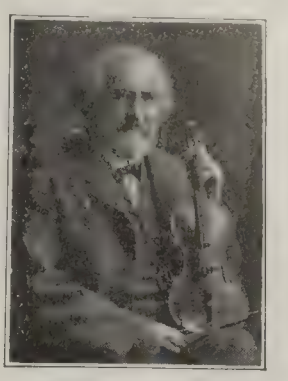
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Consider The Taste Of The Pupil.

I OFTEN have in mind a story told by Grieg. When a boy of fifteen he had lessons at the Leipzig Conservatorium under Louis Plaidy—remembered to this day as the compiler of a book of technical studies as desiccated as any ever written by a dry-as-dust old pedagogue to knock out all the musical soul of the unfortunate student set to practice them. "I was bungling one day," said Grieg, "over a repulsive sonata by Clementi which Plaidy had forced on me, when he suddenly snatched the book from the instrument and pitched it with a great curve through the air into the farthest corner of the room. As he could not very well try the same experiment with me, he thundered at me, 'Go home and practice!' The punishment was a terrible disgrace," added Grieg, "as there were so many scholars in the room. I went away blood-red with shame." We can learn a moral from this story. Don't let us imagine that the same pieces are suitable for all pupils, as Louis Plaidy probably did. "Always play as if in the presence of a master," said Schumann, and we may paraphrase that into "Always make your selections as if in the presence of a master;" but most emphatically I do *not* believe in thrusting on young students who have not yet learnt to appreciate, and who perhaps even loathe, classical music, the works of, say, Bach, Haydn, Mozart and Beethoven. It is like casting pearls before little savages, who would much more highly appreciate colored glass beads. We must be content to elevate gradually, to lead our students from the known to the unknown, and by example, and example, and still *again* by example, teach them how to discriminate between what is fleeting and worthless in music and what is lasting and noble.—EDGERTON LOWE, in an address before the English Music Teachers' Association.

Harmony And Ear Training.

IT is an oft-repeated axiom that ear-training and the writing of harmony exercises should always be intimately connected, but too often the very playing of the examples prevents the full exercise of the aural faculty. It is here that the culture of the memory should commence. Every exercise written should first be thoroughly grasped by the ear and then committed to memory. And the memorizing process should on no account be done at the instrument, but entirely away from it and its associations. An opportunity to prove that the student has grasped his own music is afforded at the lesson when, without the examples before him, he plays them for the first time to the teacher. Much could be written on this point, for the idea involved is capable of infinite expansion.—ERNEST FOWLES, in *The Music Student.*

Freaks Of The Musical Memory.

FORGETFULNESS is really a disease of the musical memory, and while the term "amusia" has not been in use so very long, the fact that musicians sometimes do suffer from loss of musical memory has been known for fifty years or more.

In 1873 Barre, a tenor who was singing the important part of *Petit Fadette* at the Opera Comique, was suddenly seized one evening in the midst of the performance by total musical amusia. Neither the orchestra nor his associates, who sought to prompt him, succeeded in reviving his memory. He no longer understood what they were singing, nor could he emit a single note. On reaching home he was perfectly able to understand what was said to him in ordinary language and to reply intelligently, but everything—words and music—which bore any relation whatever to the work which he had been singing, or, indeed, to any part of his entire repertoire, was completely forgotten. He recovered in a few months, and was able to resume his lyric activities.

Away back in 1852 there is recorded the case of a pianist, then widely known, by the name of Prudent, whose memory of musical notes was held to be remarkable, but one day, while playing in public, with orchestral accompaniment, one of his own concertos, he suddenly lost all memory of things musical. At that moment his work was for him nothing more than incoherent noise; not a phrase of the orchestra, not a melody, did he comprehend. At the same time there was absolute inability to play even from notes. He went abroad the following day, having largely recovered, but thenceforth played only with the notes before him.

That a musician may forget to read his notes and forget tone values and yet be able to read printed matter and to talk intelligently is evidence that the part of the brain which enables us to read, play and sing music is separate from that by which we can read and talk.

Further proof of this lies in the fact that children sometimes sing before they can talk, and that idiots who sometimes are unable to talk can sing; drunken men utterly unable to talk can sing quite clearly; birds that sing cannot be made to "talk;" there are many such examples, showing that music affects an entirely separate part of the brain than do other things of life.

What London Thinks of Rag-Time

LIKE an evil odor from a defective drain "rag-time" is spreading itself over the land. A person who likes rag-time is not one to be seen speaking to in the street; and to speak to him or her in privacy is a disgrace. We are being corrupted by it. These American speculators who have exploited the vulgarity of the American millionaire sect for so many years have found the market jaded at last; and being speculators, and American speculators into the bargain, they have hit upon England as the happy country of "mugs," where humbug, well advertised, always avails. Tennyson said something about good uses being changed into wicked abuses; and that is what has happened to syncopation. Syncopation has been a device used by the masters to the noblest ends; rag-time is syncopation used, in association with the most villainous "words," to the most ignoble ends. One cannot walk along a London thoroughfare without having one's ears assaulted by the stuff; it is, I say, like a wretched smell that no smelling salts can dispel. Fortunes, to be spent in America, are being made out of it. If our sanitary inspectors had ears as well as noses there would be summonses issued and convictions and fines and all the rest of it; but as sanitary inspectors have no ears, and noses only for prying into what does not concern them, the rag-time exploiters are enjoying a glorious time in London and filling their pockets to bursting point. And while rag-time is thus earning thousands of pounds for adventurers who know no difference between B flat and the proverbial bull's foot, a few great artists have been exhibiting their talents in London to half-empty houses.—JOHN F. RUNCIMAN, in *The Saturday Review*, London.

The "Survival of the Fittest" in Music

PATIENCE and self-restrain are essentials to the construction of a symphony: patience to work out slowly the realization of an ideal; self-restraint to avoid prolixity and the temptation to seek for effects rather than ideas. There is no more strongly pronounced German trait than that patience which will plod contentedly for years, sustained by the hope of realizing some cherished ideal.

In the quiet, serious character of the folk-songs we have a happy indication of the mingling of intellect and emotion, patience and self-restraint, unswerving devotion to high ideals, that has made the symphony the supreme expression in music of the Teutonic temperament. No doubt it was a surprise to Madame de Staël to discover how much in earnest the Germans were about music, which drew from her her celebrated remark that "the Germans treat music like an affair of state." It is just here that the reason for their superiority is found. Italy treated painting as an "affair of state" in the fourteenth and fifteenth centuries, with results that the world values more and more with every passing year.

We are justified in saying, if the foregoing analysis is accepted, that the part played by the Teutonic element in music is that it has raised it from the low plane of sensuous pleasure and given it an ethical significance.—DR. HUGH A. CLARKE in *"Highways and Byways of Music,"* by permission of Silver, Burdett & Company.

The Opera of To-Morrow.

To sum up, then, what is our opera to be? A weaving of several strands into a stuff, the warp and woof of which shall comprise the following: The most beautiful of all music, melody. This, plus the most dramatic of musical devices, the contribution of the moderns, dissonance. The book will be a drama that will stand alone. And in the whole, from the work of the scene painters and electricians to that of the composer interpreted by the conductor; directness, vitality. It will be free from music so complicated as to interest only the connoisseur; music often inclined to be devoid of feeling. What a horror is the art that is cold, dead! Art is preëminently living. *Mona* was clever, intensely ingenious, interesting. But it was cold, unfeeling. *Mona* is dead, and our tears were dry before we shed them. It was a scintillating, dark-hued jewel whose changing colors we took an interest in watching, but which had no soul. Our opera shall treat a subject which will be humanly moving, yet sufficiently idealized to be universally intelligible. But opera is in its very essence the antithesis of realism. Its very medium, song, is untrue to daily life. Consequently, the attempt to set a book of stern realism which is devoid of the romance occasioned by a certain distance from our immediate surroundings in either space or time, is incompatible with its raison d'etre.—T. M. SPELMAN in the *Harvard Musical Review.*

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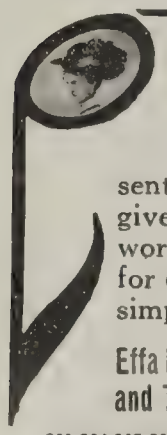
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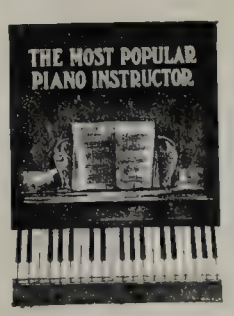
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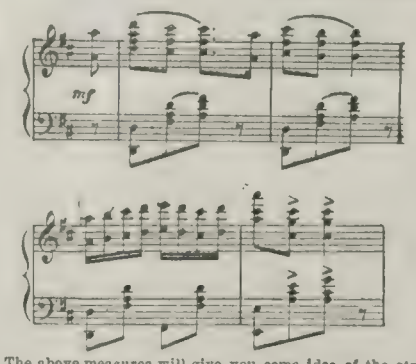
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THE ETUDE

OCTOBER, 1913 VOL. XXXI. No. 10

AN ETUDE OF IDEALS.

We have tried earnestly to make this number of The Etude one of magnifying ideals. None of us is so worthy that he can afford to neglect setting aside a little time now and then to fortify the great purposes of his life.

Ideals that enkindle high ambitions do not come wholly from self-contemplation or self-criticism. The best that we have in life is the heritage of the past exalted by the noblest in us. A single phrase gravid with the philosophy of the life-work of a great man has time and again been absorbed by some worker in search of an ideal, who by means of that very thought has been changed into a totally different person.

The progress of the world is built upon ideals. The destination of the man who clings fast to a high ideal seems as certain as the orbits of the planets. His greatness, his happiness, his higher success all come through his fidelity to a lofty ideal. The ideal may come to him in youth, or it may come, as it has to many, with wrinkles and gray hairs. When it once possesses him, that man's progress is upward—never downward.

You may never wholly realize your ideals, but the fact that you have worked with a lofty conception of a life purpose in mind will carry you far along the glorious road. When Ralph Waldo Emerson was serving as a waiter at Harvard it is said that he had already coined his famous phrase "hitch your wagon to a star." That was the ideal that carried the famous poet-essayist through the most remarkable career in American literature.

No workers need ideals so constantly as musicians. Music is the world of ideals. Do not confound the ideal with the goal to which the ideal leads. An ideal is as much with you to-day as it will be twenty years from now. Forget yesterday—cast no thought for to-morrow—live up to your ideal to-day. Yesterday and to-morrow are not. To-day is! Attainment is based upon what you are at this hour—what you think—what you believe—what you dream—what you do.

Our Secretary of State, William Jennings Bryan, on a recent lecture tour, devoted one of his addresses to "The Value of an Ideal." With the eloquent oratory for which he is famed he gave forth truths which all music workers must admire. The following is quoted from his copyrighted addresses:

"An ideal is above price. It means the difference between success and failure—the difference between a noble life and a disgraceful career—and it sometimes means the difference between life and death. . . . . I declare that one of the most important things in dealing with the young is to get the person to take firm hold of a high ideal. Give him food and he will hunger again; give him clothing and his clothing will wear out, but give him a high ideal and that ideal will be with him through every waking hour, lifting him to a higher plane of life, and giving him a broader conception of his relations to his fellows."

WORK AND SONG.

In the *Russian Number* of The Etude (March, 1913) Mr. Modest Altschuler, who has done so much for Russian music in America, gave our readers an idea of how closely the songs of the people are connected with the daily occupations of the workers of Russia. Many of the untutored people make singing a part of their daily work, but with the increased responsibilities which are continually imposed by civilization and education these very people seem to forget to sing. The Irish washwoman of other days who crooned "come-all-ye" over her ironing board was a better worker, a faster worker and a happier worker than her successors who have let the joy of song slip away from them. In some parts of the South our negro workers continually improvise very unique melodies associated with their work, which, whether they hark back to the jungle or not, certainly do put a kind of rhythmic energy into their movements. God bless the man who goes to work with a song in his heart. He is making for a better day not only for himself but for all those around him.

Now comes a French financier who foresees a financial loss in the decadence of occupational song. The New York *Times* reports this as follows, not omitting the little jab at "American Commercialism."

Paris, July 26.

A movement to increase the efficiency of workers by inducing them to sing while working has been set on foot by Jacques Vernes, the well-known French financier.

M. Vernes argues that France's industrial decline, as compared with other nations, is largely attributable to the fact that modern Frenchmen have neglected the arts of song and dance. This theory has aroused lively discussion in the artistic as well as in the industrial circles of Paris.

"What is chiefly needed in the industrial pursuits," said M. Vernes, "is a knowledge of rhythmical movement. As rhythm is the principal base of music, I have decided to introduce music in all the industrial enterprises with which I am connected. I tried it in the Pyrenees, where we have built roads and bridges. The result is simply amazing. I do not mean ragtime music or tango dancing. I want to revive the times when every workman sang at his bench.

"The spirit of commercialism as exemplified in Paris by American methods has had a depressing influence in France. While it has taught us much, it is in direct conflict with our nature. A counteracting influence is necessary, and I believe that I have found it in songs for workers."

Our French critic evidently has no time for our efficiency in the modern business sense. He forgets, however, that song in work is not always appropriate. What man would not feel a little bit uncomfortable with his barber brandishing a razor over his cheek to the rhythm of *Alexander's Rag Time Band?* We would naturally expect *Brunnhilde* to sing during office hours, but we confess that we should be a little bit astonished to hear the fair typist warbling to the clicking accompaniment of her Underwood. It is quite appropriate for Gilbert and Sullivan to make both Judge and Jury sing and dance, but when we get into legal difficulties we will have little use for judicial vaudeville. Our friend the financier has an altogether wrong idea of American commercialism. Being interested in figures he should first of all remember that America spends infinitely more for music than does his beloved France.

CHARACTER AND MUSIC.

Many of our friends send us manuscripts of articles which aim to point out that music is, because of its refining influence, a character builder of the first order. In fact, we used to contend for this very point ourselves. Further thought and wider experience have made us see that character is the result not so much of the thing that is studied or worked upon but of the attitude of mind, the serious, earnest, sense of responsibility of the worker. We know cases of dozens of men who have spent their whole lives in music but whose characters are so reprehensible that it is humiliating to think of them as musicians. Music in itself and music study can not make character, but it is one of the very best fields in which to develop a high character if the attitude of the worker is right. He must make himself right-minded, right-moraled, right-bodied. He must take the best in his life and apply it to music study. Then he may expect his personality to become rich in those benevolent and lofty attributes which make character. Our President, Woodrow Wilson, in an address at Yale some years ago denoted the source of character in the following thoughtful paragraph: "Character, gentlemen, is a by-product. It comes, whether you will or not, as a consequence of a life devoted to the nearest duty, and the place in which character would be cultivated, if it be a place of study, is a place where study is the object, and character the result."

Musical Thought and Activity Over the Seas

By ARTHUR ELSCN

CAN MUSIC BE COMIC?

THE discussion of the possibility of music being comic has now reached the *Monthly Musical Record.* Several American writers have tried to prove that music cannot in itself be comic, but the clever journalist who produces "By the Way," in the English paper, does not seem to agree with them. He thinks that even a pure musical composition may have a comic flavor. Music can excite martial ardor, or sadness, or languorous sensuousness; and if it can arouse these emotions, why not also a sense of the comic, which is simply the reverse of sadness. The emotion produced is not one that can cause forcible outbursts of laughter, but rather one that we experience while listening to a comedy—a sense of the bright and amusing nature of what we hear.

The whole question of amusement, like that of laughter, is rather a psychological one. The amusement is usually a matter of incongruous ideas being placed together in a fashion that is unexpected, but does on second thought suggest some unsuspected connection. Sound in itself cannot be comic, but the arrangement of ideas and phrases may become comic, just as a witty sentence is merely a series of words not suggesting any emotion when taken singly. The English writer, who disguises his signature as "Allermuir," once heard a sufficiently humorous piece. It was a strange and fantastic Pastoral by César Franck, played at an organ recital by Guilmant. At the beginning of the second section of this piece, with a quickened 6-8 rhythm, a smile rippled over the faces of the whole audience. The music was "irresistibly comic," even on an instrument not usually considered to have any humorous capabilities.

Of course program music may become very humorous, as the suggestion of the program or title may be of a comic nature, and this suggestion well carried out in the music. Thus as far back as the time of Froberger we find that composer giving a tone-picture of the trials of crossing the channel and subsequent misadventures at an inn. But the question should be: Can music arouse amusement without the aid of any program. The answer would seem to be in the affirmative. "Allermuir's" instance has very little of the program idea about it, the title being only the vaguest clue to a subject that does not seem necessarily funny.

The trouble in finding pure music of a humorous type arises from the fact that most comic music has a program attached. The merry pranks of Till Eulenspiegel, and his last protesting squeaks in the face of his stern judges, arouse laughter enough in those who understand, but would probably not be understood without the story. The same is true of Rameau's little picture, *The Hen.* There are, however, other examples that may cause amusement by the effects of the music alone.

Take, for instance, Gounod's *Funeral March of a Marionette.* If possible, find someone of musical taste and cultivation who does not know it, and play it to this person without mentioning the title. The chances are ten to one that the hearer will enjoy this clever bit of musical humor for its own sake, and perhaps be moved to smile without knowing that any definite picture was intended. Another example of humor in the music itself may be found in Beckmesser's serenade in *Die Meistersinger,* which would seem funny if stripped of its context and given without words.

The great composers, however, have been almost wholly taken up with serious music. It is in light opera and vaudeville music that the really broad comic effects are found. Who has not laughed at some clever bit of burlesque in such music, or been suddenly tickled by an unexpected bray of the bassoon? Surely the question is answered here, and it should be frankly admitted that music can be humorous in its own right.

MUSIC OF THE CELESTIAL KINGDOM.

In the *Musical Standard,* Emerson Withorne is led by *The Yellow Jacket* and *The Typhoon* (a Japanese play) to discuss the Mongolian music. Incidentally, this is not a further treatment of humor in music; in fact, to those whose ears have been assailed by the din at certain Oriental dramas, the matter would seem more sad than humorous. But he gives a good description of Chinese music, which may well be outlined here.

Chinese music was systematized about two thousand years before the time of Pythagoras, when the Emperor Hoang-Ti delegated this work to the sage Ling-Lun. The latter retired to a bamboo grove, where he finally managed to produce the chromatic scale on bits of the hollow reeds surrounding him. Six centuries later the first Chinese musical school was founded. The papers of investiture are still in existence, and contain advice to the director, Kouai, to "use tender treatment" and "avoid all cruelty." It is to be presumed that he did so, for Chinese music developed rapidly.

The Chinese musical instruments are ascribed to Kai-Tien-Chi, the ninth Emperor of the spiritual dynasty that is said to have ruled in mythical times. They are of eight kinds, classified according to their material as follows: (1) the sound of skin, (2) that of stone, (3) of metal, (4) of baked clay, (5) of silk strings, (6) of wood, (7) of bamboo, (8) of calabash.

The first class includes the drums, mostly barrel-shaped, but with two small flat kinds that were sometimes filled with rice grains. The musical stones, of which sixteen are hung in a row, form the King. Metal is employed in bells and gongs. Baked clay forms a whistle with finger-holes, known as the Hiuen. Silk strings are used on the Kin, which has seven of them, but gives only a pentatonic scale; also on the Che, which has twenty-five. They give a soft and agreeable tone when plucked, showing that the real Chinese music may be delicate, and not always noisy. Wooden instruments include a hammered box and a tiger with pegs on his back, the latter being played by a single sweep, just as a small boy will run a stick along a picket fence. Bamboo gives rise to flutes, and sixteen tubes are bound together to form the Siao. The calabash, or gourd, forms the Cheng, in which small tubes are set to form a mouth organ. With all these, the Chinese sometimes overlay their music with din and clatter; but it can also be made very refined. Their pentatonic scale, rhythmic style and repetition of single notes is well illustrated by our own tune, *There is a happy land, far, far away.*

Chinese music came into vogue in Japan as early as 673 A. D. The Japanese Koto has six or thirteen silk strings and its tuning demands a trained ear. The Samisen, which replaced the Biwa in the Sixteenth Century, has three strings, played with a plectrum; while the Kokiri is a primitive violin with a horsehair bow. Acting fell into disrepute in the Seventeenth Century, and marionette theatres, with Samisen music, replaced actual plays for a time. Flutes also were used, an early imperial orchestra consisting of a straight flute, a pipe, a traverse flute, a cheng, and the inevitable small and large drum. Japanese music was formerly divided into several varieties. The ruling classes had their own works, which were classics several centuries old. The middle class of merchants had another set of compositions, while the popular ballads and the Geisha music formed two more classes. The national hymn, *Ki-mi-ga-yo,* proves that Japanese music could attain a real dignity of expression. This song is not pentatonic, but resembles rather one of the old Greek modes, ending on the second degree of our major scale.

MUSICAL NOVELTIES.

The summer crop of operas is unusually small. Erwin Lendvai's *Elga* is to be given at Dresden, where Wolf-Ferrari's *Amour Médecin* will be brought out also. Franz Schreker, whose *Ferne Klang* seems widely successful, is writing *Die Gezeichneten,* which may be freely translated as *The Chosen Ones.* The prelude to *Panurge* was well received at Ostend.

Orchestral works, however, are chronicled in large numbers. The Queen's Hall programs, for instance, will include Cyril Scott's *Twilight of the Year* and *Paradise Birds;* a *Derry Tune and a Shepherd's Hey,* by Percy Grainger; a suite, *The Wasps,* by Vaughan Williams; *The King's Threshold,* a Yeats subject, by Thomas Dunhill; preludes to Acts IV and V of *Othello,* by Harry Keyser; Blair Fairchild's *Tamineh; Pensive Twilight* and *The Dance of the Wild Irravel,* by Arnold Bax; an *Idyll* by Eric Coates; and a 'cello concerto by George Dorlay.

Römer's symphonic poem, *Humor,* proved a study in syncopations, and a timely example of humor in music. Theil's symphonic poem, *Judith,* is rated rather theatrical. Vincenz Reifner's symphonic burlesque *Die Bremer Stadtmusikanten,* proved another humorous success. Other symphonic poems include Kurt Hennig's *Heerführer,* Alexander Myon's *Aus sonnigen Jugendtagen,* Fanelli's *Impressions Pastorales* (lasting hour and three-quarters), and *The Song of the Hi Hills,* with voices, by Delius. The latter's *Dance Life* is to be given in many places. Russia offers sy phonic poems by Jourassowski and Saminski. Sy phonies have been produced by Heinrich Zoellner (h third), Franz Mayerhoff (the second), Emanuel Mo (the eighth), and Korngold (a symphonietta). H ber's "sixth" is meeting with success in many cities.

The older composers are represented by Haydn a Bach. A symphony by the former, along with the ove ture and airs of his *Orlando Paladino,* have been u earthed at Baden. A Bach suite for the lute has be published at Brussels, whither it was probably broug by Fétis from a Breitkopf and Haertel sale in 18 It is said to have been written at Köthen, perhaps abo 1720, for Bach's friend the lutist Schouster. The pia arrangement shows many beauties.

Prince Joachim Albrecht's orchestral *Fantasie,* hea at Carlsbad, is rated as conservative, but interestin Kaun's new Rondo, Album-Leaf, and Variatio pleased at Cassel. Svendsen's posthumous works a to be brought out by Giovanni Tronchi, Schönberg to conduct his *Five Characteristic Pieces* in Londo Other new works include Martin Friedland's overtu to Rostand's *Romanesques* and Graedener's 'cello co certo. String quartets by Krug-Waldsee, Fritz Kauf man, Hugo Leichtentritt, and Jan Ingenhoven, ha earned mention. The Paris Prix de Rome so wide noticed as won by a girl, Lili Boulanger, was award for a cantata on *Faust and Helena.*

The novelists are still coming to grief in their m sical allusions. This time it is A. E. W. Mason in h adventure story entitled *The Four Feathers.* His her ine charms by her violin playing as well as by h beauty; but unfortunately the work chosen to show th is the *Melusine* overture. In the first place this probably not arranged for solo violin. Secondly, t varying moods of the heroine are said to be reflected i her different renderings of it, which seems rather in possible in Mendelssohn's straightforward music. B even if we accept the English idolizing of Mendelsso the author forgets the work's name, and calls it th *Musoline* overture, which is rather too suggestive of modern "Gasoline" tone-picture.

You have, perhaps, in the course of your life, ha some musical culture; and can recall the stages throug which you have passed. In early days a symphony wa a mystery; and you were somewhat puzzled to fin others applauding it. An unfolding of musical facult that went on slowly through succeeding years brough some appreciation; and now these complex musica combinations which once gave you little or no pleasur give you more pleasure than any others. Rememberin all this, you suspect that your indifference to certai still more involved musical combinations may aris from incapacity in you, and not from faults in them.—*Herbert Spencer.*

IDEALS.

I shall try to discern what in truth are my highest gifts and then work earnestly, constantly and joyfully to bring them to their greatest fruitfulness.

I shall seek daily opportunities to give real help to some deserving student who may be benefited by sharing my experience.

I shall make this day the pattern for a lifetime of days each one a step toward the highest goal I may attain.

I shall find in Beethoven, Bach, Mozart, Chopin and the great company of masters daily inspiration and direction.

I shall dream a little in my waking hours and then do my best to live my dreams.

I shall overcome obstacles, not as an eagle soars above a wilderness but as a brave man walks fearlessly through dark passages.

I shall find happiness in practice, higher aims with each new attainment, and fresh opportunities with every break of day.

Truths for Singing Teachers and Students

By the most renowned teacher of Singing of the Past Century

MME. MATHILDE MARCHESI

Prepared in co-operation with her daughter Mme. Blanche Marchesi

The name of Marchesi is so well known in the musical ld that it seems somewhat idle to essay an introduction he following article. Mme. Marchesi was born Mathilde umann, in Frankfort-am-Main, March 26, 1826. She the daughter of a wealthy merchant who lost his une. Thereupon she took up the study of music and rmined to become a professional musician. In Vienna studied with Nicolai and in Paris with Garcia. Sixty- years ago she appeared in concert in London with t success. She taught at the Vienna Conservatory from 4 to 1861 in which year she moved to Paris. Her next tion was at Cologne (1865) where she remained for e years. Then she returned to Vienna (1868) remaini the conservatory for ten years. This was followed by e years of private teaching after which she returned Paris at the height of her fame and soon was sur- aded by a coterie of remarkable students many of whom me historically renowned in the world of song. This includes such names as Gerster, Eames, Calvé, Melba, Murska and others. In 1852 she married Marchesi de trone (Salvatore de Castrone, Marchesi della Rajata). s distinguished musician and teacher was a pupil of perti, Garcia and others. He sang in New York as y as 1848. Later he met with wide success on the opean continent. He composed many songs and ilises. Mme. Marchesi's daughter Blanche (Baronne camisi) made her operatic *debut* in Prague in 1900. 1899 she gave successful recitals in the United States. now resides with her mother in London.—EDITOR OF ETUDE.]

My work is done. I owe to the world one thing—to say truth. There are many things I say to-day which I e hesitated to write down for years; but to-day, en I am reaching the highest age that man can ch, I have no more time to disguise my thoughts or display useless modesty.

As THE ETUDE has kindly invited me to speak to dents, especially to the aspiring singer, through its lium, I will try (although at my age it is a difficult and may make me more enemies than I already e the honor to possess) to say some things which be of the highest importance to each one of them which may guide them through the great difficulties students encounter when they start searching for acher. I shall have to restrain myself to say all I uld like to say regarding the really atrocious state things in the world of singing teaching. I do not ak without due deliberation and I have no animosity ard any person. I would not say anything so icon- stic that it might take away the daily bread from se teachers who in their teaching might not agree the opinions I have evolved from a lifetime of ex- ience. But I can not hesitate between the teacher teaches what he does not know and the innocent lent who wishes to learn what he does not know, use the student may be guided through wrong ns by which he never will reach the goal.

I have given my life to students. My last word shall a word of help to them. The questions I will treat of vital interest and for many a girl may prove salvation.

VOICE LITTLE UNDERSTOOD.

There are few things in the world which have been much ignored by the crowd and misunderstood, or comprehended by the professionals as the human ce. About thirty years ago every town possessed a singing teachers certainly not more than ten, and all had been more or less before the public, knew mething about music style, and the works of the com- rs, and although ignoring completely the secrets of e culture, they did their best to impart what they w, and to form singers after their own image.

It takes many years for great simple truths to pene- te the human mind—and truths are always simple. For over thirty years Garcia and myself worked at service of that truth, and worked hard indeed to ce it known, and yet we were not able to spread ll over the world. Garcia lived a very retired life, shunned publicity and anything that looked like advertising. My life was filled with such hard work that I have really never taken the time to write about these matters; I only taught, and my teaching speaks for itself. To-day I must admit that through the work of Garcia, that embraced a period of seventy years,



MME. MARCHESI AND HER DAUGHTER BLANCHE MARCHESI.

and through my own teaching, lasting sixty-five years, after all, something has penetrated—something has taken root, and to-day one hears people speaking of the larynx, the vocal cords, the breathing, the blending of registers, voice production, etc., etc.—a thing that was unheard of years ago. I do not say that people understand the meaning of all these words they use, but nevertheless it is certainly admitted and known to-day, that voices must be trained, and it also is admitted that they can be ruined.

Here we have already great indications of progress. In olden times one thought that one was either born a singer or without the gift of song. When a voice, loved by the public, began to decay, this was attributed to various reasons. To-day, the idea that a voice can be trained, spoiled, or saved, has spread very extensively.

The reason why Garcia's glorious discovery, that I carried to a positive mathematical art, was not better known in the world, is that there are only a very few persons born in a century who unite all the necessary inborn, genial qualities, to form a singing teacher.

Garcia trained me, and I think he was proud of his pupil, but he did not find many people born with the special genius of teaching. It was hard work—but it was beautiful too, because what can there be more sublime than to feel in one's self the power of giving the human being a voice, at least to train it so to give it to him for ever, to win it back if it had been lost, and to make hundreds, yes, thousands of existences happy and sometimes glorious and always bread-winning? To train apostles, who spread all over the earth the art you have imparted to them? But that this art should be more understood there should be more knowing teachers.

There are only a few people who find time and money to study their own singing thoroughly, but there are none intelligent enough to grasp the tremendous importance of learning to teach, to be a thorough, and to become a complete, and knowing, singing teacher. I would like to say more; there ought to be all over the world an understanding like there is in medicine and surgery, that only one method should be allowed to be taught—the one that makes, saves, and preserves the voice.

THE TEACHER'S FITNESS.

Certainly it is not only the length of time of studies that will make the teacher. It is always the inborn quality which will decide about a person's fitness to work in this profession. One must have some voice to be able to teach. I exclude anyone else, because there are things that you must absolutely be able to feel or try on yourself. I will say more; everyone born with the gift to teach singing, and having learned the right method, can improve the method. The fundamental rules are as unchangeable as the construction of the human being itself. But nothing ever stands still. I know I improved on what Garcia taught me.

A teacher must, as I said at first, be born with a general musical talent; with a special disposition, and genius for singing; genius for grasping composition (without which style cannot be taught); with a strong pathological sense, with psychical insight, with patience *"à outrance,"* (the principal teaching virtue); with love of imparting, imagination, complete literary historical, and musical historical education, and complete mastery of at least four of the principal living languages, as you cannot teach masterpieces if you do not know the spirit in which they were created. Important, also, is the special gift that lies in the ear—of discerning the real nature of the voice—all its possibilities, and its future line in Art.

INSPIRING THE PUPIL.

Last but not least, the gift to guide pupils, characters and natures; to help to change them in necessary cases, and to show them a high ideal. If one could, one would try also to wake in them the love of God. This will make certain people smile, but in Art whether it be painting, sculpture, or music, love of beautiful things, love of human beings, and love of God is perceptible in the work exhibited and elevates it to the highest realms.

The crowd sees, hears, and feels, and it is only those that carry high ideals, who become loved by the crowd. The public that understands great moral qualities in painting and sculpture is a small one, but the people who listen to music form vast crowds who feel, know, and judge perfectly well the artist who stands before them.

The first thing a person does who wishes to sing is to consult her friends whom to take as a teacher.

Here already we must stop, and speak out frankly. Don't go to the inefficient; go to the able teacher. When I go to a doctor I go to the one most celebrated for effecting real cures. Don't ask advice of inconsequential people. Go to some prominent person and try to awake his interest. It will spare you many years of useless waiting, money-spending, and heart-rending deception. Try first to learn if you have a voice worth while cultivating.

WHO SHALL JUDGE MY VOICE.

You who read these lines are in America. We will say you are in a very small town. Do not go to the singing teacher of your town first to know if you have a voice. Go to one or two prominent musicians, or the principal organist of the town. Go to people who are not in the singing profession. Often simply excellent musicians, with their well-trained ears, having no interest at all to push you in or out of the singing profession, will give you a candid opinion. They cannot tell you what you will become; but they can tell you if they like the sound of your voice. The sound of your voice—that is what we generally call the quality. Certainly art can and must improve it to a high degree, but the quality that makes success and money is a gift given by God. However beautiful the altogether uncultivated voice may be it can not from the very nature of things possess the training which makes the possessor an artistic singer. An art-lover might possess the finest pigments, the best brushes, excellent canvas and a magnificent frame, but he can not put the picture that will win the favor of the art critics and the dollars of purchasers upon that canvas until he has patiently trained his hand and mind in the art of painting. He may have the greatest talent on earth, but unless he develops it in the right manner it will only be a pathetic monument to his lost possibilities. It is much the same with the voice student. The student might have a voice which combined all the virtues of Malibran, Patti, Melba, or Jenny Lind, but without the right development it would be next to worthless. There are, however, many voices which apparently do not indicate the divine quality but which possess it nevertheless. Only the most experienced specialists can detect this quality. Even when developed it does not compare with the inborn natural quality and the singer must compensate for natural hindrances by superb artistic attainments.

THE ADVICE OF TOURING ARTIST.

Sometimes the touring artist may be induced to give the promising young singer an audience. However, many successful singers are beset by applications of this kind and in order to avoid an unpleasant situation will sometimes give a favorable opinion where it would have been real kindness to have told the disappointing truth. I must now touch upon a rather delicate point. If you feel that you are the possessor of a phenomenal voice of rare quality and beauty you may do well not to ask advice of a singer of your own sex possessing a voice similar to your own. I regret that it is necessary to observe that singers who have already achieved success rarely welcome other voices of the same type entering the same field. I have even known some who would be glad if they could be secure that none other like them could ever be born. I once trained a singer, who came to great fame and position, long years ago. She is herself to-day an old lady. After having made a most successful stage *dêbut*, which kept her in the operatic field for thirty years or more, she conceived the curious idea of trying to induce me never to train another light soprano in a similar manner. In other words, she not only wanted her own field for her own lifetime but wanted to lease it for all time to come. It never seemed to occur to her that no other singer would ever be born with a voice, mind and ambition exactly the same. She was certainly candid, but her fears were needless. It simply goes to show the peculiar mental attitude with which some singers seem to be afflicted. Consequently, if you have a contralto voice you will do better by asking the confidential advice of a soprano and if you are a soprano ask a contralto to judge your possibilities.

I do not want to credit great artists with a lack of sincerity, but the little human touch which makes them jealous of similar voices seems as natural as it is common. Men as a rule are fairer and kinder, but rarely possess valuable judgment in the matter of the female voice.

When you have been able to form an opinion from the advice gathered from different gifted musical people who have all declared your voice beautiful, or at least promising, then at once seek the best teacher in your town. Who is the best teacher in your town? Not the one who makes the loudest pretensions, but the one who has actually turned out and presented to the public the greatest number of successful singers. The painter can only be judged by his pictures. He can write volumes on painting, how great painters paint, what constitutes a fine picture, or indeed any phase of art as for instance did John Ruskin, but he may in turn fail as completely as did Ruskin in becoming a great artist. It is the picture on the wall that speaks and it is by that picture that the artist must be judged. It is the same with the voice teacher. Garcia was great as a voice teacher not solely because he wrote upon the voice, made vocal discoveries, and sang himself, but because he produced great pupils. Only the pupil tells the story. In this I do not refer to famous teachers who teach a pupil for only a few months and claim all the glory, whereas some other lesser known teacher may have spent years in developing the voice,—I refer only to the master-teacher capable of teaching the voice from the beginning to the highest artistic accomplishment.

TEACHERS MUST PRODUCE PUPILS.

There are people at this day who talk eloquently about breathing, training and singing to such an extent that one can not take the time to listen to all their dissertations. I would like to tell them all to remain perfectly quiet until they have produced one pupil to prove their own knowledge. I would not demand that their pupils be very celebrated. Stars are rare. Like the planets, millions of miles apart, even the most successful teacher may hope to see but a very few during the course of a lifetime. It is only fair that the teacher should be judged by the best voices she turns out, the successes,—for unless the pupil comprehends the instructions and carries them out the teaching of the very best master may come to naught. Consequently, find out who are the representative pupils of the teacher you contemplate studying with and make an effort to hear those singers yourself. It is a serious matter and one you can not give too much consideration to it in order to form a definite opinion. One should hear a great many of the best pupils because I have known the case of teachers who have had the good fortune to secure one star pupil, but who have been unsuccessful with most all others. One or two successful pupils mean nothing. It may be the case that these star pupils have marvelous natural gifts for self-development, or they may have studied with some worthier master early in life and concealed the fact. You should hear at least ten pupils and if they all have the one method, that is if they all sing uniformly well and are devoid of the common vocal faults,—if they have the one way of doing what they do, if they have the one voice production, the same beautiful even legato, the total absence from every indication of physical effort—then and only then can you judge the master.

When you have selected a teacher place the utmost confidence in that teacher, but do not be misguided in the matter. Regard all things sensibly and if in your best judgment things are not moving as they should be moving give the matter careful thought and if necessary make a change. The matter of the right teacher is a very serious matter and may affect your whole career. It is right for you to be selfish,—that is to think wholly of your own interests. Suppose, for instance, you have heard pupils whom you considered well trained and you have entered the master's school. Immediately there arises the very important question,—"Will he understand my particular case?" Your case seeming easy to a lay ear, may really be an especially complicated one. Your teacher may not have had enough experience for this new case. How are you to determine whether the teacher is doing right or wrong? How can you tell whether he is doing you good or harm? Naturally quick and intelligent persons will find out through their own intelligence whether they are being treated properly. They will not believe blindly what they are told. They will look for continuous improvement and if this does not occur they may well be justified in rebelling and discontinuing.

MUSICAL GUARDIANS.

There are of course many young and easily influenced pupils who do not seem to know much about anything and who certainly are unable to navigate their own affairs successfully. They have a blind faith in humanity and especially the authority that goes with high position and great reputation. They must be helped to help themselves. Fortunate indeed are they who have some mature musical guardian who has only the interest of the pupil at heart and who will do the thinki and judging that the pupil is unable to do for herse

Changing teachers frequently is of course a fearfu bad practice. My daughter once had a comparative young pupil who had changed at least fourteen tim While it is a huge mistake to go on for months a years with the voice growing steadily worse a worse, imploring the ignorant teacher to tell one wl to do, not daring to leave him, always hoping, believi and waiting patiently for the best, the student must n get in a panic, or become so mistrusting, that t teacher can not do good work. I would not write an thing that would upset the pupil. Think deeply an seriously before you make a change, but once you ha made your decision let nothing stop you. Remembe that the teacher is quite as anxious as you are to ma you a successful singer and that unless he is an absolu fraud he is leaving nothing undone to bring about su cess.

ONE GOOD REASON WHY ALL SHOUL CULTIVATE MUSIC.

BY E. W. ABELL.

It is well known that our bodies are composed fourteen elements, oxygen, hydrogen, nitrogen, calciu sulphur, sodium, chlorine, carbon, iron, potassium, sil con, phosphorus, flourine and magnesium. These not occur in simple form. Oxygen and hydrogen ap pear as water. Other chemical compounds of the elements form the albumen, gelatine, phosphates soda, potash, etc., that enter into the bodily structur As our bodies are continually wearing out, it is in portant that the food we eat should contain all these fourteen elements, if we would keep in goo health and feel well and strong. Almost any kind food contains at least a few of these elements, bu a variety of nourishment is necessary to obtain a of them. Milk is an exception, for it contains all the elements the body requires, and in just the righ proportion. This is why infants thrive on milk alon and why it is highly important that children, who ar often particular about what they eat, should have a abundance of milk, all they can drink. Otherwise the do not get all the elements their bodies need, and the do not thrive as they should. The same applies t grown persons. An abundance of milk is sure to sup ply those elements that may be missing from our othe food.

Now much in the same way as our bodies are com posed of many elements, so our brains are made u of numerous compartments, or centres of activity, eac division requiring separate cultivation, if we woul be fully developed, normal, happy people. Unfortu nately there seems to be no one branch of study tha will cultivate all parts of the mind alike, as milk wil supply all the elements of the body. So in our sys tem of education attention has to be directed to select ing a variety of subjects, if our minds are to becom fully developed. Among these numerous compartment of the brain there is one assigned to music. This mus also be cultivated if we wish to enjoy life in its com pleteness. The most savage tribes have some sor of music, and even many animals cultivate it, whicl indicates how deeply it has been implanted in our be ings by nature. I fancy the birds who cultivate it bes are the happiest, for who would not think of a robin or a meadow lark as happier than a crow. Even the domestic hen, when she goes singing about the yard seems to enjoy life to the full.

Although necessarily musical by nature, we in America have allowed material things to choke our natural tendencies, at least to a large extent, compared with many European nations. Germany has not neg lected this important department of the mind, and she is now the leader of the world in science, music and other branches of endeavor. While the cost of living denies to the poorer classes many forms of much needed recreation, there is nevertheless within comparatively easy reach of them one source of the most healthful diversion, and that is music.

The ever increasing struggle between labor and capital makes the years before us full of peril. All other questions will sink into insignificance compared with this great problem. It will take more than music to solve it, of course, but if we could develop into a people passionately fond of music, it would help much in keeping the peace.

The measure of a man's life is the well spending of it, not the length.—*Plutarch.*



The Part That Health Plays in Musical Success

By the Distinguished Critic and Author

HENRY T. FINCK

If singers, players, teachers and students knew how ich success usually depends on health, books on hy-ne would be their favorite reading; yet not once my life have I seen a book on this subject in a isician's library!

To be sure, most professional musicians are little dicted to the reading of any books, even on musical bjects—the more's the pity; for by this neglect of erature they lose a great deal of labor-saving guid-ce and helpful inspiration. In the present paper I sh to call attention to some of the things hygienic eded by women and men, young or old, to make them for the musical life.

WHY RICHARD WAGNER SUFFERED.

It surely cannot be said that Richard Wagner was successful. In the face of tremendous difficulties d virulent opposition he wrote nine or ten operas it are now acknowledged by all the world to be mas-works—the best stage-works in existence. His is, in t, a unique record, for whereas most opera compos-produced only one or two, or, at most, four or five rks of lasting value, all of his productions, beginning h *Tannhäuser* and ending with *Parsifal, have proved* enduring worth, as we can now safely say, for he s born a hundred years ago and has been in his ive thirty. Yet, great as was his success, it would ve been greater still had he enjoyed better health. man ever revealed himself, both physically and men-ly, more thoroughly in his letters than Wagner did. eat is the number of these letters, and I have re-wed all of those that have been printed. While ding them, I have become more and more convinced t had he enjoyed better health he might have writ-half-a-dozen more masterworks of lasting value. rely, therefore, his life was not a complete success. ll health cast a cloud over the greater part of it. not only prevented him from delivering to the rld all that was in him, but it was, as Liszt once ggested to him, the source of much of his misery and ssimism. Of his pitiable sufferings, mental and physi-, I have tried to give an idea in the chapter, "A dern Prometheus," in *Wagner and his Works* (Vol. pp. 365-74.)

Had he known more about hygiene he might have aped most of these physical sufferings and much of mental anguish.

One of the conclusions I reached from a thorough dy of his career is that the three years of semi-rvation in Paris, when he was quite a young man, ved the way for all his troubles. Dyspepsia was the id that tormented him;—chronic indigestion, that nifested itself in the dozens of unsuspected forms which this malady is infamous. Sometimes he uld work only two or three hours a day. In Sep-nber, 1852, one short hour was all he could endure ly.

Like other brain workers, he maltreated his organs, ing too fast, and making the stomach do the work ended for the teeth. He tried all sorts of "cures" d "fads," and "isms," including vegetarianism; but in vain.

And now comes the strangest part of the story. Some rs ago I received a very interesting letter from Dr. orge Gould, the eminent oculist, of Ithaca, N. Y., in which he informed me that on reading my Wagner biography and other documents in which his chronic ill-health is spoken of in detail, he had come to the conclusion that the great composer suffered from eye-strain, and that that was the ultimate source of all his troubles.

Eye-strain is a condition which greatly weakens the stomach, besides doing much harm in other ways. Dr. Gould has written a book on this subject in which Wagner's interesting case is considered in detail. I commend it to all musicians, who suffer from dyspeptic troubles, headaches, or other torments that refuse to yield to the ordinary remedies, and who are prevented by these troubles from doing their best. Many physicians, otherwise excellent, have not looked into this matter as carefully as they ought to.

It is odd—and maddening—to think that if Wagner had worn the right kind of spectacles he might have composed several more *Lohengrins* or *Tristâns!*

HOW TO CURE DYSPEPSIA.

If dyspepsia is not caused, or aggravated, by eye-strain—as, of course, in many cases it is not—other remedies are called for than scientifically made spectacles. The best of them by far is fletcherizing, or eating very slowly and chewing the food till it disappears down the throat without any conscious effort to swallow it. This *seems* very easy, and it *is* easy. The difficulty lies in *keeping it up!* Few do it.

Some kinds of food, however, particularly fats (which most of us need for bodily strength) are not digested by the saliva secreted in the mouth. For a complete cure of dyspepsia it is therefore necessary to supplement fletcherizing by a simple process fully explained in the chapter entitled "Digestive Value of Sour Salads" in my new book on *Food and Flavor*, and in the section headed "A New Psychology of Eating."

In stubborn cases of dyspepsia it is necessary also to take plenty of exercise in the air, walking, rowing, playing golf or other games, or indulging in home gymnastics, with open windows.

Let no one say I am attaching too much importance to this matter. It is not only a question of success. What's the use of success unless you can enjoy life? And you certainly cannot enjoy life, if you are all the times uncomfortably aware of the fact that you have a stomach. When I read that John D. Rockefeller has been obliged for years to live on crackers and milk I asked myself, "Would I give my health for his wealth?" and the answer was a most emphatic "No."

Nor is this all. A famous bass once said to me that "good singing is seven-eighths a question of digestion." It is said that Malibran virtually ruined her career by injudicious eating; and she is not the only one by any means. I know that one of the most famous tenors of our time failed to be re-engaged for the Metropolitan because he maltreated his stomach, in consequence of which he was seldom in good voice.

David Bispham was once quoted in THE ETUDE as saying that "being in bad voice is oftener than not a matter of digestion, and not of the voice at all. If one would sing well, the last meal should be taken four hours before singing."

You have read of great singers traveling in private cars; but probably you do not know that in most cases the principal reason for this is that these artists wish to have their own cooks with them, as the meals in American hotels are very rarely good preparation for a song recital.

GREAT COMPOSERS AT TABLE.

Gluttony in our day is considered almost as reprehensible as drunkenness. In Handel's time a man could eat like a wolf and not lose caste. The great composer one day entered a restaurant and ordered dinner for three. It was so long in coming that finally Handel asked what was the matter. The waiter replied that he was waiting for the guests. "Guests?" roared the composer—"there are no guests. Bring on that dinner!"

It was otherwise with Beethoven. One day, after he had been sitting in an inn for an hour or two, plunged in deep thought and paying no attention to any one, he thumped the table and asked for his bill. "Bill?" exclaimed the astonished waiter; "you haven't had anything!"

Of a different class from these two was Rossini, a true epicure. It was he who remarked that the turkey was an unsatisfactory fowl, because it was usually too big for one and not big enough for two. But this was obviously only one of his jokes, for there is reason to believe he was a gourmet and not a gourmand, or glutton.

He was, however, more than half serious when he declared he ought to have been a cook, and that he might have been one had not his early education been neglected. As it was, it sufficed for his becoming famous, at any rate, as a salad-dresser.

Several persons have expressed surprise that I, a musical writer, wrote a book on food. Why not? I wrote magazine articles on the subject more than a quarter of a century ago. My extensive studies in musical biography have shown me, also, that musicians naturally are interested in good things to eat. The greatest pianist of our time is a noted epicure. It was my good fortune, last summer, while I was writing that book, to be the guest of Paderewski for some weeks at his chateau in Morges. He had a chef from Paris and Madame Paderewski gave personal attention to the table, on which delicacies of all kinds abounded. But what I wish to call attention to is that while the great pianist-composer has all these luxuries before him, he indulges in them with moderation, especially when he is composing or preparing for a concert tour. Unlike so many musicians, he never sacrifices art, duty and health to food and drink, and that is one important reason why he has been so exceptionally successful.

MUSICIANS DO NOT SLEEP ENOUGH.

If Paderewski's career should be terminated prematurely, it will be probably because, like so many musicians, he does not take enough sleep. It is quite the usual thing for him to be up and busy till two or three in the morning. To be sure, he rises late, and, furthermore, his sleep is exceptionally deep; and psychologists tell us that a deep sleep of five or six hours' duration is more refreshing than a superficial, uneasy sleep of eight or ten; which may explain why

his health has not suffered seriously from this cause.

One of the chief disadvantages of a musical career is the necessity of so often keeping late hours, and many aggravate the evil by congregating after performances in restaurants to eat, drink, talk shop and quarrel, when they ought to be soundly asleep. When I first became a musical critic, I did "as the Romans do," but soon found that I was burning the candle at both ends and gave it up. To my iron will in thus disregarding the allurements of what are, after all, rather dubious "pleasures." I attribute much of what success has come to me; for I find that I am seldom at my best in writing unless I have had eight hours of sleep, one or two of them before midnight.

Schopenhauer wrote that he did not regard as parts of his normal life the days that were not preceded by a night of sufficient sleep.

FRESH AIR AS A TONIC.

What aggravates the evil in many cases is that so large a proportion of men and women—musicians among them—habitually sleep with their windows closed, which is a slow, but sure way of committing suicide.

Singing is one of the most beneficial things one can indulge in, because it induces the habit of deep breathing, which fills the lungs with an extra amount of life-giving oxygen. But if you sing in a stuffy room, or an unventilated concert hall or opera house, the deep breathing does more harm than good. What are absurdly called "colds" are in most cases caused by the draughts (unless you are perspiring).

The dread of night air, which is responsible for so many closed windows, is a survival of the time when malaria was (as the name—"bad air"—indicates) supposed to be caused by night air. It is now known as an absolute certainty that malaria is not spread by night air, but by mosquitoes, and that if you use screens and care you will never catch that disease, or yellow fever either. Therefore, leave your windows open and increase your health—and with it your chances of lasting success by thirty per cent.

HOW TO AVOID CATCHING A COLD.

The last time I was on the Pacific Coast I was surprised and delighted to find how many persons and families, all the way from San Diego to Portland and Seattle, slept, not with their windows open, but, what is better still, out in the open altogether. Go thou and do likewise. You will not catch a cold from doing so. Colds are never caught out in the cold. They are caught in overheated, unventilated halls or rooms. If we avoided these, colds would cease to exist; they are a germ disease and germs do not flourish in the cold. Arctic explorers never have colds, nor do soldiers who live in tents or without shelter of any kind, sleeping on the ground in zero weather. I have read of one case where a troop of soldiers kept in perfect health this way until, one evening, they found shelter in some houses. Roaring fires were built, and the next day a number of the men had colds!

Of course it would be risky for persons who have been brought up like hot-house plants to try such an experience in zero weather. But it is safe for anyone to begin on a warm summer night, and gradually get used to it.

Speaking of hot-house plants, the reader may have heard the story of Hans von Bülow, who objected to playing in an overheated room on the ground that he was only a pianist and not a palm. Last June a pianist in a London concert hall had to break off in the middle of a piece and leave the stage, because he was overcome by the heat.

At nine performances out of ten the heat at concerts and operatic performances is so enervating that only the most robust artists can do themselves justice. Nor do the audiences enjoy the music as much as they would in more exhilarating atmospheric conditions.

What I wish to impress particularly on every reader of this article who gives concerts is that it is his or her first duty to browbeat managers into a promise that the hall used will be properly ventilated and not overheated, because only under such conditions is the singer's health for the moment good and success a probability.

MARCELLA SEMBRICH SETS AN EXAMPLE.

Every afternoon, when I have time, I take a long walk in Central Park, and often I meet only a few dozen persons in its full length of two miles and a half. Yet there are many thousands who could as easily find time to walk as I do. The value of fresh air and exercise is not appreciated as it should be.

An exception to this rule is Madame Sembrich. Nearly every day during the years she sang in New York she walked all the way around the big reservoir in Central Park. When I was preparing my *Success in Music* I asked her how she succeeded in preserving the youthful freshness of her voice. There were several things she referred to, but the first and most important was the good care she took of her health mentioning her walks in the Park, and her daily summer climbs in the Tyrolean or Swiss mountains.

It has been frequently noted that the present craze for automobiling has harmed the cause of music because many now "blow in" in touring the money they used to spend on music. But there is another way in which the autocar is doing harm. It is such an agreeable mode of going about, that most singers use it constantly, refusing to walk even five blocks. It is only the successful ones who can afford to do this, but they may as well be told that they are shortening their years of success by thus neglecting healthful exercise.

GOUNOD, BIZET, AND BRAHMS.

The foregoing remarks may prove of use to all sorts of persons in the musical profession. For the special benefit of the composers, whose number is so fast increasing in this country, let me add a few words of advice given by Gounod to his twenty-year-younger contemporary, Bizet: "Do not make haste! All will come in due time. Do not accept the first idea that presents itself, in the belief that there will be no others. Be severe with yourself. Let me advise you never to work at night. Such work is done *in a feverish condition* and the result is that in the morning you are dissatisfied and feel compelled to do it all over again."

There are exceptional cases of persons who can create sanely at night; but Gounod was right in general. Work done in a "feverish state of mind" is not healthy work, or likely to be successful.

In conclusion, let me call attention to the attitude of Brahms, which every musician should ponder deeply. *He was ashamed to be ill, because he felt that he had not made proper use of the intelligence given him to preserve the health which was essential for his creative work.*

A PHYSICAL EXERCISE TO STRENGTHEN THE PIANIST'S BACK.

BY M. N. BUNKER.

[The author of the following is the Physical Director of Carnegie College and has devoted special attention to the correction of ailments of sedentary workers.—EDITOR'S NOTE.]

WITH the beginning of music study, particularly piano study, in the fall of the year hundreds of young people and also those of mature years begin to experience an unusual fatigue as the result of spending several hours in practice. This is largely due to the strain brought about by the sudden change from an outdoor life to sedentary work. The piano student sits for hours in one position practicing faithfully. Naturally his unemployed muscles particularly his back muscles become tired and stiff. A great many students who are troubled by apparent overwork will blame their music teachers for their strict requirements regarding the work, and this will cause much unnecessary dissatisfaction. This is true because no teacher is responsible for the fatigued physique which almost invariably results from prolonged practice periods. Instead the whole cause of this weariness is in the fact, that it is the natural consequence of the body's effort to adapt itself to new requirements and new methods of living. This is especially true where the student has not been confined to any one kind of work for any length of time before beginning the study of music. In such instances the "worn-out" feeling is bound to be the greater owing to the more radical difference in the ways of living adopted by the worker.

It is also noteworthy that musicians are not the most disturbed by this bodily reaction. Every great penman has suffered the same inconvenience, and in this case, the sensation of overwork is apt to be even more prolonged than with the music student. Typewriter operators are troubled with almost exactly the same sensations that are the lot of the amateur pianist or organist. Indeed the typist's lot may be the harder for there is essentially the same demand for accuracy in detail, while much more energy is used in the same length of time. Accordingly for these reasons the musician who has this inconvenience which amounts to more than an inconvenience and sometimes to almost a tragedy need not feel that music is the cause of the ill feelings. Instead the conclusion may be aptly reached that it is one of the least fatiguing to the beginner; particularly this true if the practice is done with a spirit of love accomplishment. But whether the practicing is m fatiguing is not necessarily bothersome, for this fatig may be overcome very easily. There are a great ma exercises which may be adopted and to which only few minutes each morning and evening may be devot and still keep the body so vigorous that over-work w become an almost unknown condition.

A PRACTICAL GYMNASTIC EXERCISE.

The ancients considered the back the seat of pow and this is as true at this time as it was a thousa years ago. For this reason the back muscles should strengthened by such exercises as will bring the ba into motion. The muscular construction of the back such that it may be greatly improved in strength and e durance with but little variation in the work; there one powerful muscle which covers the back from t shoulders to the hips, and this is the muscle whi should be given the most attention and the one whi will be greatly improved by the following exercises.

Grasp the backs of the legs with the hands,—the l leg with the left hand, and the right leg with the rig hand—placing the hand in the curve at the knee. Ha ing secured position, use the most strength availal to raise the body to an upright posture, and all of t time holding fast to the legs with the hands. At fi the body will not move a fraction of an inch but t back will at once show the additional strain which has to resist. This exercise is called a "resistance e ercise" owing to the fact that one set of muscles a forced to resist the strength in another set. In tl particular instance each exercise schould be continu until ten has been reached, counting 1, 2, 3, and so c After this, this body may resume its natural positic while a deep breath is taken, and then the same exe cise should be repeated. Repeated performances of tl drill should make up a half or a quarter hour's wo At the beginning not more than ten minutes should devoted to this one exercise, for if more time is us there is a liability of making the work too much of strain on the unused tissues.

As a change, however, another back developer m be employed very profitably. Stand erect, and th bend as far back as is easily possible, making the be very slowly, and when the limit is reached, retaini the position for a few seconds before beginning t forward movement. This exercise is very effectual strengthening the whole back, and its efficiency may increased at least a third, by bending forward and th backward or *vice versa*. Such a drill brings other c gans into play at the same time, and thus is the mo useful. Other drills may be arranged but these fe will do much to improving the physique and posse an infallible means of eliminating or at least lessen the tired and worn-out feeling which comes from mai taining an upright posture for two or three hours at time. These exercises are based on the same pri ciple as that which has made nearly every great at lete, and a conscientious following of them will liv every sense of the whole body, and will send the blo rushing through the veins, carrying life and anim tion, while removing the sluggish condition by servi as a channel for the disposal of the waste matter the blood.

For this reason, and because the body is worth t most careful attention because of its own value, it to the advantage of both beginning students and tho of mature years, and for teachers as well, to build the bodies so as to form a foundation for brain.

Schumann is credited with saying that his develo ment began when he got it into his head that there we other countries than Germany in the world. And is doubtless good for a little man from Ulm, Roue or Durham, when expatiating in the turmoil of Chica on the glories of his cathedral music, to be shock with the question, "Where is Durham?" There a other worlds of music than the one in which we mov Explore them. It cannot be denied that much of t old music is too contrapuntal. Counterpoint had th but recently reached maturity, and composers revelle in their new-found art. The melodic school of Ita neglected everything for the sake of pretty tunes. Wh th sonata form was new, Mozart put many comp sitions on paper that are only of the slightest music value except as excellent examples of balanced sona form. When the history of our times is written will be stated that the composers of the latter part the nineteenth and the early part of the twentieth ce turies too frequently neglected balance of form, co trapuntal skill, and thematic development for the sens ous charm of rich harmonies and brilliant orchestratio

Help from Well-known Teachers in Overcoming Obstacles

FIGHTING A PHYSICAL DIFFICULTY.

BY WILLIAM C. CARL.

From a very early age my mind was made up to come an organist. Having always been under the influence of music, it was only natural that e start should be made when young. The first piano ssons were begun at the age of seven years, and continued without interruption until a catarrhal affection the eyes compelled a cessation of school studies for time. The oculist gave orders that practice could go on usual, as that did not necessitate a bending of the ad and the eyes could be focused to the music without a rush of blood to them. The trouble returned ch spring and after the second or third experience, was fully convinced that it would be advisable to de-te my life work to music without further delay.

I soon saw the growing demand for organists and e possibilities in this branch of the art. I therefore ished ahead with piano and organ in New York City id as soon as possible placed myself in the hands of e late Alexandre Guilmant in Paris, with whom I udied and was associated for many years. After my rival there I was immediately thrown in a different mosphere and became personally acquainted with the ading French artists of the day.

M. Guilmant's method of both organ and theory ve me a new insight into music and was a revelation to hat I had done previously. My great start in life as therefore due to him and the interest and devo-n with which he imparted his wonderful method of gan playing to me, giving as well an insight to his me life, as I was always regarded as one of the mily. My association with M. Guilmant was the great ent in my life.

ETTING AHEAD BY ASKING QUESTIONS.

BY ROBERT BRAINE.

I think the most valuable bit of advice I could give the ambitious music student, anxious to get ahead his studies, would be:

"Do not be afraid to ask questions of those who ow more than you do."

The habit of asking for information and advice om those really competent to give it is one of the ost valuable means of "getting ahead." A good musi-n can give you, in five minutes, information which would take months of groping and blundering for u to learn by yourself. A bit of advice, given just the right time to a musical student, has often spelled ccess where there would otherwise have been failure.

In reading the lives of great men in every walk of e we are always struck by their restless craving for formation in the special branch in which they are terested, whether obtained from books or orally from hers. All the great musicians had this feverish thirst r musical knowledge, and many of them suffered uel hardships to obtain it. To the music student ere are four sources of information—books, instruc-n from teachers or others, hearing music performed, id playing with others. The student should avail mself of the knowledge to be obtained in all these ays. The teacher welcomes the pupil who asks intelli-nt questions, and almost any musician is glad to help earnest student by answering his questions whether is his teacher or not. By listening attentively at good concert the student will hear dozens of ques-ns answered by the playing of the musicians—ques-ns on which he has been in doubt as to how certain ssages should be played.

Especially should the student seek the frank advice eminent musicians as to his own abilities, should be so fortunate as to be in a position to obtain it. my young student days, I hoped above all things make music my profession, but was extremely xious to know whether I possessed sufficient talent id whether I was cultivating my talents in the right rection. Hearing that a great German violinist was visiting in a neighboring city, I summoned up courage to visit him and to ask his advice. He very kindly consented to hear me play. I asked him to be extremely frank, and to tell me just what he thought my natural capabilities for a musical career were. He not only heard me play, but gave me a thorough examination, tested my musical hearing, had me sing intervals and pieces at sight, and literally turned me "inside out" in a musical way. After it was over he informed me that his verdict was favorable, and that if I had sufficient industry I could make a success in the profession. I shall never cease to feel the most profound gratitude to this man, for his encouragement gave me a stimulus which nothing else in the world could have done. I felt that I was on the right road and that my exertions were bringing me nearer and nearer to the coveted goal. I think it was Davy Crocket who said: "Be sure you are right, then go ahead." This is what every musical student should do. If he intends making music a profession he should take stock of his talents and progress frequently.

MAKING GOOD IN A RESPONSIBLE POSITION.

BY ARTHUR L. MANCHESTER.

In reviewing the experiences of nearly thirty-five years of active work in quite varied phases of the musical profession, in an effort to single out one that will prove helpful to those about to enter upon the professional career of a musician, I am strongly impressed by the recollection of my experiences in the first position I held. Fresh from a three-years' course of special study, dependent entirely upon the success achieved in this first position for future advancement, without practical experience and realizing that the responsibility for results lay with me, at the age of twenty, I took charge of the music department of an institution that had been in active operation for twenty-five years, succeeding a man nearly twice my age.

In addition to my own teaching, which numbered one hundred lessons a week, I was responsible for the administration of a department of large size in which ideals and standards of excellence had been well maintained for many years. Naturally, it was important that there should be no lowering of standards, and there constantly arose situations which my lack of experience made difficult. At times, I felt perilously near failure in my ability to cope with the problems constantly confronting me; yet the realization of the fact that not only future advancement but also my own development as a musician depended on my success in meeting the demands of the present stimulated me to unstinted effort. Many nights saw me earnestly studying problems and endeavoring to increase my grasp of all phases of music and its relation to education until two and three o'clock in the morning.

I did not hesitate to do all the work demanded of me, even though it were in excess of contract requirements, and I welcomed every test as a means for personal development. Four years were spent in this position, and I have always felt that they were exceedingly valuable, if very wearing, years of experience harvesting. In many positions of importance and responsibility, which I have since been called upon to fill, I can trace to the labors of these four years' powers of adaptability, breadth of view, ability to perceive the vital points of each particular problem, and an upholding self-reliance, as well as the power patiently and persistently to persevere in working out to satisfactory conclusion practical questions of music education.

Real success as an educator lies deeper than the making of a large income. The developments of the last fifteen years, in music education, call for something more than the ability to play or sing well. To this must be added a solidity of foundational equipment, a breadth of educational view, a sympathy with the purposes of true education that will bring the musician into close touch with the educational trend of the day. This personal equipment cannot be better and more fully obtained than in an institution where music education is concentrated in courses leading to degrees and is closely correlated with the larger educational movements of the day. Hence I feel that those who seek the experience I have briefly outlined will find it as valuable to them as it was to me.

FIND WHY OTHERS HAVE FAILED.

BY CLARENCE G. HAMILTON.

While we are looking skyward in our aspirations as music teachers, let us not become oblivious of the evident pitfalls which have caused the destruction of others: for thousands start in the music race, but hundreds, at least, totter and fall somewhere along the way.

Many begin insufficiently prepared. A young woman has taken piano lessons for several years, plays fluently, and so sets up as a piano teacher. But she has no understanding of music as a whole, no well-prepared system, no real knowledge of fundamentals. So she is foredoomed to failure; for her superficiality soon becomes apparent, and her pupils betake themselves to more competent advisors.

But a teacher may be both competent and well-prepared, yet not succeed in winning pupils. At one time I had two piano students, both of whom were equally earnest and musicially intelligent, and both equally anxious to make a success with their teaching. The one quickly secured a large and growing class, while the other continually complained that she could not get pupils. But a five minutes' interview with either of them would easily explain the situation; for while the first young woman was enthusiastic, confident and self-possessed, the other was diffident, uninspiring and self-distrustful. Consequently the latter failed, because she did not impress people with the certainty of her grasp upon her subject.

It is still more melancholy when failure comes after a brilliant and promising start. Often this is due to mercenary motives. Money is a legitimate and necessary object, and a good teacher deserves ample pecuniary reward; but if this reward takes the chief place in his regard, it belittles him and his works. A man of excellent ability was recently dismissed from a fine position in a business house in one of our leading cities because he *simply did what he was hired to do*. He worked the exact time for which he had contracted but never a moment more. So he proved deficient in that splendid quality of success which makes one carry an enterprise through to completion, without thought of hours or pay. Likewise a music teacher must lose his grip when he simply lives up to his lesson contract, and does not show by many outside acts that he is genuinely and preëminently interested to make his pupils attain their highest possible goal.

Mercenary motives, too, may blunt a teacher's regard for his own progress. He burdens himself with a class of pupils so large that he has no time for self-advancement. Consequently his own playing deteriorates, he fails to keep up with new music and new ideas, and finally he is left far behind in the race. A piano teacher, looking over my library of musical works, said to me, "I should like to read some of these, but my pupils keep me too busy." By his own words he convicted himself of neglecting his most important duty towards his pupils!

A phase of unprogressive teaching is found in perfunctory routine work. I once knew a teacher who had gained an excellent reputation by years of careful work, and who afterward lost his hold by attempting to live upon that reputation. Finally the lesson hour became a time for a gentle doze, while the pupil stumbled through a long composition; and at the end the instruction would consist in assigning another piece for the next lesson long enough to allow time for another refreshing nap. So this teacher was at last out-distanced by his competitors.

Another pianist of a temperament quite different lost ground by lowering his standards. Of contagious enthusiasm, he fired his pupils with genuine musical inspiration; but, in order to increase his popularity,

he emphasized more and more the elements of mere display, giving accordingly music of a specious, rather than enduring quality. But lack of sincerity is always discounted in the long run; and our teacher found his class of pupils eventually dwindle down to a few who were satisfied only with the dregs of musical concoctions.

A business man once remarked to me that a prime requisite of business success lay in one's ability to impress others with a sense of his mastery over his given line of work. To gain a real grasp over the teaching materials of music; to convey the spark of one's own inspiration to the minds of others; to hold to an ideal which mounts ever higher and higher, and which one approaches by laying hold of every aid within his reach; all these are conditions which, diligently observed, will safeguard the teacher against ordinary pitfalls, at least, and will make his work constantly more efficient and more respected.

THE USES OF A PENCIL.

BY A. M. STEEDE.

A MUSIC TEACHER without a pencil seems to me as helpless as a school teacher without a blackboard. From beginning to end of the lesson, especially with the younger pupils, whose memories are short, the watchful teacher finds his pencil in constant use.

The most obvious occasion for its services is, of course, when the pupil plays a false note. The ideal pupil will never do such a thing, and the theory has been several times aired that false notes on the part of the pupil mean false teaching on the part of the teacher. Certainly it must be admitted that if a pupil attempts music beyond his powers false notes will result. However, the converse proposition does not universally hold good, and in the majority of cases calling the attention of the pupil to the mistake by means of a large pencil mark is the best means of preventing its repetition.

The usefulness of the indispensable pencil is greatly increased when it is rubber tipped. Then the teacher can say, "Now, I expect to be able to rub out that ugly mark at the next lesson. You know it must either be rubbed out or made bigger still."

In almost every study and piece there may be found several passages of greater difficulty, either of rhythm or of accent, or of fingering. These must be pointed out for special practice, and again the pen pencil is at work, with, let us hope, the rubber doing *its* work at the following lesson.

For a beginner, the task of moving his hand from the safe anchorage of the five-finger position is a dangerous enterprise and one not to be lightly undertaken. A young player is as reluctant to lift his hand from the keyboard as a novice in skating is to lift his foot from the ice. Here again the teacher's pencil can be used with advantage. A special sign, such as a small circle, should be chosen and used exclusively to denote a change of position. These danger signals will avert many a disaster and facilitate enormously the pupil's progress. All marks may be erased when they have served their purpose.

The pencil is also in requisition to write down the work for the next lesson for the pupil. The notes thus written from week to week form a record of the work done and are extremely useful for reference.

THE TEACHER'S PRIVATE NOTE BOOK.

Finally, the teacher's private note book should be in constant use. When a new pupil joins the class a few remarks jotted in a note book will materially assist, later on, in judging the progress made. Just as in medicine, a correct diagnosis is half the battle, so in music, a quick recognition of the pupil's strong, as well as his weak points, is a great help towards effective teaching. It is advisable to note the stretch not only between the first and fifth fingers, but also between every two fingers of each hand. A record of the pupil's speed capacity should also find place in the note book, including the rate of a five-finger exercise, as well as of the scales. This, as well as the stretching capacity, should be tested every three or four months. When a pupil is making satisfactory progress nothing is more encouraging and stimulating than a comparison in these directions, it confirms in an undeniable manner his belief in his own powers, and greatly increases his interest in that very necessary branch of piano study—scales and exercises.

BE what nature intended you for, and you will succeed. Be anything else and you will be ten thousand times worse than nothing.—SIDNEY SMITH.

Real Service in Teaching

By CARL W. GRIMM

WHEN a man possesses some land which he thinks might be valuable because it shows traces of silver or gold, he secures the advice of an expert, in order to develop the prospective mine to the best advantage. Just so should a person who perceives musical talent in himself or his children procure an experienced teacher to develop that latent talent. And like the mine owner, the student should carry out all the directions given him; to do differently is certainly folly, for it means that the student considers himself superior to the teacher.

WHICH IS THE BEST TEACHER?

Ordinarily, we think that the person who does exactly what we want and just as we want him to do is giving us the best service; in this case, the best teacher would be the one who gives every patron what he wants. And alas, many people really do judge a music teacher according to the degree in which he pleases their unripe and one-sided tastes. They only want their momentary likes satisfied; it never occurs to them that their knowledge of music is to be broadened and their tastes cultivated, as well as their abilities developed by well regulated training exercises. The student should become acquainted with all styles of good music. Any certain style new to the student may strike him like a new country and, like the latter, even produce a homesickness for the old, but that is no true sign that the old is better. Eventually, when you have become accustomed to the new, you may like it far better than the old. It therefore behooves the student to submit to the plans of the teacher until he no longer requires a teacher's guidance. Then may he select those styles that suit his particular taste—but it is decidedly wrong to demand such considerations while studying. If a teacher would always consider the student's likes and dislikes, then the student would naturally always keep moving within the same circle. Telling a music teacher what to teach has just as much sense as dictating to a doctor what kind of medicine to prescribe. But some people are so set in their views when it comes to music that the teacher has to employ considerable diplomacy if he would not spoil his chances with such patrons. Apparently he must acquiesce to their demands, but gradually, by arousing their interest and imagination, he can lead them on to something better. It is a very hard and often ungrateful task for the teacher.

But we have also the other possible state of affairs, namely, where the pupil wants good instruction and the teacher ushers him only into some pet fancy of his own, making the student believe that this is the innermost secret of all music study. Beware of fads. With such the teacher does not give real service to the students; on the contrary, it means only loss of time and money for them.

A teacher should always be on the watch for new things and for improvements in methods of teaching, but let him distinguish well between true improvements and mere fanciful fads. The former will be of value and real service to himself and his pupils, the latter only detriment and loss. Prove all things and hold fast to that which is good.

MAKE A CLINICAL RECORD.

To the teacher, I would say, diagnose the case of every pupil that comes to you. As many doctors do, fill out some sort of a blank for your own reference. For example, make note of his previous study; what finger exercises, scales, etudes, pieces he has gone over; further if he possesses natural talent; if he has a good ear; if he can memorize; if he has musical parents or has opportunities for hearing good music, etc., and then indicate what you intend to do. Observe his deficiencies in fingering, phrasing, velocity, etc. Do not forget to mark the general education of the pupil, and suggest to him the reading of good books on music history, biography, etc. Impress upon the pupil that to gain results there must be united efforts, and above all the teacher is only the competent guide and to advance the pupil must do the work.

There must be implicit faith in the teacher. I do not mean to say that the teacher should consent to the pupil's wishes; on the contrary, if they do not interfere with the plan they should be granted. There are many kinds of teachers, but there are also many kinds of pupils. There are pupils who get excellen results from their teachers by inspiring them to d their best, instead of thwarting them in their worl So, if you are a pupil, do not believe that by merel engaging a good teacher you will receive the best ser ice; remember that besides paying your bills promptl you have many duties to perform, in order to gai that very best of service from your teacher. O course, there are pupils who think themselves so ta ented that they do not need to go through a systen atic course of study, or the "drudgery that the les gifted ones have to do." If you are so extremel talented, your teacher will be the first to make th short cuts, just as the expert of the mines will kno whether certain machinery or processes are require or not. All the great performers with their excess o genius were great students. Nothing was too littl for them to be neglected. It is the mastery of littl things that makes one great. Remenyi once said tha the difference between a fiddler and a violinist is ver little, but that "little" is great. Therefore the teache must be careful not to omit any necessary little things the omission of such little things may prove to b stumbling blocks to further progression in the pupil' career. The pupil is wrong who supposes that a teach er would retard him; on the contrary, the temptatio is to omit work rather than to overburden the studen with it. The words of Longfellow, "Art is long an time is fleeting," no one appreciates more than th conscientious teacher. Therefore do not murmur, bu do joyfully and with a vim what your teacher tell you to do, and you will receive the very best of serv ice from him.

AN AGE OF HURRY.

In art nothing can be done in a hurry, but hurry seems to be the characteristic failing of today. W cannot travel fast enough; we cannot eat fast enough we cannot get the news fast enough. No wonde then that some pupils cannot attain their goal fas enough, and readily believe that there are teachers wh have mysterious methods that give more instructio in less time. Consequently they flit from teacher t teacher, landing finally even across the water, where they are willing to go through a severe course of train ing in the essentials conducted by the assistants o some prominently advertised teacher. Now all this study can be done just as well in our own country The conditions have changed and improved considerably in the last twenty-five years. I was born in this country and received my musical education in Chicago and in Leipzig; consequently I have had ample opportunity to judge these matters. I claim that our best teachers are as good as any in the old world, because they have had the opportunity to study abroad. have brought with them the best ideas, and know how to present and adapt these ideas to the American pupil. For this reason the best teacher for an American pupil now is an American teacher. Would any one dare to claim that the thousands of students that have gone abroad within the last thirty years have not learned anything

Many, however, still reply, "We have not that musical atmosphere in this country." He who says this is not fair to our country. Go to New York, Chicago, Boston, Philadelphia, Cincinnati, San Francisco, Buffalo, or any of the larger cities supporting symphony orchestras and visited by opera companies, and you have musical atmosphere that you can inhale to your heart's content with less discomfort than while living in a strange country, whose language most students do not even understand. I do not say that one should not travel, on the contrary, nothing so broadens the mind as travel; but do not go to another country to learn the essentials—these can be acquired from teachers in this country, such who truly give the best service for the American student.

AN accompanist should give the listener an impression of absolute ease. Some players move the body, head and arms in a restless manner, and give the impression that theirs is a difficult task and the sooner it is over the better. Hence they take the prelude, if there is one, at a faster tempo than is fitting, giving the impression that the singer is in a hurry, and since the prelude is there, it had better be gotten over with. This is also a common fault in interludes and postludes. Were these not intended as a part of the composition, the composer would not have placed them there. The whole atmosphere of a song can be spoiled in this way, and it is done repeatedly by the lack of repose on the part of the accompanist.—CHARLES GILBERT SPROSS.

Doorsteps to Musical Fame

By the Well-Known Musical Educator

THOMAS TAPPER

EVERYONE of the thousands of people who turn to usic as a profession wants to succeed. They all ay be said to be investors in success. They buy stock, to speak, in the firm of Great Expectations, dream sy dreams, and wait. Often the waiting is the cruel- t part of it for the attendant heartaches are never corded in the news of the day.

Is this expectation of success in music a vain and olish thing?

Decidedly it is NOT. It is the one logical expectation th which to begin; anything else would be a crime. then it is right to entertain the success-idea and de- ite this, countless numbers fail, where are we to look r a justification of the thing we do? Why should the wcomer into the musical profession be encouraged fair words and assured there is success for him or r her as there is for Mr. Paderewski and Mme. mbrich, not in degree, maybe, but surely in kind?

The encouragement should be given for this reason: talent—which is indispensable—be supported by the oper care and attention, failure is impossible. Now succeed with a talent involves a study of the talent d a study of success, if the latter word is to include that should come to one whose activities are well- unded and carefully thought out.

We have before us then two subjects for consider- on: (1) The study of music. (2) The study of ccess. Neither is the accidental consequence of the ier. Let us take up the subject of success first:

You may puzzle over the matter as much as you ase, but once you focus properly upon it you will that no man who has ever given rules for attaining ccess has given complex ones. They have in every tance been so simple that they have attracted no ention. Every man who has expressed himself on s subject from Socrates to John D. Rockefeller s couched his dictum on success in terms so plain it even children might read. And children may read; t adults look wise and announce that "he is a wise l man but he can't bluff me." So he throws the true l simple gospel of success aside and goes out to k for it in a complex situation. And there being ne, he never finds it.

SIMPLE RULES FOR SUCCESS.

Well, what are these simple rules for success? If y are true why do we at the same time mistrust m? No one can tell why they are mistrusted, unless be that human nature mistrusts simple statements. would urge it upon every seeker after success who secutes his search in the musical profession first to ine to himself exactly what kind of success he is irous of attaining. There are many varieties. Get s fixed first. Do not be hazy about it. Think it over iestly and decide, as well as you can, and decide iestly. This done, how must success be founded? he consensus of opinion for two thousand years more runs about like this:

. Do not dream without working, for dreams that ain dreams never entertain anyone but the dreamer.

. The "artistic" appearance is of itself no guarantee true and reliable musicianship.

. Life is not long enough to learn all there is to w about music; hence "graduation" is not the end the line but the first station at which the success- n stops. Don't get off. And don't be thrown off.

. Music is not an exclusive art. Its vitality makes it sate through the whole social mass. The more you w aside your skirts to avoid the crowd, the less lly will you touch the abounding and amazing life our times.

5. You must work for service as well as for profit—and of the two service is the greater. Just so far as you can make music the magic key that unlocks the heart of the world about you, to that extent do you render your talent unto others.

6. Never picture the music life as a hope that begins big and suddenly comes to an end like a diminuendo mark. All life is a crescendo sign. It begins at a point and becomes, as the great Teacher has assured us, more and more abundant. Of all success-signs to be worn over the heart, this is the greatest of all: <

The reason why success-books rarely put us on the right road is because no two roads are the same in any characteristic. You must determine the direction and the end point. You must decide whether you are to be an exponent worthy of a beautiful art or merely a merchant in its wares who counts profits every evening. But in any case you must begin with—and continue with—these things:

Faith in yourself.

Faith in hard work.

Faith in the world about you.

Then, and thus fortified, you will be able to find *in the annals of music itself* all the gospel of success that you crave. You need turn neither to Athenian philosophers nor to the great oil magnates. The art of music itself will inspire you if you will run, not too fast, and read as you go. You will note in all the instances that follow that there are these evidences:

(1) Talent, (2) Industry, (3) Success. Add the first to the second and you always get the third; but you cannot combine them in any other way.

THE FRUIT OF HIS LEISURE.

The Russian composer César Cui once showed me his musical library. It was the equivalent of the five-foot shelf of the best books. But there was more than five feet of it. All the works of the great masters were there, and they had been pored over and thought over and studied until they had yielded their essence. In another case were César Cui's original works, the compositions of many years, uniformly bound and certainly impressive in their number.

"One would think that even the mechanical work of writing these out would have occupied you continuously."

Oh, no," he said, "I am not by profession a musician. I give my time principally to my work in the Military Academy. This is merely the fruit of my leisure."

There are two principal words in this story, "work" and "leisure."

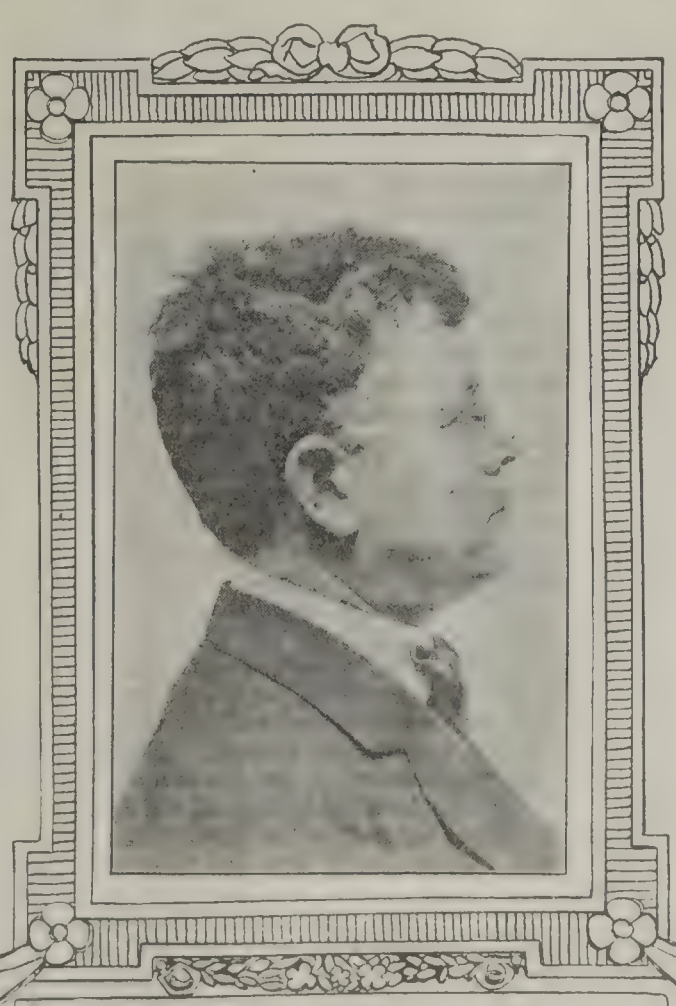
The late S. Coleridge-Taylor, son of a Liberian negro, though he lived a comparatively brief life won a reputation the world over for his work. I sat with him one day at his desk filled with work upon which he was then engaged. He pointed to it all and said: "If I could only leave it all for a while and be a student again. There are so many things in music I want to study in order that I may do better work, and express myself better." It had been his life-long desire to study with Dvorak, but the work involved in the very success his talent had brought him had all along prevented the fulfillment of this wish. Perhaps you can imagine him, one of the most incessantly busy musicians in London, traveling to distant points frequently, and always engaged when at home as busily as a banker in the city, yet carrying within himself all the while that cleverly objectified ambition to drop it all for a season and get away to learn more. And yet, had he been content with the applause of a world-wide reputation his favorite piece of furniture might have been an easy chair instead of a desk.

And Dvorak himself was no mere gazer in the mirror of his own greatness. He showed me in his study in Prague, his "work in hand," work, by the way, he was not destined to complete. There were the beginnings of two of three operas on his piano to which he was giving his attention. He had determined, he said, to write no more small works, but to concentrate himself upon large forms. But not only had he laid out for himself an extensive amount of original work for his last years, but he gave the closest study to all new works of the day. Charpentier's *Louise* and two or three scores of Richard Strauss were on the piano, about which he talked, playing passages from memory, expressing critical or appreciative comment that showed his wide and intimate knowledge of what others were doing in music. His music-room was no artist's boudoir; it was a workshop, a business-man's place of affairs like a counting-room. Things were happening there, not to an untried novice but to a man who had by Talent and Industry brought himself to the attention of all the world.

THE INSIGNIA OF GREATNESS.

There are countless young men and women who feel and exhibit more greatness on the occasion of their first public appearance than Beethoven ever felt from 1770 to 1827. All these men, and all others of their kind, judge their work as a contribution to the world's advancement. The young men and women who carry their little bouquets off the stage amid the applause of "family and friends" judge their work *in relation to themselves*. The difference lies between doing for Service and doing for Ingrowing Affection.

Few great men have ever worn fraternity pins and none is recorded bearing one with the legend "Look at me." Quite a few third, fourth (and so on down) raters are members of this secret society and they do a good business. In the matter of Success, it is a question of make your own choice.



THOMAS TAPPER.

Readers of music biography may go as far back as they please and still they will find that Success has always been the summation of Talent and Industry. Handel discovered practicing on a harpsichord smuggled into the garret is thought to be a perfectly lovely picture of a little boy. Well, it is; but it is also the picture of a determination that made it possible for him to write the *Messiah* in a few days. This is a point that should not be missed, for while the little boy Handel passed into manhood, the quality of determination remained to the end in all its fruitful enthusiasm.

Sebastian Bach copying music in the moonlight has touched the sentimentalists very deeply indeed. But it was by copying other people's music that Sebastian Bach got his education.

As a little boy he sang in the streets of Eisenach asking alms for the school. Both occupations were evidences that he could do things when the necessity arose. And this is no small factor in the success quest.

BE YOURSELF.

And so one might go on discovering in the stories of all distinguished men the three simple factors which stand out so clearly in these few cases. Always there are Talent and Industry and always Success sums them up. And always there is service. No one contributes more freely to the world at large then the man of success. There is something in the very open-handedness of giving freely that proves to us how much better it is to give than to receive; a statement which has high authority and yet which puzzles the timid and the cautious as much now as it ever did.

But it may be said, the great are a law unto themselves. How about me? I live in a small town of five thousand people and the troubles of Sebastian Bach were no worse than mine.

Well, be thankful for that. The fact is you will not be a second Bach for the simple reason that the Creator makes no use of repeat workers, your task is to be yourself. For that purpose you came into the world. You are not to copy another's degree of success but you may copy and adopt his method. So there is before you as there are before the greater ones of the earth precisely the same factors. You have a certain Talent (how much you do not yet know, probably) and a certain capacity for perspiration. Add these and the sum is your measure. But neither of the first two factors is fixed. Increase them all you will. Don't let up. Don't think to retire at forty with a poultry-farm and a small income. Come into the music world for service and with a capacity for labor. Always remember that the sum of a column of figures is present whether it be actually written at the foot or not. So the degree of success is always present and in true summation of all the factors you bring into the column. Don't dream about this. This is a fact. Get it in your mind as a fact. The world denies you nothing you can get by labor. But it pays small wages for appearances and pretense. The banker of the world says to your youth of the far-away dreamy look and long hair: "Sorry, but that is play-money and it does not go here."

Many pessimists call this a world of struggle for existence. Don't believe it. It is an opulent world, willing to meet you more than half way if you will only smile, labor and do service.

Neither Pennsylvania nor New Mexico will ever contribute a Richard Strauss to the art of the world. We have one already and the economy of nature is such that it expects something else perfect after its kind from every other settlement on the map.

THE NEED FOR LOGICAL STUDY.

BY E. M. BOWMAN.

How few teachers are equipped intelligently and logically to follow out a course of study which will lead economically and rapidly from the beginner's stage to that of the artist. Expert knowledge and experience in any one teacher, alone, may not be positively necessary to do this; such a course may be divided between two or more teachers, each competent to undertake a special section or stage of the course. But every teacher should possess at least a theoretical knowledge of the artist course, its essentials in touch, in technics, in studies, and in repertoire. Such knowledge would enable the elementary and the ongoing or advanced teacher to conduct their respective stages of the work so as best to conserve the interests of the course as a whole.

LIFTING THE FINGERS IN THE TECHNIC OF PIANO PLAYING.

BY DR. FELIX ROSENTHAL.

[The following article appeared in the *Musik Paedagogische Blatter*. The translation is by Mr. F. S. Law. Although we do not agree with the writer in all the points he has taken, we are, nevertheless, presenting this article in accordance with THE ETUDE'S policy of giving its readers all sides of technical questions in order that they may form their own opinions in all such matters. Reflection of this kind is one of the most stimulating sources of higher development in music. The advance must come from within through a vast amount of well-directed thinking.—EDITOR OF THE ETUDE.]

THE exaggerations of many modern piano teachers who wish to exclude all independent movements of the fingers from piano playing have already been attacked with success by some writers. It is not easy to see why the movements of the fingers that so readily create touch should not be utilized for tone production, although no reasonable person will deny that other kinds of tone production on the keyboard should be carried on, other sources of strength for the touch utilized. It is quite another question whether the finger technic as commonly taught and practiced at this day suffices for the requirements of modern piano playing, or whether an entire reform of the method of employing the fingers is desirable.

ELEMENTARY FINGER EXERCISES.

What is commonly understood by elementary finger exercises? A powerful stroke from a considerable height and a strong raising of the fingers to the same height—such is the exercise with which the beginner is generally initiated into finger technic and which is also continually repeated as an elementary foundation exercise. Often the pupil is obliged to raise the fingers as high as possible.

In the discussion over Director Zuschneid's lecture on clavier technic in the Fifth German Music Teachers' Congress I opposed this method. As it was impossible in the discussion that followed to give my reasons, I propose to do it now. I may also be allowed to repeat my observations made at that time:

"In instructing beginners I do not consider it correct to teach that the fingers must be raised high, and I wonder the more that the lecturer should insist upon it, because he himself laid stress on the fact that the art by which the beginner acquires his finger technic is the method of every individual teacher. So far as I am concerned I am a decided opponent to the raising of the fingers particularly in the early stages."

It is my conviction that finger technic, like hand and arm technic, cannot be neglected. The opinion that beginners had to practice energetic rising and falling of the fingers was formerly general and is still quite common. There were two principal reasons assigned for this. On one side the finger muscles should be made, through energetic movement, more submissive to the will by means of positive, long-sweeping motions which might make livelier impressions than less pronounced and indecisive ones. Both may be right. However, the disadvantage of the oft-repeated, one-sided practice of wide-sweeping and strong-finger movements are so great that it might be worth while to inquire what results such a method of practice produce, and whether the advantages it seems to promise cannot be attained in some other way. During the past few years I have brought numberless badly instructed pupils so far on the right way as to induce them to give up raising the fingers entirely.

In my opinion the energetic raising of the fingers is only serviceable for the finger staccato. But there are ways of developing a staccato (without any disadvantages) by which we can say good-bye to finger raising. In my opinion the legato is the touch which has the greatest significance in piano playing. Æsthetically it provides the tonal material requisite for all of the ordinary passages in music as for bringing out the beauty of cantelina. The natural shortcoming of the piano is its non-legato character, and the legato touch serves an excellent purpose in overcoming this deficiency in a methodical and systematic manner. Whoever can play legato can play non-legato, but the reverse of this is not true. The exaggerated raising of the fingers is obviously an unreliable method of developing a good legato technic. Often pupils with the best technical intentions have come under my direction and these pupils have been unable to let their unemployed fingers lie quiet upon the keys prior to moving them in the act of touch. Sometimes the fingers are raised and straightened out just before they are about to strike so that the stroke comes too late or (as in the case of trill playing) does not come at all.

But, it will be asked, how is the pupil in playing legato to learn how to terminate the tone at the right time if he does not raise the fingers? To this we m reply that by the expression raising the fingers we me the raising of the fingers above the surface level of t keyboard and not way up from the keys. Indeed I so far as to forbid the active lifting of the finger the "key-level" (or normal surface of the keys wh they are not pressed down) when the real legato effe is desired. Active raising of the fingers is unnecessar since the piano key that has been pressed down w raise the finger to the key-level itself by its own mecha ical uplifting power the moment the finger is sufficient relaxed.

A CURE FOR FAULTS OF TOUCH.

The sudden release of a sustained even and stron finger pressure is something which every child an grown person learns as active finger-raising. Physi logically and psychologically to this negative occurren comes the same definiteness as to an active action. It only necessary that the finger at a certain moment c time keep on an even pressure and then suddenly ceas pressure, which is immediately effected by the passiv lifting of the fingers from the keys. The feeling c muscular relaxation blends with the appearance of th fingers conducted to the higher level by the keys int a characteristic impression of unity that cannot b exchanged for any other. And thus a mighty gain i made for technic; the passive raising of the fingers i an unfailing means of loosening the fundamental joint of all fingers, *i. e.*, the knuckle joints of all those tha are three-limbed and the wrist joint of the thumb. A stiffly held joint does not hinder active raising of th fingers, because through greater exercise of strengt the obstacle can be overcome. On the contrary th passive raising of the fingers is an unfailing means o loosening the fundamental joints of all the finger The passive raising of the fingers is made impossibl if the slightest stiffness exists. For some time ever tone is interrupted solely through passive raising of th fingers. In this way the ordinary stiffness of the finge joints must disappear. This is one of the particula reasons for the instruction of beginners in avoidin the active raising of the fingers. I absolutely avoi the injunction to raise the fingers as high as possible It is not true that the strength of the tone depends o the height to which the finger is previously raised Neither is it correct to say that in elementary instruc tion much depends on furnishing the finger muscle with all possible strength. It is much more importan that all the numberless faults of touch (oblique strokes alterations in the position or form of the finger, etc. should be avoided. There can hardly be a better metho to remove all faults of touch than to give up all wide extended movements of the fingers and restrict one's self entirely to small movements that sink from th level of the keyboard downward and then return to th same position. It was by the use of this method that I was generally able to cure in a short time otherwis advanced pupils of very serious faults of touch. This was attended by other advantages. Certainly all pupils even beginners have the capability to play with different grades of strength and little by little develop fine nuances. This may be done much easier and better by small pressure-movements than by long strokes and thrusts. By joining the fingers closely to the keys even the beginner can find his way around the keyboard with greater deftness and learn to execute according to th alteration in the position of the necessary finger, hand and arm positions, with greater ease.

Finally the transition from finger technic to the different kinds of arm-touch technic is much easier to such pupils who are accustomed to small finger movements than to those who have only practiced large finger movements for a long time.

Sooner or later rapid, strong finger raising comes into its rightful place. It is indispensable for finger staccato and it is worth while for every piano player to practice staccato runs.

In non-legato technic the raising of the fingers plays an important rôle. But I believe I have shown that the universaliy widespread practice of strong touch and high raising of the fingers should not be considered the only correct and fundamental principal of piano technic. and, therefore, should be removed from elementary instruction.

THE most difficult period of study is always the beginning. When one knows nothing and has to acquire laboriously the simple facts of music, it seems as if one would never reach that point from which all advance is measured not by technique but by the breadth of artistic understanding. Students are compelled to console themselves with the thought of Emerson's, "Time dissipates to shining ether the solid angularity of facts."



THE ROAD TO SUCCESS.

This allegorical cartoon is adapted to musical education from an original drawing issued by the National Cash Register Company to point the road to business success.

Developing the Music Worker's Brain Force

The Teacher's Intellectual Life

By EUGENE EDMOND AYRES

WALTER BAGEHOT the banker essayist is credited with the saying that "the greatest pain of the human race is the pain of a new idea." It is undoubtedly true that persistent active intellectual exercise is sadly neglected by a large majority of teachers, not only of music but of any subject whatever. Even teachers of philosophy may and do frequently lose all their mental alertness and power of independent thinking. In the teaching of music the danger is greater than in some other subjects. It is important therefore for every teacher to consider thoughtfully the possibilities of failure and success before it is too late.

THE TEACHER'S DISADVANTAGES.

Business men are constantly facing new situations, and solving new problems. Every day's business experience is a new struggle well calculated to keep the mind vigorous. Most professional men, especially physicians and lawyers are constantly absolving new tasks, reasoning from new premises and trying to adjust themselves to unfamiliar situations. They have to deal with the keenest rivalry, the sharpest competition. They must defend their reasoning in the presence of the most alert and the most mature thinkers. The teacher on the other hand submits his statements to the judgment of young and immature pupils whose criticism he has little reason to fear. The teacher's actual daily work is thus less stimulating intellectually than is that of many other vocations. That is, it *may* be so, and doubtless is so in the majority of cases. He therefore may become a mere machine, with no power, but that of habit and routine, no enthusiasm, no vivacity, no intellectual alertness, no power of initiative. Or to change the figure, he becomes a fossil. And all this simply because he neglects his own education. He has assumed that his education was complete when he began to teach others. Or perhaps he felt that he was too busy to give attention to his own self-improvement, he had too many pupils, and worked too many hours at his teaching. Or perhaps sheer indolence tricked him, and caused him to neglect his great opportunity. At any rate the moment he ceased to exercise his mind daily on new problems, that moment he began to degenerate, intellectually. The teacher is tempted more than most men to neglect just such exercise. It does not seem to be absolutely essential to his success in the routine work of the studio.

THE TEACHER'S ADVANTAGES.

It is a curious fact, however, that in spite of this great temptation to neglect self-culture, an extraordinary proportion of all the great specialists on all subjects are teachers. The moment one tries to think of the great authoritative scholars, one immediately thinks of busy teachers, who have found in their humdrum life the very best of all opportunities for self-development It is far more difficult for the business man or the lawyer to divest himself of cares and professional worries long enough to devote himself to special research. The routine character of the teacher's professional duties makes it possible for him to devote himself without distraction to systematic study in the hours that he reserves to himself. But will he use his advantage? That is the first important question for him to answer. And having answered that in the affirmative, the next question is as, to how he should proceed.

DEMAND THE RIGHT MENTAL ATMOSPHERE.

1. First he must choose for himself the right kind of mental atmosphere. This can actually be done, and must be if the teacher is to make the most of himself. If we choose to live in a perpetual fog we can do so. The pessimist, for example, makes for himself a psychological climate that affects all his thinking. The cheerful man lives in a better atmosphere and enjoys more of mental health and vigor. Your dreamy, hyper-aesthetic, sensitive soul is a diseased soul. The pessimist has poor circulation, poor muscles, poor digestion, and therefore has impaired reasoning power, untrustworthy instincts and ineffective will power. The first requisite for success in the great enterprise of self-improvement is cheerfulness. The ability to see something interesting in every phase of life is the rare thing we call genius. The ability to banish every cynical thought and to counteract every doleful tendency is a clear indication of mental health and vigor.

DON'T UNDERTAKE TOO MUCH.

2. Then select some very definite branch of study, and devote yourself to it systematically. It will be well to select some subject that is not too closely related to the subject that you teach. Indeed if it should be something quite remote it will be all the better. But let the subject be very definite, and somewhat restricted. To undertake a great subject such as Greek Literature or German Philosophy is to invite failure, and perhaps mental bankruptcy. Better choose some exceedingly small subdivision of so vast a subject. Psychologists speak of a mental disease known among them as "fuzzymindedness." Many of us suffer from this ailment, and in many cases it is caused by a frantic endeavor to conquer some large, vague mental task which ends in loss of self confidence and a dismal sense of inadequacy.

SUBDIVIDE YOUR WORK.

3. Now divide your small subject into many further subdivisions and undertake to master these subdivisions, one at a time; until they have all been mastered. It is exceedingly important to mark these definite stages in advance, as clearly as possible. It is important for your mental health that you shall undertake only finishable jobs, in this systematic work of self-training. Have some definite stopping places, where you can look back upon your work with pleasure and say "this much I have accomplished *as I planned to do it.*" It doesn't mean so much for your mental power to accomplish the same work without having planned it so. One of the great disadvantages of the old fashioned instruction book was that it contained too much. A small book with definite work enough for a short period is far better for the mental health. So in the teacher's own work, his big problems should be split. He should set for himself reasonable subdivisions of his total problem. He should have proximate goals as well as an ultimate goal. A big victory is usually the piled up result of many small victories. By undertaking small portions separately we may establish *the habit of success.* Nothing is more perilous to the mind than the presentiment of failure. One may easily establish a habit of failure. It has been said that "the largest element in the lives of the feeble-minded is the conviction that they can not do what others can do." The habit of failure makes nervous wrecks of men and this habit is frequently the result of undertaking tasks that were too vague, and too large. Begin by doing something that you know you can do, and plan all your work with a view to the establishment of the habit of success. Ex-President Eliot of Harvard says, "The habit of success is a major factor for making success." And it is well to learn how to forget your failures. The surest way to repeat a failure is to remember it. A certain college professor was trying to master the art of bicycling. He was practicing in the college campus where it was necessary for him to make a certain sharp turn in following the walk. He had a hard fall there at the very beginning of his experiments. For a long time, even after he had become something of an expert in riding, he was afraid to pass the corner where he had suffered his first humiliating defeat. He could pass more difficult places without thinking of danger.

READ STIMULATING BOOKS.

3. Read some book, such as Wayland's *Pursuit of Learning under Difficulties,* or Lucy Shaler's *Masters of Fate,* in order to make yourself ashamed to complain that you have too little time, or that you are not favorably situated for thorough and original work. These books tell of men who have achieved marvellous results in spite of disabilities such as the great majority of us have never suffered. It will help the discouraged student if he has any ambition whatever, to read the life of Robert Louis Stevenson, who kept himself cheerful and intellectually powerful during those years of constant invalidism. Or to read of Harriet Martineau who without the senses of hearing, taste or smell, made herself an intellectual power to be reckoned with. Pasteur, at forty-six suffered a stroke which left one side completely paralyzed. Yet during the twenty-seven years of his invalidism, after that stroke, he achieved all the great results of his life work. This paralyzed man revolutionized medical science. George Eliot and Mrs. Browning were lifelong sufferers. Herbert Spencer hardly knew a day when he did not suffer tortures. Prescott the great historian was from boyhood almost helplessly blind. We who fail to grow in mental power to the end of our days, fail not because of our busy lives, nor because of our poverty, nor because we are in some obscure country place where there is little to inspire, but simply because we do not set our task definitely and hold ourselves to it hopefully and stubbornly.

WHY STRIVE FOR USELESS KNOWLEDGE?

BY F. ADALBERT REDFIELD.

THERE are many of us who think of our minds as warehouses in which to store facts, evidence and knowledge gained from every conceivable source by the five senses. We flit about from one teacher to another, gathering a little here and a little there, always searching for something new and seldom investigating the merits of anything. A piano salesman once showed me an improvement that had been made upon a certain piano, praising it in the highest terms. I asked him to explain what particular advantage had been gained by making it for I could see none. In replying, he said that he did not know exactly; it was something new, that made good "selling talk," that was *all.* Many music teachers are always looking for something new and they generally find it, but if you ask them to tell you of what value it is they cannot do it.

The result of this kind of "study" is that we have in the profession many teachers who go about, blindly dispensing the ideas of others without adapting or modifying them to fit individual cases. They simply pass on to their pupils the things which they have learned themselves, never explaining the reason for anything. It is much easier to teach pupils to imitate than it is to teach them to think, so they merely insist upon the memorizing of rules and forms and the imitation of set standards, out of which the pupil gets nothing that is of real value to him. Rubens had many clever pupils, many of whom were able to approach their master's style so cleverly that the connoisseurs had difficulty in believing that their work was not the handicraft of the great Dutch painter. Yet, none of these men ever became a great painter. They were imitators.

Nature never intended that the mind should be a warehouse, but that it should be a thinking apparatus to aid man in searching out the reason for the existence of things, so that he could understand how to select only that which is good for his own development. No one man can possibly learn all that the world has to teach.

Lincoln, by digesting thoroughly a few books, became a far more original thinker than he would have been had he learned in the ordinary way.

Uplift From Master Minds

Inspiring Thoughts for Daily Reflection of Earnest Music Workers.

This is the third page of this description which THE ETUDE has presented. It is designed to be removed and framed for the teacher's studio where it may serve as a beacon for all who pass. Great thoughts have often been the turning points in the lives of many successful men and women.

Art is not for the end of getting riches. Only become a greater and greater artist; the rest will come of itself.

ROBERT SCHUMANN

The foundation of a real and lasting success is securely laid upon the ruins which alone are apparent as the results of the work hitherto accomplished.

LORD KELVIN

I was obliged to strike out upon a little path of my own. Otherwise people would never have known of my existence.

C. P. E. BACH

No man can produce great things who is not thoroughly sincere in dealing with himself.

JAMES RUSSELL LOWELL

Life is the principal thing, and life means to be joyful and sorrowful, to perceive, to feel, to act, to do and strive; and all this is not thinkable apart from joy and pain.

WAGNER

The secret of success is constancy to purpose.

BENJAMIN DISRAELI

Remain true to all you feel to be highest, noblest, most right and most pure in your heart! Don't even try to be or to become *something* (unless there were opportune and immediate occasion for it); but work diligently and with perseverance to be and to become more and more *some one*.

FRANZ LISZT

The really great man of talent finds his highest joy in his self-development.

J. W. von GOETHE

The true artist has no higher ambition than that of assisting in the progress of his art.

CHRISTOPH von GLUCK

The world is a seminary; man is our class-book, and the chief business of life is Education. We are here to learn and to teach—some of us for both of these purposes—all at least for the former. Happy he, and greatly blest, who comes divinely qualified for a Teacher.

HORACE GREELEY

It does not always do to trust to a lucky star.

VERDI

Better have failed in the high aim, than vulgarly in the low aim succeed.

ROBERT BROWNING

He who wishes to be something must in reality be something.

BEETHOVEN

Our doubts are traitors, and make us lose the good we oft might win by fearing to attempt.

SHAKESPEARE

We live in this world only that we may go onward without ceasing.

MOZART

The following "creed" was found upon the walls of the studio of a well-known artist:

Think Big	Work Hard
Talk Little	Give Freely
Love Much	Pay Cash
Laugh Easily	Be Kind

The Artist's Life

The Virtuoso's Career As It Really Is

By JAMES FRANCIS COOKE

(The following discussion of the life of the virtuoso is the continuation of an article in the September issue and forms part of one of the introductory chapters to "Great Pianists Upon the Art of Piano Playing." The remainder of the book is devoted to practical advice upon pianistic problems from the pianists themselves. In the previous section Johann Strauss' "Artistic Life" waltz, in all its charming simplicity, is quoted as the attempt of the "King of the Waltz" to put a familiar picture into tone. Gradually it is revealed that the artist's life is anything but a merry dance, but rather a life of hard work and elaborate study—such a change as might be suggested by the Godowsky arrangement of the same composition.)

A NOTABLE EXAMPLE.

Among virtuosos Paderewski is peculiarly forceful in the personal spell he casts over his audience. Some one has said that it cost one hundred thousand dollars to exploit his hair before he made his first American tour. But it was by no means curiosity to see his hair which kept on filling auditorium after auditorium. I attended his first concert in New York, and was amazed to see a comparatively small gathering of musical zealots. His command of the audience was at once imperial. The critics, some of whom would have found Paderewski's hirsute crown a delightful rack upon which to hang their ridicule, went into ecstasies instead. His art and his striking personality, entirely apart from his appearance, soon made him the greatest concert attraction in the musical world. Anyone who has conversed with him for more than a few moments realizes what the meaning of the word magnetism is. His entire bearing—his lofty attitude of mind, his personal dignity all contribute to the inexplicable attraction that the arch hypnotist Mesmer first described as animal magnetism.

That magnetism of the pianist must be considered wholly apart from personal beauty and great physical strength is obvious to anyone who has given the subject a moment's thought. Many of the artists already mentioned who possess magnetism and charm similar to that of Paderewski could surely never make claim for personal beauty. Neither is magnetism akin to that attraction we all experience when we see a powerful, well-groomed horse, a sleek hound, a handsome tiger—that is, it is not mere admiration for a beautiful animal. Whether it has any similarity to the mysterious charm which makes the doomed bird lose control of its wings upon the approach of a snake is difficult to estimate. Certainly, in the paraphernalia of the modern recital with its lowered lights and its solitary figure playing away at a polished instrument one may find something of the physical apparatus employed by the professional hypnotist to insure concentration—but even this can not account for the pianist's real attractiveness. If Mr. Frohman's "vitality" means the "vital spark," the "life element," it comes very close to a true definition of magnetism, for success without this precious Promethean force is inconceivable. It may be only a smouldering ember in the soul of a dying Chopin, but if it is there it is irresistible until it becomes extinct. Facial beauty and physical prowess all made way for the kind of magnetism that Socrates, George Sand, Julius Cæsar, Henry VIII, Paganini, Emerson, Dean Swift or Richard Wagner possessed.

More wonderful still is the fact that magnetism is by no means confined to those who have finely trained intellects or who have achieved great reputations. Some vaudeville buffoon, or some gypsy fiddler may have more attractive power than the virtuoso who had spent years in developing his mind and his technic. The average virtuoso thinks far more of his "geist," his "talent" (or as Emerson would have it, "the shadow of the soul—the otherwise,") than he does of his technic or his cadenzas. By what mystic means magnetism may be developed, the writer does not pretend to know. Possibly by placing one's deeper self (shall we say "sub-conscious self") in closer communion with the great throbbing problems of the invisible though perpetually evident forces of nature which surround us we may become more alive, more sensitively vivified. What would it mean to the young virtuoso if he could go to some occult master, some seer of a higher thought, and acquire that loadstone which has drawn fame and fortune to the blessed few? Hundreds have spent fortunes upon charlatans in the attempt.

All artists know the part that the audience itself plays in falling under the magnetic spell of the performer. Its connection with the phenomena of auto-suggestion is very clear. Dr. Wundt, the famous German psychologist, showed a class of students how superstitions unconsciously acquired in early life affect sensible adults who have long since passed the stage at which they might put any credence in omens. At a concert given by a famous player, the audience has been well schooled in anticipation. The artist always appears under a halo his reputation has made for him. This very reputation makes his conquest far easier than that of the novice who has to prove his ability before he can win the sympathy of the audience. He is far more likely to find the audience *en rapport* than indifferent. Some time at the play in a theatre, watch how the audience will unconsciously mirror the facial expressions of the forceful actor. In some similar manner, the virtuoso on the concert platform sensitizes the minds and emotions of the sympathetic audience. If the effect is deep and lasting, the artist is said to possess that Kohinoor of virtuosodom—magnetism.

Some widely read critics have made the very natural error of confounding magnetism with personality. These words have quite different connotations—personality comprehending the more subtle force of magnetism. An artist's individual worth is very closely allied with his personality—that is, his whole extrinsic attitude toward the thought and action of the world about him. How important personality is may be judged by the widely advertised efforts of the manufacturers of piano-playing machines to convince the public that their products, often astonishingly fine, do actually reproduce the individual effects which come from the playing of the living artist. Piano-playing machines have their place, and it is an important one. However wonderful as they may be, they can never be anything but machines. They bring unquestioned joy to thousands, and they act as missionaries for both music and the music-teacher by taking the art into countless homes where it might otherwise never have penetrated, thus creating the foundation for a strong desire for a thorough study of music. The piano-playing machine may easily boast of a mechanism as wonderful as that of a Liszt, a d'Albert or a Bachaus, but it can no more claim personality than can the typewriter upon which this article is being written can claim to reproduce the individuality which characterizes the handwriting of myriads of different persons. Personality, then, is the virtuoso's one great unassailable stronghold. It is personality that makes us want to hear a half dozen different renderings of a single Beethoven sonata by a half dozen different pianists. Each has the charm and flavor of the interpreter.

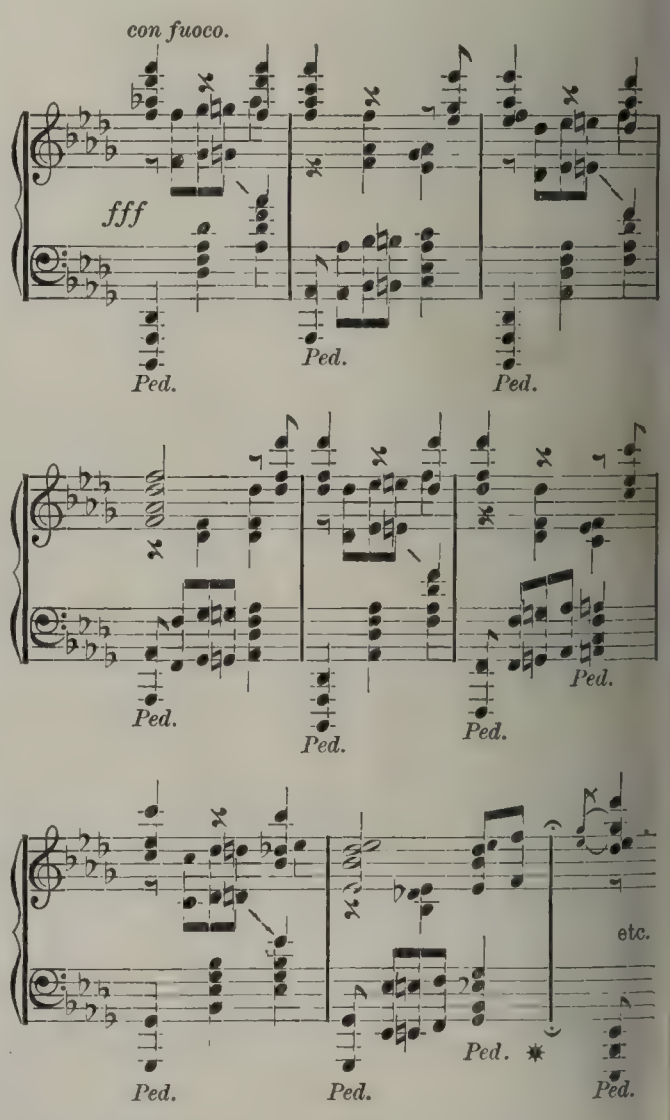
But personality in its relation to art has been so exquisitely defined by the inimitable British essayist, A. C. Benson, that we can do no better than to quote his words:

"I have lately come to perceive that the one thing which gives value to any piece of art, whether it be book, or picture, or music, is that subtle and evasive thing which is called personality. No amount of labor, of zest, even of accomplishment, can make up for the absence of this quality. It must be an almost instinctive thing, I believe. Of course, the mere presence of personality in a work of art is not sufficient, because the personality revealed may be lacking in charm; and charm, again, is an instinctive thing. No artist can set out to capture charm; he will toil all the night and take nothing; but what every artist can and must aim at is to have a perfectly sincere point of view. He must take his chance as to whether his point of view is an attractive one; but sincerity is the one indispensable thing. It is useless to take opinions on trust, to retail them, to adopt them; they must be formed, created, felt. The work of a sincere artist is almost certain to have some value; the work of an insincere artist is of its very nature worthless."

Mr. Benson's "charm" is what the virtuoso feels as magnetism. It puts something into the artist's playing that he cannot define. For a moment the vital spark flares into a bewildering flame, and all his world is peopled with moths hovering around the "divine fire."

THE GREATEST THING OF ALL.

If we have dwelt too long upon magnetism, those who know its importance in the artist's life will readily perceive the reason. But do not let us be led away into thinking that magnetism can take the place of hard work. Even the tiny prodigy has a career of work behind him, and the master pianist has often climbed to his position over *Matterhorns* and *Mt. Blancs* of industry. Days of practice, months of study, years of struggle are part of the biography of almost every one who has attained real greatness. What a pity to destroy time-old illusions! Some prefer to think of their artist heroes dreaming their lives away in the hectic cafés of Pesth or buried in the melancholy, absinth and paresis of some morbid cabaret of Paris. As a matter of fact, the best known pianists live a totally different life—a life of grind, grind, grind—incessant study, endless practice and ceaseless search for means to raise their artistic standing. In some quiet country villa, miles away from the centre of unlicensed Bacchanalian revels, the virtuoso may be found working hard upon next season's repertoire. Perhaps the incomparable Godowsky was right when he metaphormosed the simple tunes of the Strauss' *Artist Life* after the following fashion.



(From Godowsky "Symphonische Metamorphosen Johann Strauss's cher Themen." Copyright, 1912, by August Kranz, Leipsic. Compare this elaborate variation with the simple form of the "Artist Life" waltz published in the September issue.)

Struggle with the Godowsky translation for a little while, and you will realize that after all the greatest thing in the artist's life is W-O-R-K.

The Etude Master Study Page



1732—THE REAL HAYDN—1809

"It is the air which is the charm of music and it is that which is the most difficult to produce."

HADYN'S EPOCH.

Change comes slowly to the pleasant little ountry villages of Europe. Many, indeed, stand)-day very much as they stood nearly two hun-red years ago. As we observe their rustic mplicity we can imagine how much more rovincial must have been the life in such a little)wn as Rohrau, in Austria, at that day when the ostillion took the place of the telegraph and likewise iat of the newspaper. Rumors of war were long in)ming. Culture was slow in developing. The great)ncern of the townspeople at that day was doubtless) be let alone. They cared little whether the Turks ere attacking Vienna so long as a Sobieski was there) save the city. Whether the emperor's son succeeded) the throne of Spain was of far less importance to iem than their own tranquillity and prosperity. Bat-es might wage furiously in France if peace prevailed ı Croatia. It sufficed them to know that Austria was ı the fore-front of the nations of the world and that)mewhere in the empire great men were paving the ay for an education and a culture that some day was) make life easier and happier for the people.

HAYDN'S ANCESTRY.

There has been a surprising amount of dispute regarding e exact ancestry of Haydn. Some have claimed that he ıs originally of German stock, but the extensive investiga-)ns of W. A. Hadow, M.A., point to the fact that while s father might have been of Slav origin, his mother was a 'oat. The name was doubtless Hajdin in its original form. iis name and the derivatives Hajdenic and Hajdinovic are ill heard in Croatia. Haydn's father was a wheelwright ıd also the Parish Sexton. He played the harp, but "did)t know a note of music." Haydn's mother was a typical ausfrau of the peasant class. She had been a cook in e family of a nearby count, and although plebeian by rth was said to have had refined tendencies. Haydn was ways greatly devoted to her.

HAYDN'S BIRTHPLACE.

Haydn was born at Rohrau, near Prügg, in Austria, ıngary (Croatia). The house in which he was born has en washed away by floods and since that time two other uses, said to be replicas of the original, have been erected)on the site. The district in which Rohrau is located is)w and damp" and quite different from that inspiring ıstrian city of Salzburg in which Haydn's friend and pupil, ozart, was born. Haydn was inclined to boast of his ımble origin and was delighted when he was called upon view a monument to him erected near his native town.

HAYDN'S EARLY TRAINING.

In Haydn's home there was much impromptu singing hen his father played the harp. Little Haydn is said have imitated the fiddling of the local schoolmaster, ;ing instead of a violin a stick of wood. One day a lative visited the Haydns and was astonished to see)w well the little fellow kept time upon his make-be-:ve fiddle. The relative happened to be a school acher and insisted upon taking the child away with m in order to oversee his early musical training. Ac-)rdingly, Haydn set out with his new found friend,)hann Mathias Franck, and settled down at Hainburg ı the Danube. Franck taught him to play the violin ıd the harpsichord and at the age of six Haydn was ıfficiently advanced to sing masses in the village ıurch. Once he was asked to play a drum in a local ·ocession. He was too tiny to carry the instrument, ıd accordingly it was tied to the back of a hunchback ho marched ahead of him.

In 1740, Reutter the Capellmeister of St. Stephen's athedral in Vienna, visited Hainburg and after hear-g Haydn sing, insisted upon taking him back to Vien-ı to become a chorister in the famous church. There aydn became a member of the Choir School (*Can-rei*) founded in the early fifteenth century. Here he as to receive very meagre board and lodging, but a ımmon school education, plus special training in vio-ı, clavier, singing, Latin and religion. As Haydn's other was very anxious to have her son become a ·iest the latter was very gratifying to her. Haydn was :glected and abused by Reutter. The composer de-ared in later life that he had had no more than two ssons in composition from the severe Capellmeister. However, the routine work of the choir school and the constant desire to hear better music and make better music led the boy to study by himself. There is no better example of self-help than the struggles of little Haydn at this time. He begged six florins from his father and with them he purchased Fux's *Gradus ad Parnassum* and Mattheson's *Volkommener Capellmeister*. It would be difficult to imagine two duller, drearier, drier musical text-books than these. In his spare moments he found time to study these works so thoroughly that he produced results which surprised many.

Haydn was a youth of great vitality and high spirits. The story is told of Haydn cutting off the pigtail of one of the other boys in the choir. Haydn was now seventeen years old and his voice had changed. Accordingly, he lost the favor of Reutter, who took this opportunity to discipline him by turning the youth out into the street without funds of any kind.

HAYDN'S MISERABLE YOUTH.

Penniless, threadbare, hungry, Haydn wandered the streets of the great city that now boasts of him as one of her masters. Misery loves company, and Haydn fell into the comradeship of one Spangler, who was a little better off than the young composer. Spangler was a tenor with a very slender income and a wife and a child to look after. Nevertheless, he invited the unfortunate Haydn to share his garret with him, and the garret proved a home of the master during the most critical moments in his life. Friends gradually came to his rescue. A merchant named Buchholz loaned Haydn 150 florins. Later Haydn paid this back and in his will left 100 florins to the granddaughter of the same Buchholz. Haydn then indulged in the luxury of having a garret of his own, where, with the company of a wornout clavier and surrounded by a cook, a footman and a journeyman printer, he claimed to be "too happy to envy the lot of kings."



HAYDN'S BIRTHPLACE AT ROHRAU.

Metastasio, the librettist and poet, lived in more pretentious apartments in the same building with Haydn. Hearing of the young man's plight he secured him the position of teacher to the daughter of a wealthy Spaniard. Haydn took up his abode in the home of the young lady and continued in this position for three years. All the time he was busily engaged in composing, and while some of his compositions appear to be trite and stilted they nevertheless won his own approbation late in life. Metastasio introduced Haydn to Porpora, then one of the most distinguished musicians in Vienna. Haydn was glad to become the valet of Porpora and even blacked his shoes and did other menial work. Although he received no regular musical training from Porpora, there were educational crumbs continually dropping from his table and Haydn devoured these. His greatest advances, however, were made through self-study of the works we have mentioned hitherto.

Haydn was devoted to the works of Emanuel Bach, and the latter apparently appreciated the attention the younger musician paid to his works, rather than selecting the works of his illustrious father, Johann Sebastian Bach. Haydn followed the style of Emanuel Bach in some of his musical compositions. In 1751 he composed the music for an opera called *The New Crooked Devil*. This was successfully produced, but the score was lost and has never been recovered. His reputation accumulated rapidly and appointments and commissions followed in quick succession. Accordingly he felt justified to ask from two to five florins per month for instruction. Just what Haydn's income was at this time is hard to discover, but he was apparently not afraid to get married in 1760 when his salary was little over one hundred dollars a year, with board and lodging. Haydn's bride was one Anna Maria Keller, the daughter of a barber. She was three years older than Haydn. Her taciturnity and extravagance are said to have been far less annoying to the indulgent, happy master, than his wife's disconcerting custom of using her husband's fresh-made manuscripts for curl papers or as platters for her tarts.

WITH THE ESTERHAZYS.

Haydn's patron, Count Morzin, became financially embarrassed and the rising composer was obliged to seek another protector. This he found in the person of Paul Anton, reigning prince of the wonderful house of Esterhazy. Prince Esterhazy was a brilliant soldier, an intense patriot and an ardent devotee of all the arts and sciences,—particularly music. Haydn went to the Esterhazy palace in 1761 and remained in the service of the family for thirty or more years. His contract with the Esterhazys seems in this day a very amusing document, but it was no doubt very necessary in the time of Haydn. Haydn is enjoined to be temperate with his musicians and to see that they appear in white stockings, white linen, powdered and either with a pigtail or tie-wig. He is reminded that he is expected to set an example to the other musicians by refraining from vulgarity in eating, drinking and conversation. The said Joseph Heyden (Haydn) is commanded to appear in the ante-chamber of the Prince every morning and every afternoon to inquire whether his Highness will require the services of the orchestra. The said Joseph Heyden is ordered to instruct the female vocalists and also practice himself upon the various instruments he is expected to play. Haydn is also to receive a salary of four hundred florins, paid quarterly, and to have his meals at the officer's table.

Haydn had an excellent little orchestra at his disposal and had a glorious opportunity for trying his own compositions. Though his salary was small at the start it was eventually raised to 1400 florins and this was continued as a pension after he left the service of the Esterhazys. While Haydn was nominally Vice Capellmeister and Joseph Werner was the real Capellmeister at the first, Haydn was virtually the head of all the musical undertakings at the Palace.

Upon the death of Prince Paul in 1762 his brother Nicholas succeeded him. Nicholas was know as "The Magnificent" and the Esterhazy palace became more brilliant than ever. Prince Nicholas was a competent player upon the baryton (an intrument resembling the viola-da-gamba) and took delight in playing with his

accounts for the one hundred and seventy-five compositions which Haydn wrote for this almost obsolete instrument. Haydn was continually obliged to write music for important functions and he seemed to be willing to produce anything from a cantata or an operetta to a symphony or a Te Deum. His long service to the Esterhazys terminated with the death of Prince Nicholas in 1790. Prince Anton, who succeeded Prince Nicholas, had little love for music and dismissed the whole body of musicians, singers and actors retained at the palace, except a few connected with the religious services of the chapel. This was really a stroke of good fortune for Haydn, who had become very celebrated by this time and who longed for broader fields in which to exploit his works.

HAYDN IN LONDON.

In 1791 Haydn went to London under the management of the violinst, John Peter Salomon. Haydn was to receive $1500.00 for six symphonies,—$1000.00 for the copyright of them, $1000.00 for a benefit concert and $1000.00 for twenty new compositions. This was quite a fortune in those days, but it must be remembered that Haydn was the most celebrated composer of his time.

The journey to London took over fifteen days. It is believed that on the way Haydn met Beethoven at Bonn. In London Haydn was fêted like a prince, but he soon tired of the round of dinners and honors. The first concert was a huge success, but the London public, accustomed to great things, ere long became tired of "too much of a good thing;" accordingly Haydn produced his *Surprise Symphony*, with its explosive fortissimo, following a long pianissimo. "There all the women will scream," exclaimed Haydn and surely enough the *Surprise Symphony* became the talk of the hour.

Haydn was not to be allowed to escape without a degree, and Oxford made him Doctor of Music. His exercise for the degree was the *Canon cancrizans a tre*, on the words *Thy Voice, O Harmony, is divine.*

A PORTENTOUS MEETING.

On his way back from London, in 1792, Haydn had a meeting with Beethoven which proved very fortunate for the latter. Beethoven wrote a cantata for a dinner given by the Band of the Elector. Haydn was immensely pleased with it and induced Beethoven to go to Vienna, whither he went in November of the same year. In Vienna Beethoven became a pupil of Haydn, paying him about twenty cents a lesson. Beethoven was first, last and always an iconoclast. Haydn, then well along in years, was steeped in conventions. He could not understand his vehement pupil, who was never content unless he was hurdling strict rules. Haydn became disinterested and Beethoven in later years is quoted as saying, "I never learned anything from Haydn,—he never would correct my mistakes."

IN LONDON AGAIN.

Haydn made a second trip to London, in 1794, this time taking with him his faithful servant and copyist, Johann Elssler, to whom he bequeathed the sum of six thousand florins. This second visit, like the first, was a huge success. He was lionized everywhere and was even invited by the Queen to make his home at Windsor. The six new symphonies he wrote for the Salomon concerts were received with great favor, some numbers being interrupted by the applause of impressionable Frenchmen, who were promptly condemned by the press. Haydn, according to the custom of the times, conducted seated at the pianoforte. Upon his return it was found that he had earned in various ways about $6000.00, a very large sum in 1795.

Once more Haydn found himself at Esterhazy under the protection of a new prince. Despite his increasing years he was still a productive composer. When Nelson visited Eisenstadt in 1800, Haydn wrote a Mass in his honor. Nelson asked for the composer's pen and upon receiving it presented him with his own watch in return.

THE EMPEROR'S HYMN.

In 1797 Haydn wrote the *Austrian Hymn* known as *Gott erhalte-unser Kaiser* (God save the Emperor.) The Emperor was so delighted that he presented Haydn with a gold box bearing a relief portrait of his imperial majesty. Hadow has shown how the tune that Haydn employed bore a very close resemblance to certain parts of Croatian melodies which Haydn, through his superior skill as a musician, ennobled into a great national hymn, possibly one of the best of all national hymns. Haydn was much attached to this hymn and frequently played it for his own delight.

TWO GREAT ORATORIOS.

Haydn's visits to England had given him an opportunity to estimate the popular value of oratorio. He heard Handel's *Messiah* many times and was anxious to compose a similar work. The enterprising Salomon provided him with a very weak libretto which resulted in the composition of *The Creation.* It was first produced by an amateur chorus in Vienna, April 29th, 1798. One half of the first edition was purchased by English admirers. *The Creation* was given for the first time in London in 1800. In the same year it was given in Paris by artists who became so enthusiastic that they presented Haydn with a medal of appreciation. The aged composer modestly thanked them for



A FANCIFUL PICTURE OF HAYDN CROSSING THE ENGLISH CHANNEL. THIS JOURNEY WAS SAID TO HAVE INSPIRED HIM TO WRITE PART OF THE "CREATION."

strewing flowers on the brink of his grave. *The Creation* was performed in America for the first time by the Moravians at Bethlehem, Pa., 1811, though whether the work was given complete we cannot say. The first known complete performance was given by the Handel and Hayden Society of Boston, 1819. The success of *The Creation* induced Haydn to write *The Seasons,* a work of lighter calibre, but surprisingly fresh and vigorous for a man of sixty-eight. *The Seasons* was first produced in April 1801.

HAYDN'S LAST HOURS.

The strain of writing *The Seasons* proved very great for Hadyn. The composer grew gradually weaker and weaker. On his seventy-sixth birthday a performance of *The Creation* was arranged in his honor. Haydn was taken to the hall in the carriage of Prince Esterhazy and carried to his place in an arm chair. Seated among nobles and notables, protected from the March drafts by the scarfs of Princesses and Duchesses, Haydn greeted an audience which rose to pay him reverence. When the venerable musician heard the chorus, "And there was light," applauded wildly by the audience, he raised his hand and pointing to the skies said, "Not I, but a power from above created that." Hummel and Beethoven were there. At the end Beethoven knelt and kissed the hand of his aged master. Haydn, in passing out, bade the bearers of his chair pause long enough on the threshold of the stage door to raise his hands and cast a last blessing to the orchestra.

In 1809 the French occupied Vienna by military force. Haydn, intensely patriotic, was very much depressed by this. On the 26th of May he had a sinking spell and although very feeble asked to be carried to the piano, where he played the *Emperor's Hymn* three times. He died five days later. The great respect with which he was held may be estimated by the fact that funeral services were conducted in several different churches, the officers of the invading army attending many of them.

HAYDN'S APPEARANCE AND PERSONALITY.

Art is kind to the great. Few people would detect in the average portrait of Haydn a man whose features were described by many as "repulsive." Haydn was disfigured not only by the results of a bad case o smallpox, but had in addition a polypus which altere the shape of his nose, and a very thick underlip whic engaged the attention of all who saw him for the firs time. He was so dark that he was sometimes dubbe "The Moor." His eyes, however, were so kindly an so merry that they softened his entire expression. I fact he has gained the reputation of being the merrie of all the great masters. The brightness and goo cheer which characterizes so many of his compositions was but a reflection of the man. He enjoyed life huge ly. Good jokes entertained him immensely and he love to converse with attractive women. He was very piou and very generous,—rewarding his old friends and serv ants liberally in his will.

HAYDN AS A COMPOSER.

Haydn wrote so continuously that a catalogue of his com plete compositions would fill many pages. Of his 12 symphonies the best known are perhaps the *Farewell, To Oxford, Surprise* and *Military.* The symphonies are finel arranged for piano duet and make excellent teaching ma terial for students in the fifth, sixth and seventh grade (grading by ten). Haydn's seventy-seven string quartet are especially fine. While his pianoforte concertos and trio are rarely played, his pianoforte sonatas are invaluable a teaching material. The nine violin concertos and the fou violin sonatas are less well known. Three oratorios, fou teen masses, and numerous other works for the voice remai His operas and operettas are practically obsolete and ar in fact of comparatively little merit in this day. Probabl his greatest achievements were th advances in instrumentation h brought about by means of constan daily experimentation in effects ob tained by the use of different com binations of instruments, and also th establishment of what has come t be known as the "Haydn-form"- that is, the general plan of the firs movement of the sonata. While th form was in a measure anticipate in the compositions of C. P. E. Bac D. Scarlatti, Corelli and others, it r mained for Haydn to bring symmetr and clearness to the plan.

HAYDN'S FRIENDS.

A man of Haydn's jovial di position would naturally hav many friends, apart from thos already mentioned. First of a we must note, his brother Mich ael, who was also a musician o no mean ability. Haydn left hi 4000 florins in his will. Hayd carried on a very interesting cor respondence with one Georg Thompson, a great friend o Burns, who was anxious to hav Haydn make settings for Scot National Songs. Thompson pai over one thousand dollars fo settings of some two hundre and fifty songs. Of all Haydn friends Mozart was the deares He is believed to have met hi first in the winter of 1778. Tha Mozart profited by his frien ship with the older master quite as much as Hayd gained from the brilliant genius of Mozart is ver obvious. Haydn once exclaimed, "It enrages me t think that the unparalleled Mozart is not engage at any Imperial Court! Forgive my excitement, love the man so dearly." The great veneratio Mozart had for Haydn and for his music is ex pressed in the term "Papa Haydn" which to thi day clings to his name when it is heard in musica circles.

A HAYDN PROGRAM.

1. PIANO DUET. *Theme and Variations from Symphon No. 20.* Grade 4.
2. PIANO SOLO. *Sonata No. 4 in D.* Grade 6. O *Andante from Surprise Symphonie,* transcribed b Saint-Saens. Grade 7.
3. VOCAL SOLO. *My Mother Bids Me Bind My Hai* Grade 4.
4. VIOLIN SOLO. *Serenade in C* (from Quartet in F) Grade 3.
5. PIANO SOLO. *Four Gems From Haydn.* Grade 3. O *Andante and Variations in F Minor.* Grade 6.
6. PIANO (Six Hands). *Gypsy Rondo.* Grade 4.
7. PIANO SOLO. *Sonata in E Flat Major.* Grade 6. O *Largo from G Minor* (String Quartet). Grade 4.
8. VOCAL SOLO. *With Verdure Clad (Creation)* Grade 7
9. VIOLIN SOLO. *Minuet in E Flat* (arr. by Burmeister) Grade 4.
10. CHORUS. *The Heavens are Telling;* or, *Lo! My Shep herd's Hand Divine.* Grade 8.

BOOKS ABOUT HAYDN.

Life of Haydn, by Louis Nohl, translated from the Ger man by George P. Upton; Haydn, by J. Cuthbert Hadden A Croatian Composer, Notes Toward the Study of Joseph Haydn, by W. H. Hadow; Joseph Haydn, sein Leben und seine Werke, by August Riessmann; Joseph Haydn, Bio graphie, by C. F. Pohl.

LISTENING TO ORCHESTRAL MUSIC.

BY LEONORA SILL ASHTON.

THE hearing of good music is worth as much to pupils as several lessons. This is natural, because it is simply a practical demonstration of the truths which the teacher is ever trying to instill into his scholar's understanding. While the specialized recital—that is, of the piano, the violin, the 'cello, or the string quartet—is of wonderful value; too much stress cannot be laid upon the orchestral concert, which above all else, teaches a pupil to *listen*. Every teacher should make an effort to accompany his pupils as a class to a philharmonic or symphony concert four or five times during the winter. Of course there must be preliminary instructions before this event, and the following suggestions are offered to those teachers who have never tried the experiment. It will be wise to have the program of the afternoon or evening; and after gathering the class together, go over it with them.

The pupils themselves may take the different numbers on the program, and search out to what school the works belong; in what age the composer lived; and what instruments comprised the orchestra for which the numbers were written. In fact, have them learn the history of every selection on the program, thus promoting interest at the very beginning.

You will find it an easy matter to ascertain how many instruments are in the orchestra you are going to hear: and not too much trouble—if you are truly interested in your work—to draw little charts of the stage showing the positions of the violins, the 'cellos, the contra-basses, the wind instruments, the drums and others. Give one of these to each pupil and let him amuse himself while the orchestra is congregating by marking off each player on the chart as the performer enters with his instrument and takes his place. So by a very simple process, what seems to the amateur a seething mass of men and instruments on the stage, will be systemically divided off according to the arrangement of a modern orchestra. It should be understood beforehand, that the members of the class are to be questioned after the concert, at some future meeting. These questions should be read to them beforehand, so that they will be on the lookout during the concert, to answer such questions as these:

How is a violin held?
How is a 'cello held?
How does a 'cello differ in size from a contra-bass?
What instruments are used for great startling effects?
How are the wind instruments played?
How does the conductor beat 2/4 time? 3/4 time? 6/8 time?

There is plenty to keep the eyes busy at the first orchestral concert; but all this, as you can see, leads up to *listening*. One cannot catechize, during the performance of a number, but the pupils are to understand that they are to try and pick out the tones of the different instruments, as they hear them sounding together. Much original expression may be obtained by giving each child a list of the instruments; and letting him write his own description of the sound produced by each one. This is a sure way of concentrating his interest and hearing.

The score, except for just a glance to see how the music for this great band of players is written, would be useless for a class of beginners; but even at the first concert, it is not too early to bid the pupils listen to, and mark the different parts taken by the various instruments.

The young student cannot help but notice the violin melody, taken up by the other strings; and then by the louder instruments, supplemented by the drums. Let him try to pick out the accompaniment, and tell by what it was played.

At the first mention of this experiment it seems impossible for a class of piano students to learn to analyze a great orchestra and it's work; but taken bit by bit, the mountain of difficulty is removed and you will find you have a group of clear, musical thinkers and workers growing up around you. A few concerts a winter, treated in this somewhat pedagogic way, will work a world of wonders in your students' musical intelligence, and form a habit of listening, which will stay with them through life.

American Music Loses a Valued Worker

THE fine spirit of friendship which seems to bind so many of THE ETUDE readers together in the great work to which our magazine is devoted must make the loss of any loyal ETUDE worker very keenly felt by all. You may never have met Mr. Bowman but you surely have felt the warm, cordial, friendly spirit which radiated from all his writings. In addition to his musical and scholarly attainments he was one of the most popular of all American teachers. He was an earnest Christian gentleman who was always anxious to help one of his fellow men. Like Lowell Mason, Root, J. K. Payne, B. J. Lang, W. S. B. Mathews, William Mason and William Sherwood he had the spirit of the pioneer and was intensely American in his ideals. His loss is a great one since he represented a type of American musician which unfortunately seems to be passing with the cosmopolitan development



EDWARD MORRIS BOWMAN.
1848—1913

of musical art in America. Nothing could be more regrettable than the substitution of weak imitations of European models for the development of the distinctive American character in musical work. MacDowell despite his long residence abroad was always an American. Mr. Bowman, like his patriotic New England ancestors was proud of the land of his birth and worked zealously to promote the cause of American music.

Edward Morris Bowman was born at Barnard, Vermont, July 18, 1848. He attended Moses Cheney's singing school in his native village and was inspired to become a musician. When he was ten years old he was sent to the Academy at Ludlow, Vermont, where Miss Ella Sparhawk, a typical New England music teacher of the time gave him his first lessons in piano playing. When Mr. Bowman's family moved to Canton, New York, in 1859 he became the pupil of Miss Anna Brown. Later he studied piano, organ and harmony with A. C. Faville. His general education was continued at the local schools and then at St. Lawrence University. His active musical life commenced in Minneapolis a few years later. In 1866-1867 he went to New York and became the pupil of Dr. William Mason and John P. Morgan. For a time he was organist at Old Trinity Church. In 1870 he went to St. Louis deciding to make that city his home. There he married Mary E. Jones. Together with his wife he went to Europe and spent the better part of two years studying piano with Franz Bendel, organ with August Haupt and Eduarde Rhode and theory and composition with C. F. Weitzmann. At the same time Mr. Bowman made trips to Paris where he organ with Batiste. On his travels he had the good fortune to meet Wagner, Liszt, Joachin and many others.

When he returned to St. Louis he occupied himself with a translation of Weitzmann's *Manual of Musical Theory* and settled down as a teacher and organist. 1881 found him in Europe again, where he studied with Macfarren, Bridge, and E. H. Turpin. At the same time he paid a visit to Guilmant at Paris.

In England Mr. Bowman took the examinations of the Royal College of Organists and passed them with great success thus becoming the first American to receive the distinction of being Associate of the Royal College of Organists. In 1882 he was elected President of the Music Teacher's National Association and was associated in musical educational work with Mr. Theodore Presser, the founder of THE ETUDE. In 1884 he founded the American College of Musicians which for a time did an excellent work in attempting to standardize musical work in America by conducting examinations for Certificates. In 1887 he moved to Newark, New Jersey. From 1891 to 1895 he was Professor of Music at Vassar. As the organizer of huge choral choirs at the Baptist Temple and at the Calvary Baptist Church in New York, Mr. Bowman met with wonderful popular success. He was also actively interested in the important musical work done by Brooklyn's splendid popular educational movement, The Brooklyn Institute of Arts and Sciences.

Some years ago he began the compilation of a series of lessons for piano students embracing his wide experience as a teacher of piano at Steinway Hall, New York, where he was associated with the late Dr. Mason for many years. After Dr. Mason's death Mr. Bowman occupied his studio and became in a way his successor. In his *Master Lessons in Piano Playing*, Mr. Bowman felt that he had accomplished his life work. He purposely made this volume popular in character so that it would have a larger usefulness. In it he addresses an imaginary nephew and prescribes a course and the material which seem most likely to pave the way to success. Speaking to the writer, he once said, "Now I can die happy, as I know that so many of the ideas that have taken me years to work out, will not be lost."

Early in the present year Mr. Bowman's residence in Brooklyn caught fire and he was seriously burned. Following this came dangerous symptoms of kidney trouble but he was hopeful throughout his entire illness. The last communication received at our offices was characteristic of the fine patient spirit with which he was meeting his afflictions. THE ETUDE has lost a good and valued friend, but America has gained another proud clean record to add to the long list in its Hall of Fame.

DO'S, DON'TS AND DIDN'TS.

BY MABEL MARTIN DILL.

DO you know why you went to your teacher? Wasn't it because you considered her a good teacher? Then why don't you obey her, my dear? What makes you practice your way instead of hers? If you know more than she does, why not just stop? Do try her way for a month! You'll never be contented to go back to yours then, because you'll know so much more than you do now.

DIDN'T you have to learn to crawl before you could walk—walk before you ran? Then why do you persist in practicing rapidly or just moderately slowly when your teacher tells you to practice very slowly? It's very easy to get speed if you once learn to do a thing perfectly slowly, but if you never practice slowly, you can never play fast music—without making mistakes and driving people crazy.

DID your teacher ever tell you that slow practice is only a means to an end? If you could get things fast and get everything right—notes, fingering, time, touch, phrasing, accent, expression—then, of course, there would be no sense in practicing slowly. But you can't do all these things at once, rapidly, until you've first mastered them by slow practice. Remember always why you should practice slowly and don't just crawl aimlessly along.

DID you know that those legato chords would be much easier for you, and sound much better, too, if you'd relax your wrist after each one?

DO put more accent into that piece! Can't you hear how dull and listless it sounds? And that other one needs clearer phrasing. Try to say it off in little sentences.

Study Notes on Etude Music

By PRESTON WARE OREM

CONSOLATION, NO. 3—F. LISZT.

The six pieces in lyric style by Liszt, known as *Consolations* are among the most popular of his pianoforte compositions. They are original in inspiration and structure and like all of Liszt's works are remarkably pianistic. *Consolation,* No. 3 in D-flat, is in the Nocturne style as invented by John Field and perfected by Chopin. The extended arpeggios of the left hand form a rich harmonic background for the beautiful, expressive melody of the right-hand. In pieces of this type, especially by Liszt and Chopin, the *tempo rubato* is an important factor. The melody is to be sung freely in vocal style. The ornamental passages in grace notes must be played discreetly and subordinated to the general scheme. Although this piece lies well under the hands, it requires a finished technic for its adequate interpretation, consequently we would place it in Grade 8.

BOHEMIA—P. LACOME.

Paul Lacome is a noted French composer, born in 1838. Many of his shorter orchestral and piano pieces have become great favorites. Bohemia, his latest work, is a rather pretentious pianoforte solo in brilliant modern style. The term *Bohemia* as applied to this composition, should not be taken as referring either to country or nationality. It refers rather to that figurative Bohemia, the domain of art and letters and the fellowship of kindred spirits. The rhythm of this piece is that of a florid *polonaise,* but it should not be taken quite so rapidly as the usual *polonaise,* and it must be played with considerable delicacy and freedom. The themes are strongly contrasted giving abundant opportunity for effects of tone-color and dynamics. This will make a splendid exhibition piece. It may be classed in Grade 7.

SERENADE—VICTOR HERBERT.

The eminent composer, conductor and 'cellist was born in Dublin in 1859. He has long been a resident of this country. The *Serenade* is taken from one of his earlier works, a *Suite,* Op 3. Although this composition reminds us both in key and content of the celebrated *Serenade* by Moszkowski, it nevertheless contains passages of genuine originality, notably the middle section in B-flat, and is written in Mr. Herbert's characteristic genial and graceful manner. Technically this piece is not difficult to play, but it requires a very artistic interpretation. The themes must be brought out well and the passage work must be executed with neatness and precision. This piece will prove a favorite at recitals. It lies in the 5th grade.

IN A BLACK FOREST SPINNING ROOM—G. EGGLING.

In this number, the well-known contemporary German composer, Georg Eggling, has created a characteristic tone picture of much beauty and originality. It is rather different in style from the conventional spinning songs, of which there are so many. The title of the composition tells exactly what the composer is endeavoring to depict musically. Aside from its musical qualities this number has real technical value, requiring nimble fingers and good nerve control. It will make an excellent 4th grade piece, either for teaching or recital purposes.

VALSE CARACTERISTIQUE—A. GILIS.

Ant. Gilis is a contemporary Belgian composer who makes a specialty of teaching pieces in various styles and grades. In this line he has been very successful. *Valse Caracteristique* is one of his latest works. It is a waltz in the modern French style, as exemplified and popularized by Godard and others. Waltzes of this type are played more rapidly than those intended for dancing and the rhythm is idealized. This waltz lies midway between Grades 3 and 4.

ALPINE LOVE STORY—H. W. PETRIE.

This is a clever descriptive piece which explains itself. Mr. Petrie apparently has an inexhaustible flow of melody. Although he writes vocal music chiefly, whenever he composes a piano piece he has something good to say. *Alpine Love Story* is not at all difficult to play, but it will require taste and expression. It is an excellent 3d grade number.

MOUNTAIN ROMANCE—H. ENGELMANN.

This is Mr. Engelmann's latest piano piece. It is an expressive reverie with a song-like theme. In playing piano compositions in which the device of crossing the left hand over the right is introduced, it is well to remember that this device is not primarily for the purpose of display, but it is usually introduced in order to afford the right hand an opportunity of playing a melody in the middle register of the piano while the left hand has the accompaniment. Consequently, the chords should always be played lightly while the right hand melody stands out well. This is an advanced 3d grade piece.

LIGHT HEARTS—H. J. ANDRUS.

Helen J. Andrus is an American woman composer who has written some excellent teaching pieces. *Light Hearts* is one of her recent works. It lies well under the hands and is rather easy to play but nevertheless it contains considerable variety. The themes are all melodious. It is an early 3d grade piece.

THE CLOCK—TH. KULLAK.

This is a clever, characteristic piece which students will enjoy. From the teachers' standpoint it has some excellent features, affording an opportunity for the study of contrasting touches and practice in the independence of the hands. This number lies midway between Grades 2 and 3. It must be played with automatic precision.

PRAIRIE FLOWER—I. W. RUSSELL.

This is a bright little teaching piece which will serve to familiarize the student with the key of A minor, and at the same time afford some excellent practice in light finger work. This number will be just right for an advanced 2d grade student.

AMONG THE DAISIES—KIRKLAND RALPH.

This is a lively polka movement, suitable for a 2d grade student. It is tuneful and unconventional with more harmonic originality and variety than one usually finds in pieces of this grade.

TO THE RESCUE—H. CLAUDE.

This is another teaching piece in the key of A minor, easier than the *Prairie Flower* mentioned above. The rhythm is that of a *tarantella.* After the pupil has mastered it thoroughly, this piece might be used as a study in velocity. It lies in the early 2d grade.

PLAYING IN THE SUNLIGHT—G. L. SPAULDING.

This is a useful 2d grade piece by a very successful American composer. Young students always enjoy Mr. Spaulding's pieces. *Playing in the Sunlight* is good for finger drill.

THE FOUR-HAND NUMBERS.

The *Shadow Dance* from Meyerbeer's "Dinorah" is a favorite operatic melody. It has survived the opera itself, which is not often produced nowadays. It should be played in a brilliant and rather capricious manner.

P. Renard's *Autumn Idyl* appeared in THE ETUDE some years ago as a piano solo. It has proven very popular. In the duet arrangement it is equally effective, with plenty to do for both players.

ORIENTALE (Violin and Piano)—C. CUI.

César Cui is one of the most distinguished composers of the modern Russian school. In common with the other composers of this school he leans toward Oriental effects in tone color. His *Orientale* is a fine illustration. The theme, as given out on the piano, two octaves apart, accompanied by the strumming on the violin has a bizarre and striking effect. This number is a favorite in recitals.

SPRING SONG (Pipe Organ)—F. MENDELSSOHN.

This is a new organ transcription of the famous *Spring Song.* It is taken from a new set of voluntaries arranged from familiar themes by the well-known American organist and composer, Mr. Geo. E. Whiting. It is the best organ arrangement of the *Spring Song* we have ever seen.

THE VOCAL NUMBERS.

Mr. Alfred J. Silver's song *The Ninety and Nine* was awarded the first prize in class No. 2 (Sacred Songs) in our recent vocal prize contest. This is a really notable sacred song. A portrait and sketch of Mr. Silver will be found in another column.

My Spanish Rose is a new song in characteristic style, by Mr. Thurlow Lieurance. It is not difficult to sing, but very brilliant. It should prove a favorite at recitals.

Well Known Composers of To-day



ALFRED J. SILVER.

DR. ALFRED J. SILVER, the winner of the first prize offered by THE ETUDE for the best sacred song, in the contest conducted some time ago, is a typical representative of the high-class English musician of to-day. His circle of activities includes organ, pianoforte and violoncello playing, conducting, teaching, choir-training, composing, examining, church-music direction, orchestral-playing ('cello), accompanying, etc., his success in all these departments being uniform. He was born at Windsor, England (Dec. 20th, 1870), and at a very early age commenced his musical career in the choir of St. Agnes Church, Clewer, Windsor. When eight he joined the choir of Holy Trinity, Windsor, and a year or so later, the choir of St. George's Chapel Royal, Windsor Castle.

The boy's admission to the famous choir of St. George's, was due to his attracting the notice of the court organist, Sir George Elvey, who advised him to compete for the scholarship that accompanied admission to the choir. He was easily first out of the twenty-two entrants. Within a month he became one of the soloists of the choir, and continued in this prominent position until well into the reign of Elvey's successor, Sir Walter Parratt, who still occupies the position of court organist and Master of the King's music.

A step into a larger field of music was made in 1885, when young Silver, then fourteen years of age, was apprenticed to Sir Walter Parratt by the Dean and Chapter. This articled course of study lasted seven years. During this time the youthful student worked independently as organist of St. Andrew's Church, Clewer, and (later) of Ealing Parish Church, London, W., and also gained the coveted diplomas of Associateship and Fellowship of the Royal College of Organists.

In 1891 Mr. Silver left London for Wales, where he worked with success for nine years. For five and a half years he was organist of St. David's Church, Merthyr Tydvil, conductor of the Merthyr Orchestral, Philharmonic, and Ladies' Vocal Societies, and Lecturer on Ecclesiastical Music at St. Michael's Theological College, Aberdare, etc. In 1898 he transferred his church work to St. Peter's, Carmarthen, and took control of the Carmarthen Choral Society.

In 1901 he moved to Birmingham, taking up the organistship of Handsworth Parish Church. It was in 1902 he gained the degree of Bachelor in Music in the University of Durham, and five years later, that of Doctor of Music, all the examinations for which were passed without a failure.

Dr. Silver has published about 150 compositions including organ pieces and arrangements of orchestral works, pianoforte pieces, songs, part-songs, anthems and orchestral works.

ART is the bond that unites all the world. How much closer is the bond between true artists.
—Beethoven.

MOUNTAIN ROMANCE

REVERIE

H. ENGELMANN

Moderato M. M. ♩ = 72

p

Andante con espressione M. M. ♩ = 69

mf dolce

Con moto

mf

last time to Coda

Animato

f

The Farewell

poco ritertando

Coda

mf

p

morendo

rit.

Cadenza ad libitum

f

rit.

D. S.

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IN A BLACK FOREST SPINNING ROOM

GEORG EGGELING

Allegro M. M. ♩. = 84

p leggiero *mf* *p* *poco cresc.* *mf* *f* *mf* *p* *poco* *cresc.* *mf* *f* *mf* *poco cresc.* *p* *mf* *f* *p* *last time to Coda*

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Meno mosso

rit.

mp *sempre legato*

senza Pedal

mf *p* *mf* *f*

p *f*

p *mf*

p *mf*

poco rit. *D. C.*

Coda

mf *p*

f *f*

BOHEMIA

CAPRICE

P. LACOME

Alla polacca M.M. ♩ = 108

ff

sfz

Bohe-
mia

tres brillant
lusingando

p con grazia

a)

b)

1

2

c)

d)

cresc.

ff

cantando

poco meno mosso

a) b) c) d)

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Tempo di Polacca

rit.un poco

leggiero

cresc.

ff *fffz*

CODA

Presto

f

Ped. simile

p

f

ff

strepitoso

*) From here go to Trio, next page first time; to Coda, last time.

TRIO

f *ff* *p* *dr* *Ped. simile* *cresc.* *f* *ff* *p* *ff* *f* *D.S.*

LIGHT HEARTS

ROMANCE

H. J. ANDRUS

Allegretto M. M. ♩. = 69

p

Ped. simile

mf

dim.

Fine

p

mf

mf

f

dim.

rit.

D. C.

Meno mosso

TRIO

p

p

pp

rall.

p a tempo

D. C.

* From here go to the beginning and play to Fine; then, play Trio.

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SHADOW DANCE

from "DINORAH"

G. MEYERBEER

Secondo

Allegretto ben moderato M. M. ♩. = 63

mf *p* *mp*

last time to Coda

p cresc. *mf* *sff* *p*

Allegro con spirito M. M. ♩. = 96

Coda

f *ff*

sff *p*

Allegro animato M. M. ♩. = 92

mf *pp*

mf *pp*

Andantino

mf *pp* *dolce* *rall.*

Tempo I

D. S

SHADOW DANCE

from "DINORAH"

G. MEYERBEER

Allegretto ben moderato M. M. ♩. = 63

Primo

p dolce *mp* *p* *cresc.*

last time to Coda

mf *sff* *p* *sff* *p*

Allegro con spirito M. M. ♩. = 96

Coda

f *ff*

Allegro animato M. M. ♩. = 92

f *pp* *f* *pp* *f*

Andantino

Tempo I

pp *dolce* *rall.* *p dolce*

D. S.

AUTUMN IDYL

SECONDO

PIERRE RENARD

Andante conmodo con espress M. M. ♩.= 46

p

pp

last time to Coda

Largo

pp *pp* *ppp*

CODA

rit.

Animato

f

rit. *D.S.*

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AUTUMN IDYL

PRIMO

PIERRE RENARD

Andante conmodo con espress M. M. ♩. = 46

p cantabile

pp

sempre staccato

last time to Coda

CODA

poco rit. morendo

Two octaves higher.

rit.

Largo

pp

Animato

f

rit.

D.S.

THE ETUDE

ALPINE LOVE STORY

DESCRIPTIVE

H.W. PETRIE

Moderato M.M. ♩=72

Shepherd's Horn

Echo

Shepherd's singing in distance

Shepherd's Love Song

Andante M.M. ♩=69

Ped.simile

Duet

a tempo

rit.

Ped.simile

Homeward Bound

Tempo di Mazurka M.M. ♩=126

Ped.simile

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Yodle

Tempo I.

Evening Hymn

Religioso M. M. ♩=69

PLAYING IN THE SUNLIGHT

GEO. L. SPAULDING

Allegro M. M. ♩=120

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VALSE CARACTERISTIQUE

ANT. GILIS, Op. 462

Presto M. M. ♩. = 72

p

𝄋

p

cresc.

f

rit.

p a tempo

cresc.

f

cresc.

dim.

f

f rall.

p a tempo

p

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Fine

Cantare
un poco ritenuto

TRIO

cresc.

dim.

un poco rit.

a tempo

cresc.

D. S.

TO THE RESCUE!

Allegro M. M. ♩. = 126

H. CLAUD

p *cresc* *mf* *f* *Fine* *D.C.* *rall.*

To Miss Elaine Suplee

AMONG THE PANSIES

POLKA

Allegretto M. M. ♩ = 108

KIRKLAND RALPH

p *f* *mf* *mp* *fz*

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Fine

TRIO

D.S.

CONSOLATION

№ 3

FRANZ LISZT

Lento placido M. M. ♩ = 69

ppp sempre legatissimo

cantando

dolcissimo

mf espressivo

mf es-

pressivo

dolcissimo

l.h.
smor - - - zan - - - do

rit. per - den - dosi

PRAIRIE BLOSSOMS

Allegretto M. M. ♩ = 108

I. W. RUSSELL

mf

last time to Coda

p

D. C.

Coda

* From here go to the beginning, and play to ⊕; then, play Coda.

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THE CLOCK

DIE WANDUHR

Allegretto vivace M. M. ♩ = 120

TH. KULLAK, Op. 62, No. 2

f

sfz

mf

p

Fine

D. S.

SERENADE

VICTOR HERBERT, Op

Andantino grazioso M.M. ♩=72

Un poco più mosso M.M. ♩=84

Tempo I.

Dedicated to Mrs. Clarence Eddy

THE NINETY AND NINE

SACRED SONG

Elizabeth C. Clephane

ALFRED J. SILVER

Andante Religioso

mf semplice

1. There were nine - ty and nine that
2. "Lord Thou hast here Thy

mf

p sostenuto

p

safe - ly lay In the shel - ter of the fold; But one was out on the hills a - way, Far
nine - ty and nine, Are they not e - nough for Thee?" But the Shep-herd made an - swer, "'Tis one of mine Has

espress.

ad lib.

off from the gates of gold; A - way on the mountains wild and bare, A - way from the ten - der Shep-herd's care.
wan-der'd a - way from me; And, al-though the road be rough and steep, I'll go to the desert to find my sheep."

p

colla voce

pp

Piu moto

p

But none of the ran-som'd ev - er knew How

pp

p

poco largmente

deep were the wa - ters crost, Nor how dark was the night that the Lord pass'd through Ere He found His sheep that was lost.

pp

colla voce

a tempo

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con somma espress. *poco rall.* *p a pietoso* *affettuos* *p ad l*

Out in the des-ert He heard it cry, Sick and helpless and read-y to die. "Lor

a tempo

p colla voce

whence are those blood drops all the way, That mark out the moun-tain track?" They were shed for one who had

p sostenuto

poco agitato con pianto

gone a-stray Ere the Shep-herd could bring him back, "Lord, whence are Thy hands so rent and torn?" "They were

cresc.

pierc'd to-night by man-y a thorn."

cresc.

p poco agitato e accel.

cresc.

f *Grandioso e sonorissimo* *a tempo*

But all through the mountains, thun-der-rivn, Al

f *rall.* *f* *r.h.*

up from the rock - y___ steep, There rose a cry to the

marcato assai *un poco piu mosso*

gates of Heav'n," "Re - joice! I have found My sheep!" And the

p poco a poco accel.

an - gels ech - oed a - round the throne, "Re - joice! for the Lord brings

colla voce

sf *p subito* *sostenuto* *cresc.*

con Pedale

back His own; Re - joice! for the Lord brings back His own!" And the an-gels ech-oed a - round the throne, "Re -

e cresc. *ten.* *ff molto largamente*

poco a poco *ff*

joice for the Lord brings back His own."

r.h. *a tempo* *f marcato* *ff* *sf*

MY SPANISH ROSA

Wm Felter

THURLOW LIEURANCE

Allegro moderato

mf

Come, love, a - cross the gar - den, To where
I plucked a sweet rose blos - som, And placed

the ros-es grow, Come past the pop-pies blush - ing And pluck for me a
it in her hair, I'll wear this one for you, dear If that one lin-gers

rose. Ah Ah Ah
there. Ah Ah Ah

Just one sweet flow'r she gave me, So fra - grant with per - fume, Es - sence of Span-ish
Just one sweet lit - tle rose bud, And kiss - es in the gloom, Here in our Southern

smiles, Love thoughts of her my dear.
garden, I won my Span-ish Rose.

My Ro-sa dear, come dance the *dan-za*,

mf

p

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— The flowers yearn ___ for thy re - turn, ___ The night is white ___ And stars are bright, ___ O come my

love and dance the while. ___ My Ro-sa dear, ___ Come dance the *dan - za*, ___ The flowers yearn ___ for thy sweet face, ___

p

— O Ro-sa dear, ___ Come dance the *dan* - *za*, O Ro - sa, dear-est, come dance! ___

ff

ffz

1

Ah ___ Ah ___ My Spanish Rose, ___ My dearest Rose! ___

p

last

Moderato

Rose! ___ Come dance, O Ro - sa, come, Come, love, and dance the *dan-za*, Come, Ro - sa, come!

8

ff

rall.

THE ETUDE

ORIENTALE

Edited by Sol Marcosson

CÉSAR CUI, Op. 50, No.

Allegretto, deliberately M M ♩ = 132

VIOLIN

PIANO

pizz. arco. *Thrown* pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz.

arco.

mf *p*

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

sul D *con morbidezza*

p *r.h.*

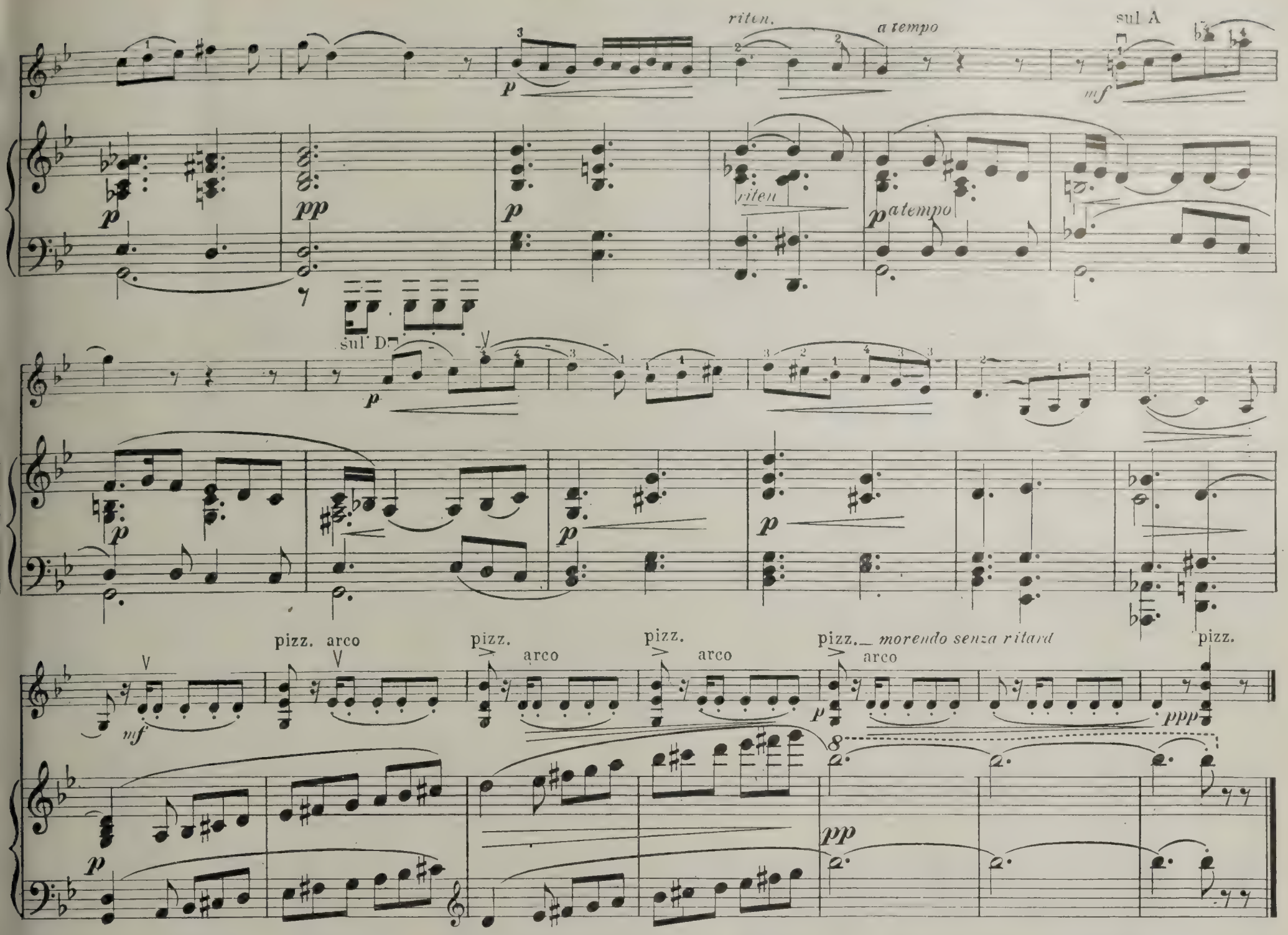
sul D sul D

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

mf *p*

sul D sul D

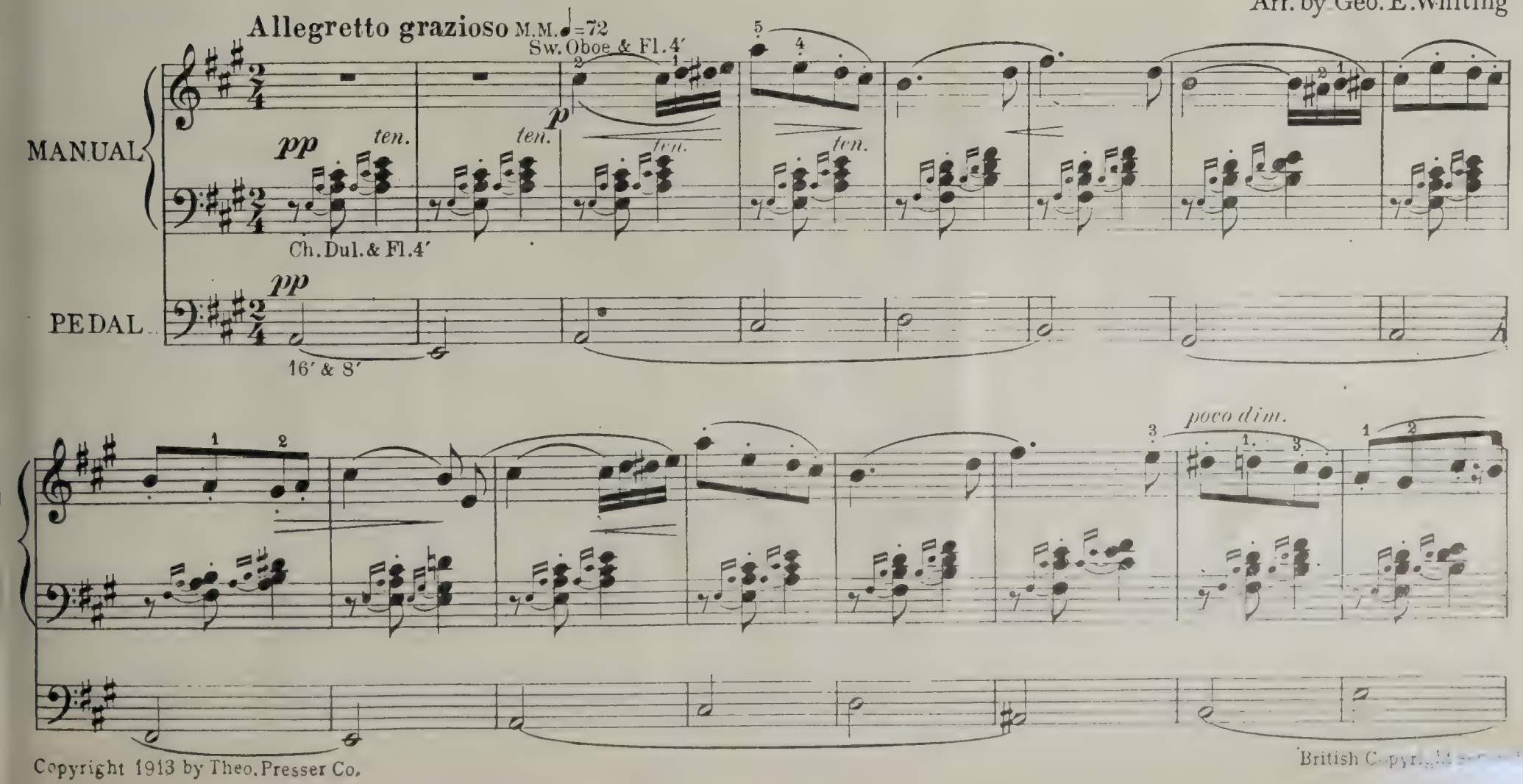
p *pp* *p* *pp*



SPRING SONG

Organ Offertory No. II

F. MENDELSSOHN
Arr. by Geo. E. Whiting



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f *p*

cresc. *f* *dim.*

cresc. *f* *dim.* *grazioso* *p*

Add 16′

cresc. *f* *sf* *dim.* *grazioso*

Ch. add Fl. 8′

The Teachers' Round Table

Conducted by N. J. COREY

WHAT TO DO NEXT.

"1. I have two pupils who have just finished the first book of Sartorio's piano method, and I would like you to advise me what to use next?
"2. What should I do with small children with weak hands? They have hardly enough strength to push the keys down." S. E.

1. You cannot do better than take up the second book of the *Standard Graded Course*. With it also begin the Czerny-Liebling *Selected Studies*, Book I. You can omit the first few studies if too easy. To guide you in the practice of the scales use Cooke's *Mastering the Scales and Arpeggios*. With these you will, of course, select such pieces as seem to be most suited to the pupils' needs at any given point of their progress.

2. This question has been answered in recent numbers of THE ETUDE, and as you have doubtless read them it will be unnecessary to answer it more at length.

LEVEL FINGERS.

"A boy pupil of mine who has recently gone to a boys' college is now taught to play with level fingers instead of on the tips with rounded fingers. His mother now tells me that my method is old fashioned. Is this true?" E. M.

Yes, the rounded finger position is old-fashioned, but has never been superseded. It is still the position of the greatest teachers and players. Old-fashioned is not always a term of reproach. Bread is an old-fashioned staple of diet, but none the less popular or correct, in spite of that. Even breakfast foods have not replaced it. All the great piano teaching authorities of Europe or America, from Leschetizky to Mason, teach that the fingers should be well rounded so that their full strength is immediately available. Level fingers must necessarily result in weakness and stiffness, the latter arising in the effort to gain power. As a matter of fact, the fingers and hands should be so thoroughly trained and in command, that any position desired may be at once assumed. You are perfectly correct in assuming that you are teaching the right position.

BEGINNING.

"1. How well should a beginner play with the right hand before starting with the left?
"2. Should beginners have a scale in the first lesson?
"3. How can lessons be made interesting for very ing both hands together?
"4. Should one teach little rhymes to help remember the names of the notes on the staff?
"5. When should pupils be taught how to count the time?" M. P.

1. The training of both hands should begin at the same time, treating them separately, of course, to begin with.

2. Beginners should not have a scale the first lesson. The first lessons should be devoted entirely to learning to make correct motions with the fingers, this work, if possible, being done upon a table. Before doing anything with the keys every pupil should know how to make the finger motions. Before taking up scales the pupils should have much practice in five finger positions.

3. If you will use in your teaching *Beginner's Book, School of the Piano,* you will find these problems that are now troubling you will disappear. In it everything is properly graded, and each item introduced in the order best suited to the progress of the average pupil.

4. It is permissible to use rhymes in the manner you mention at the very beginning. As soon as possible, however, the pupil should dispense with these. He should know the name of each degree absolutely and securely.

5. Counting should begin with the very first exercises, whatever their nature, whether on the table or the keyboard. Some teachers are unable to do anything with table exercises because of the extraordinary ignorance of their constituents. There is a class so ignorant that any attempt to teach in this manner would be resented at once. Those teaching among them realize this, but need the work, and do the best they can. We can only present our sympathy in such cases.

REED ORGAN.

"1. What technical work is necessary for the reed organ?
"2. How much harmony and scale notation should be taught in grade I of piano?
"3. How can lessons be made interesting for very little ones from five to seven years old?" M. G.

1. The motion of the fingers and hands on the organ should be just as freely and flexibly made as on the piano. Hence the study of technic should proceed along the same lines. Exercises, scales and arpeggios should follow in same order as on piano. Octave work, of course, cannot be carried so far, but it should also receive attention.

2. Very little harmony can be taught in the first grade. Just enough to become familiar with the elementary chords and their names. The little that is done should be applied at the piano until thoroughly understood. Notation should follow the course of the scales, each being thoroughly learned so that it can be spelled quickly.

3. Those who use Batchellor's kindergarten system are very enthusiastic over it as a means of interesting very little folks. It is hardly possible to insist on such small hands making correct finger motions, for there is not sufficient strength in the fingers to depress a key unaided by help from the hand. So far as possible exercises should be given in the form of little pieces. Such little people cannot be expected to keep their attention fixed for long at a time, for the faculty has not yet been developed. Hence spend most of the time on interesting little pieces, approximating correct finger motions as closely as possible.

STIFF WRISTS AND FINGERS.

"I have a third grade pupil who has stiff wrists and fingers which do not improve under any of the exercises I give her. I have never had such an experience with any other pupil. Have used the Mason exercises. Can you recommend any remedy?" L. H.

Inasmuch as you have never had this trouble with any other pupil, one can hardly attribute it to faulty teaching. The defect may be due to physical causes. I have seen many pupils who have been anxious to learn to play but whose hands were naturally so clumsy and stiff that they were never able to overcome the condition. When the cause of the defect is physical, it can rarely be entirely overcome. In an ordinary case the only way to remedy the fault is to give the student a course of finger exercises, not difficult, which must be practiced slowly and lightly. From this pass into simple pieces and etudes, playing everything at a slow tempo, and continue the practice for months. Stiffness sometimes results from a student trying to obtain power. It is better to gain loud effects by means of accents rather than an endeavor to play every note with a strong touch. Rapid passage work played lightly with the exception of the accents, which are made very sharply, sounds much more brilliant than the heavy effect produced by a uniformly loud touch. A pupil who is brought up in this manner is not nearly so likely to acquire stiff hand and finger conditions.

SMALL HANDS.

"I have a child of nine years who reads well, but cannot reach an octave. She has finished Kohler's Vol. 1. Will you advise me as to what studies she would better take up now, and if I should give her exercises for the octaves?"
A. B. J.

Kohler's is a very excellent manual, or rather compilation, but is hardly up to date. Instead of continuing with it you will probably do better to take up the second book of the Standard Course. With it begin the Czerny-Liebling selected studies. In order to direct scale and arpeggio practice to the best advantage of the pupil, use Cooke's "Mastering the Scales and Arpeggios."

You cannot hurry Nature but will have to wait for her in all her processes. If you try to force her, so far as the physical organism is concerned, you will be likely to work injury. Therefore, wait patiently for the child's hands to grow normally before trying to force them to play octaves. It is possible to stretch a mature hand a certain amount, but you should not try to force a child's hands except to a very limited degree.

PROFESSIONAL CARD.

"What should be placed upon a professional card? Living in a small town I have no means of reaching the people in the country about me except by mail. I am a piano teacher, and should like my card to do my soliciting." D. R.

The average card simply contains the name, occupation, and address of the teacher. For example:

John Doe
Teacher of Piano
224 Market St.
Crosstown, Va.

This can be arranged in any form to suit your sense of artistic taste. Most teachers do not consider it wise to place terms of lessons on a card, even though their charges are fixed and never vary. Many people might assume that they were too great and never approach the teacher. If, on the other hand, you can engage them in a conversation, as is the case if they come to inquire, you can often convince them that the price is not excessive, and induce them to pay more than they had intended because they are convinced they are going to get more than they expected, which is very likely to be the truth.

If you expect your card to be your solicitor, however, it may be better for you to make a little folder of four pages. It should be neat in appearance, preferably the size of the envelope you would like to use, in which it can be placed without further folding. Furthermore it will thus show exactly what it is when lying on the table. On the first page name and address may be placed as above. On the other pages you can give a little information in regard to yourself, and your methods. If you have only a little you wish to say, it may be all placed on the third page, leaving the second and fourth vacant. People in the country, however, are not so overburdened with reading matter, and are more likely to be interested in anything you may have to say on your circular. In a large city you might have difficulty in even attracting notice to it when sent through the mails, so crowded is the daily mail with all sorts of printed notices.

The best plan of all is, when you hear of any possible pupils in any family within your reach, to write a personal note and send with your circular. This will be sure to secure attention, and may open the way to a conference.

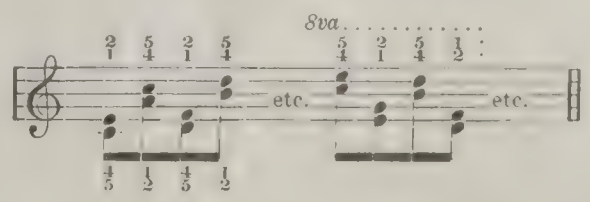
UNPLEASANT ANTICIPATIONS.

"1. How can the habit of striking the left hand a fraction of a second in advance of the right be corrected? I have tried slow and careful striking of each note, but each new piece finds the trouble equally bad.
"2. What may be used to follow *Landon's Reed Organ* Method, especially for a pupil who has very small hands? She finds the music very easy, but is much troubled by large chords?" E. H.

1. This is a pernicious habit that many report much trouble in correcting, but I have never had any difficulty in breaking it up in the following simple manner. Take any piece in chords, *Old Hundred* or any hymn tune will do, and allow the pupil to play in the manner you mention, listening carefully to the effect produced. Now reverse the process, that is, cause the pupil to play the right hand in advance of the left in the same manner. The effect in this case seems to be positively shocking, and every pupil finds it at once offensive to the taste. Wherever the difficulty exists, however, cause the pupil to practice in this manner, and, strange to say, the faulty anticipation of the left hand will soon be overcome.

2. Mr. Landon has also compiled and annotated a *School of Reed Organ Playing* in four books of as many grades. You will find these collections most excellent. Also *Classic and Modern Gems for the Reed Organ.* Send to the publisher, also, for catalog of compositions suitable for reed organ.

If the hand is small because of youth, you will simply have to wait until it grows. Meanwhile the practice of plain arpeggios in the first group will help to expand the hand. Also the following exercise:



The early grades of the *Standard Graded Course* can be used with excellent results on the reed organ.

Instruments of the Orchestra

By A. S. GARBETT

No. 6—THE COMPLETE ORCHESTRA

THE possibilities of the orchestra are so infinitely varied that endless enjoyment can be derived from studying them. We have seen that the orchestra is divided into four groups: Strings, Woodwind, Brass and Percussion. Each of these groups, as we have also seen, can be subdivided into a group within a group. Thus full harmony could be obtained by dividing the violins among themselves, or the violas, or 'cellos, or even double-basses each among themselves, or by any other combination of these divisions of the string band. Similarly the woodwind and the brass can be split up. Furthermore, any two or more groups, or any subdivisions of them can be combined. Of course the percussion instruments cannot be employed very much by themselves, but they can be combined with any or all the remaining instruments. It will be seen, then, that there are endless ways of scoring *Yankee Doodle* if you wish to do so! When in addition to all these orchestral resources we employ the equally inexhaustible resources of harmony, counterpoint, varied rhythms, etc., we understand how it became possible for Beethoven to build up a whole symphony movement from four notes, as in the immortal *Fifth.*

VARIETY OF TONE COLOR.

But the very resourcefulness of the orchestra is one of the stumbling blocks to those who know little of its technical peculiarities, and yet wish to listen intelligently to orchestral music. There are, however, plenty of points to consider which will enable the untutored amateur to follow what is going on. In the first place, the entire range of the whole orchestra is no greater than that of the piano; therefore anything that is played on the orchestra occurs within the range of the seven octaves of a full-sized piano keyboard. This fact is somewhat obscured by the variety of tone color offered by the orchestra, and by the fact that more tones may be sounded at once than is possible with two hands on the piano keyboard. Consequently, one gets the impression that the orchestra is something outside the range of one's experience, bewildering in its size. There is no justification for this. In the finale of the *Tannhäuser* Overture, for instance, three trumpets and three trombones are engaged in thundering out the Pilgrims' Chorus in the tenor (about the middle of the piano keyboard), the first violins, high in the treble, are playing the Venusberg music, and the remainder of the orchestra is engaged in playing solid chords to hold the thing together. This is no more than playing a sustained melody with the left hand against a rapid figure in the right, such as we encounter thousands of times in our piano music! And yet it sounds terrific on the orchestra.

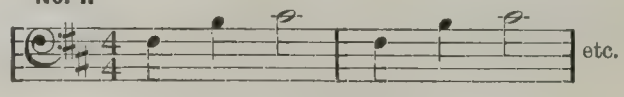
Another point to consider is that the human ear cannot accept more than two, or at most three, melodies going at the same time. The chances are that it can take in only one, the rest of the tonal volume being more or less of a blur. This fact is well known to composers, who see to it that the parts they most want you to hear are made to stand out prominently. Occasionally, of course, a Wagner will produce a *Meistersinger* overture in which seven themes are to be heard at one time; but this is an act of virtuosity rarely indulged in. One cannot be expected to distinguish them all, and Wagner, more than anybody, saw to it that in his orchestral writing you hear just what he wanted you to hear, even though it is accompanied by an undercurrent of sound that seems to fill the auditorium.

Listen carefully to the beginning of a piece. The most important theme will always be heard at the start—or soon after it—if there is any introduction to prepare the way for it. In any case, there will be no mistake about it when it comes. Listen to it carefully, because you are going to hear it again before the piece is ended. In fact you may be sure that any striking passage heard at the beginning will be referred to again before the end. This rule is not invariable, but it applies nine times out of ten. A well known composer has related an incident that emphasizes this point. He once took an opera he had composed to Liszt for his opinion. The master looked it over and became very enthusiastic about it. He pointed out a fine *crescendo* passage which marked the entrance of one of the principal characters as being particularly good. "This is excellent," he said, "it ought to be repeated." The composer smiled. "It is the entrance of the King," he answered; "the King cannot come on twice." "That doesn't matter," replied Liszt, "a beautiful passage should always be repeated." And any student of Liszt will admit that he usually carried out the principle thus laid down.

THE BASIS OF MUSICAL DEVELOPMENT.

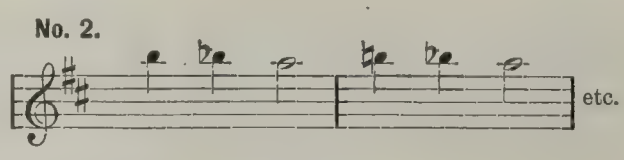
This principle of repetition is, of course, at the root of all music as of all architecture. The old sonata-form formula, A-B-A, in which A represents the announcement of the themes, B their development, and the final A their recapitulation, holds good today, even though we are supposed to have outgrown the sonata form and to have adopted the tone-poem. It will be found on examination that all the tone poems that have laid permanent hold on the musical public have obeyed the principle of repetition in some form or another. The resources of the modern orchestra have made it possible to do this without fear of monotony. Indeed, some modern composers have gone a step farther, and have relied on the orchestra almost entirely, merely repeating the same thing over again in a different form. An extreme case of this is to be found in the *Ase's Tod,* of the *Peer Gynt Suite* of Grieg. In this short work are only two musical ideas. The first, a phrase beginning:

No. 1.



is repeated six times, twice in B minor, twice in F sharp minor, and twice more in B minor. It is followed by the second idea:

No. 2.



which enters *piano,* high in the treble, and continues in a downward sequence until it dies away in a murmur in the bass. This brief work makes a powerful appeal to the emotions because the first theme grows to a climax of such strength as the orchestra alone can give, and is followed by a wail from muted strings which tears the heart. The composer therefore relies mainly on the orchestra—and only the string section of it at that—to produce his effect. A somewhat similar instance of orchestral virtuosity is found in the last half of Strauss's *Death and Transfiguration,* in which the Transfiguration motive is repeated so often that it would be unutterably wearisome if it were not for the variety of the orchestration. In fact the whole tendency of modern orchestration seems to be to depend on the gorgeous tone coloring of the orchestra to cover up a deficiency of melodic ideas!

Enough has been said, however, to show that a listener may count on repetition of the most interesting feature of a musical work, and experience will soon teach him to look for more subtle effects. These "rule of thumb" methods of listening to the orchestra may seem somewhat obnoxious to those who feel that they are content to be swept off their feet by a wave of sound without inquiring very much as to what the wave is made of or where it comes from. But there is always a risk that they will be carried far beyond their depth, so it is perhaps as well to know how to swim. Music is not merely an emotional appeal; it is something which demands a cool and disciplined brain as well as a capacity for sensuous enjoyment. If this were not so, music would take its place among the less harmful drugs and intoxicants as a mild stimulant. It is, however, an Art in which a man may find just as much food for thought as for feeling, and like all the great Arts, music demands a full quota of emotion, thought, and intelligent understanding.

WHEREIN DO I FAIL?

A Home Examination.

BY CAROL SHERMAN.

UGLY old Socrates had only one main line of thought in all his philosophical doctrines, and that was, "Know Thyself." Socrates, according to the fragments of his conversations preserved by Plato, felt that the first thing of all that a man should know should be how to control his own affairs by knowing his strong points and his weak points equally well.

The piano student may gain a great deal by making an examination of himself. He does not require a solemn robed examining body. Let him think sharply and squarely about his work and make his tests as severe as though he were actually going before some examining board with the view of getting some kind of a diploma. After all, the diploma of real success is never printed upon paper or engrossed upon parchment.

Play over a favorite piece and put the following questions to yourself:

1. Is my playing absolutely true? Do I miss notes here and there and then "forgive" myself all too easily? Can my playing be criticized for want of accuracy?

2. Am I giving the proper attention to touch, or am I just playing the notes irrespective of the kind of touch the composer would desire?

3. Am I careless about the time value of the notes? Have I tested my work occasionally with the metronome to get the unrelenting verdict of a scientific instrument?

4. Is my sight-playing up to the mark? Can I read a piece of music quite as readily as I read a book?

5. Is my playing indefinite? That is, do I slight certain passages in such a way that there is a blur instead of the clear fluent passage I know there should be?

6. Do I bring out all the parts clearly? Are my altos, basses, tenors and sopranos all singing as they should or are some absent in my playing?

7. Is my fingering reliable? Can I depend upon my fingers to play surely and definitely in the manner least likely to result in waste and most likely to insure artistic results?

8. Is my octave playing sure, strong, resilient and free from unnecessary effort?

9. Do I catch the rhythms with characteristic distinctness and sureness? Do I give the right swing to the composition as a whole?

10. Is my pedaling a matter of "inspiration," or have I some intelligent plan upon which to work, a plan that will lead to making everything I play more beautiful?

11. Is my phrasing a matter of theory or keyboard exhibition, or is it something so linked up with the intelligent elocution of my playing that it blends with the nuances and accents in a manner designed to make the whole understandable, individual and interpretative in the real sense?

HANDEL'S QUAINT HUMOR.

At a rehearsal with his orchestra Handel had occasion to announce the organization of a scheme of concerts by his rival and one-time friend Dr. Greene, who had taken the large assembly room at the Devil Tavern near Temple Bar. Though the greater part of his life was spent in England, and he became a naturalized Englishman in 1726, Handel never learned to speak the language with fluency or without a strongly pronounced German accent. This, with the habit he had of oddly contracting his facial muscles while speaking, threw the men into convulsions of laughter when he arose and gravely said, "Gentlemen, Tocktor Greene has gone to the Tevil!"

Handel accompanied the singers on the harpsichord in such a masterly manner that the attention of his hearers was often diverted from the singing to the accompaniment. This chagrined a certain Italian singer so much that he declared if Handel played such a trick on him he would jump down on the instrument and put a stop to the interruption. Handel replied: "Oh! oh!—You will jump, will you? Very well, sare; be so kind as to tell me de night ven you will jump and I will advertise it on de bills; and I shall get a great deal more money by your jump dan I shall get by your singing!"



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MR. GEORGE E. SHEA

[George E. Shea, member of a well known Pittsburg family, studied singing in Paris and is the first American man to sing in French Opera Companies in French cities. He followed his stage career for many years and then became a voice teacher in Paris. In recognition of Mr. Shea's services to French Musical Art the French government bestowed upon him last year the decoration of the "Palmes Academiques." EDITOR OF THE ETUDE.]

TRAINING THE SINGER'S TONGUE.

BY GEO. E. SHEA.

To a "specialist in listening," that is, to a teacher of singing, the sonorities of our American speech betray a faulty position of the tongue and its faulty action. That unruly member affects direfully the words as spoken and as sung by many—too many—Americans and even adds to the nasal quality of what a writer in these very columns has called "the American voice."

What is this faulty position? A high one, in all the length of the tongue, except at its extreme point, and particularly in the rear third of its length. The tongue is also too wide, bulging at its sides between the rear teeth. An example:—speak the words: "are all" and dwell upon the "r" long enough to find out what is happening in your mouth. While sounding this "r," slip the little finger in at the corner of the mouth and examine the tongue's position. You will find it fills the mouth almost completely, rising up at its middle and rear to near the mouth's roof and bulging at its sides. Now the tongue must be high during "r," but neither flabby nor bulging, and the rolling of the "r" should be done with the tongue's tip, whereas most Americans articulate this letter with the tongue's rear third or half, its tip remaining inactive at the lower teeth. Moreover, it is not only during the utterance of the r that the tongue's action is vicious. Then were the damage much less, but, alas, the thought of this coming "r" (in the words "are all") has caused the tongue to rise during the preceding "a" of "are" and this high position is also continued during the following "a" in "all"—at which stages of the proceedings the tongue has no business to be anywhere save out of the way, crouching down near the floor of the mouth like a well-trained hunting dog awaiting the order to retrieve. Besides, when the tongue is high the soft palate is apt to be lowered and between the two there remains only a mere slot of space through which the tone must pass. So how can the voice expand freely and add to itself those overtones which enhance its beauty, for whose creation (in the open vowels) a spacious mouth-chamber is necessary and whose absence frequently leaves the tone below pitch as well as ugly in quality. Don't let us forget: we sing upon vowels, we interrupt voice-sound with consonants. The vowels must be prolonged as much as possible, the consonants be as brief as it is possible to articulate them. (The relative importance and duration of the vowels and consonants may be figured by a string of sausages; the sausages are the vowels, the short lengths of pinched skin between them are the consonants,—a strong of pearls of course furnishes a more elegant simile.) And the preparation of a consonant which is to follow a vowel must not affect the mouth-form for that vowel, nor must the consonant preceding a vowel modify the tongue's subsequent correct position for that succeeding vowel. This means that articulation of consonants must be of lightning rapidity and completeness:—"all at once and nothing first" (nor anything afterwards), like the Wonderful One-Hoss Shay.

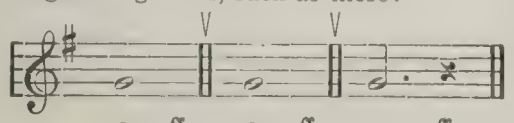
The aforesaid high tongue position is a terrible enemy of beautiful, large, sonorous voice quality and it must be fought and conquered by daily careful practice. The consonants: n, t, l, d, k, are prone to guilt in this bad action and position, but r is the arch offender.

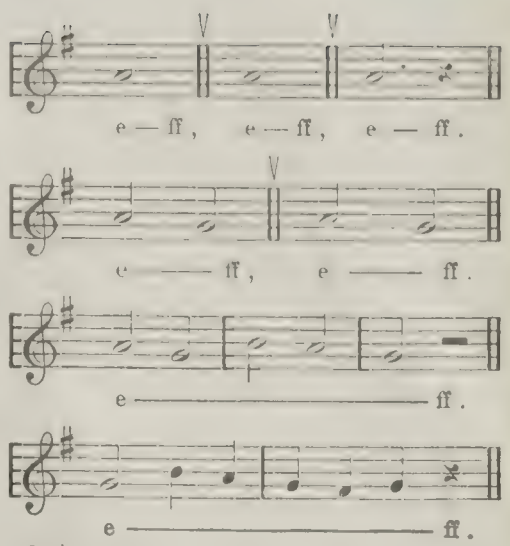
MAKING STRAIGHT THE CROOKED PATH.

By what means shall we train the tongue to correct position in vowels and to correct action in consonants? First, with what vowel shall we begin our training? Not upon "ee" nor upon "a" as in "Mamie," because in these vowels the tongue's position must be high. Nor must we employ those vowel sounds which in a great many syllables finish with an "ee" sound, such as : "i" (ah-ee) as in "night,"or "a" (ā-ee) as in "gay." But in certain vowels the tongue is capable of sinking itself—mark these words—into a relatively small volume and yet this diminution of its mass can occur without rigid contraction, for such contraction would of course mar the tone and hinder free articulation.

The letter f's name is pronounced "eff." This shall be our first vowel-type. Sing on this word eff, dwelling on its vowel sound, "ĕ." Again slip the little finger into the mouth to investigate. *The tongue's tip, well blunted, rests exactly in the right angle formed between the mouth's floor and the jaw where it commences to rise to the front teeth. There is a little, cup-like hollow at the tongue's forward part just inside of the front teeth, while the tongue's mass lies well within the half-oval of the lower teeth though rising slightly above them.* When one accomplishes this sunken position of the tongue while sustaining a tone, one experiences the sensation of a faint compression in the tongue, as though it were gently *packed away* in its proper place, and the free, grateful, "light and air" tone you obtain is a revelation, the voice coming free from its birth at the vocal bands (cords) and finding its place (its reinforced sonority) in the mouth's correct cavity-form for the vowel ĕ. When you get this sensation of a "gently packed" tongue, verify it visually in a mirror held before the moderately open, very-faintly-smiling mouth while you sing on this vowel ĕ. This is the correct tongue position for e as in eff, emm, enn, ett, which vowel sound corresponds appreciably to the long e in French, Italian and German (examples: *mes,* in French; *per,* in Italian; *wer,* in German). This same low position, slightly modified, is correct for "ah," "aw," and even for "a" as in "fat." The "packed tongue" sensation should be present in correct production of all these vowels. (You may find that your "gently packed" tongue is not merely flat, but that throughout its length, except at tip, it forms in its middle into a furrow deepening toward the rear. This is very favorable for a free tone, but where the furrow does not form itself spontaneously, the flat tongue gives quite as good results.

Therefore, with the tongue thus placed, sing on the vowel in the syllables eff, emm, epp, articulating lightly but firmly the final consonants at the conclusion of each exercise. Begin this practice on those tones of your voice that you produce with the least difficulty. As you master the correct tongue position, you will extend these exercises throughout the voice's range. Begin on simple, slow exercises of one tone and of two or three neighboring tones, such as these:—





When you are thoroughly familiar with this vowel and with its accompanying "packed tongue" sensation, go on to ah, aw and to a as in "fat," employing the syllables ahf, ahn, ahp; awf, awm, awp; and ăf (as in "stăff), ăm, ăp. When in these syllables the tongue has become your obedient servant, pass on to the same syllables, begun and ended with the same consonant: feff, fahf, fawf, faf; mem, mahm, mawm, mam; pep, pahp, pawp, pap.

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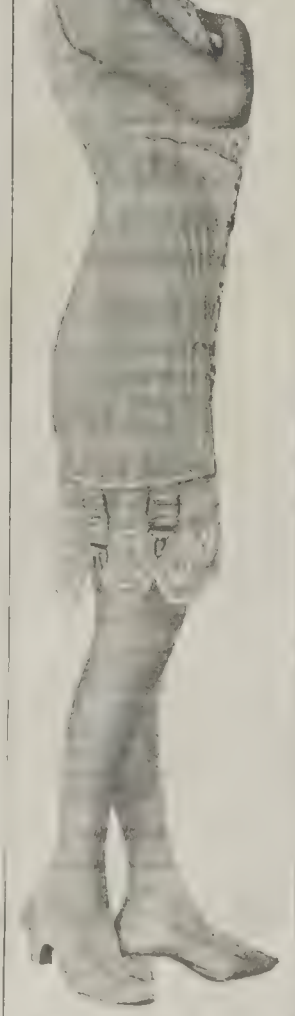
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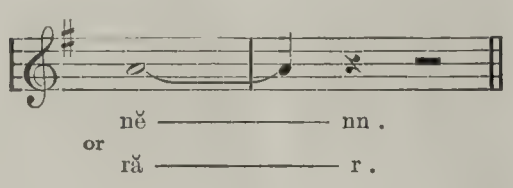
HOW TO TAME THE CONSONANTS.

We are now ready to attack the criminal consonants: r, l, t, d, n—those accessories before and after the fact in the high tongue's assassination of vowel (voice) quality.

In singing and in correct diction, the Italians and French speak with a much lighter, freer and nimbler tongue than we Americans do. They form the above consonants either with the extreme tip of the tongue or with a more forward part of it than do we. To roll an r the tongue's tip only is required, as is likewise the case with l, n, t; d requires only the tip though a bit more blunt; k should be formed by the tongue at the middle of its length and not by its rear third. If, in producing these consonants, a great part lengthwise of your tongue touches the roof of your mouth, you are in the wrong.

Snap the teeth together, hold them so and practice the articulation of the "criminal" consonants in spoken words such as: "do not tell nor tickle," "lonely lily," "correct it at once." Force the tongue to articulate muscularly against the teeth and the forward upper hard gums, forcing also the lips and cheeks to participate vigorously in this articulation. Seek to articulate always with a muscular, firm, supple and dexterous tongue and never with a flabby, hunched and thickened one. Fifteen minutes of this every day will give you a power and facility of the tongue that will enable it to dart to its formation of consonants with the rapidity of a rapier thrust and that will allow you to sing in French and Italian without accent, as far as your foreign accent would depend upon the consonants (and that's a great deal). This practice will not fatigue the voice, because you can do it on a whisper or entirely without voice, simply going silently through the muscular motions of articulation in the above phrases or in the words of your songs. But it must be *vigorous* articulation and the teeth must be kept gently clenched.

And now, with great watchfulness, begin to combine the vowels ĕ, ah, aw, ă, with these difficult consonants in: enn, nenn; ett, tett; ek, kek; el, lel; er, rer (as in "rare"); also aht, taht; awt, tawt; at, tat; etc., etc. When you sing



form your n or your r with the tongue's tip and, for the vowel that follows, let the tongue drop instantly into the "gently packed" position where it remains quiescent until its tip is needed to form, in a flash, the final n or r.

Lastly, when the flat tongue has become second nature in the above mentioned vowels, its use in the vowel "oh" will offer no new difficulty. In "oo," the tongue must rise slightly at the rear.

REASSURANCE.

There is small reason to fear that, in exaggerating this forward formation of the consonants, the American singer may pervert English "as she is spoke" and render it difficult of comprehension. The acquirement of the proper low-tongue position in the vowels offers absolutely no risk whatever and can but result in enlarging, strengthening and beautifying the voice. Once the consonant has been articulated and is out of the way, the succeeding vowel must be formed with the low tongue if the voice tone is to attain its greatest loveliness. (Of course this does not apply to the vowels for which a high position of the tongue is necessary.)

The exaggeration of the forward tripping and roll of the "r" is the only one that might expose you to the reproach of singing English like a foreigner. Good judgment on one's own part and good counsel from one's teacher or kindly critic will save you from this pitfall. However, the chances are of erring on the side of insufficient articulation, and the consonants' proper formation by a virile, skilful tongue can only make one's words clean-cut and comprehensible to the veriest backwoodsman.

We must face the fact that the English language, with its high proportion of consonants to vowels, is not as fortunate a vehicle of voice sonority as either Italian or French. Nevertheless, its rich variety of vowel sounds, its rugged vigor and, yes, its adaptability to the expression of the gentler emotions, more than counterbalance this one great drawback and offer magnificent means of expression to him who has conquered its difficulties. So that, we have only to work with enthusiasm, unceasingly and intelligently, until its consonants are mastered by our trained and docile tongue. It is but a serious, though a far from insuperable, obstacle to be overcome, and whenever did difficulties daunt a true devotee of art? Goals hard to reach are the only ones really worth while.

THE PHYSIOLOGY OF THE VOWEL.

BY GEO. E. SHEA.

When you exclaim, or sing: "Ah," where is this vowel produced? In the mouth or the throat or the larynx? Until recently scientists affirmed that it is done in the mouth. They claimed that the sound originating in the larynx is always the same: just sound of a certain pitch, like the tone of a violin or of a flute, and that this tone becomes any one of the vowel sounds only when it reaches the mouth, through its modification by the position of the tongue and the shape of the mouth-cavity. It is now known that this is not the case. The vowel itself *originates in the larynx*, and in the mouth it is reinforced, strengthened, made more precise, obvious and sonorous. The eminent French scientist, Doctor Marage, has proved this in two ways (as he told the past winter in his course of lectures at the Sarbonne, on the "Physiology of Speech and Song"). He imitates in plaster a human head with its mouth-cavity (tongue, throat, palate, lips, mouth opening) as when one says: "Ah." From a hole at the throat he sends through that mouth the vowel sound "ee" (produced in a machine invented by himself) and, behold, the vowel sound "ee" is heard coming from the "ah"-shaped mouth.



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This experiment can be successfully performed with any other pair of vowels. Which means that (1), the mouth's shape alone is not sufficient to determine the vowel, and, (2), that the distinct vowel form is given to the voice's sound before it passes through the mouth.

Another proof, though surely not an agreeable one, is to fill a singer's mouth with a special material something like putty through which only a small tubular opening runs from the throat to the mouth. This mass in the mouth prevents any movement whatever of the tongue, soft palate, etc., and yet, thus hampered, the singer's voice can sound all the principal vowels.

However, despite this scientific fact, the mouth does, practically, form the vowels inasmuch as they are enormously strengthened and beautified by the proper position of the tongue, soft palate, lips, cheeks, etc., and by the proper opening of the mouth. All these vary not only with each vowel, but also *for each note in the voice on any one vowel.* This means that for each vowel on every note in the voice's range, we must, by trial and experience, find, and make a habit of, the mouth form which produces the best tone. Is it strange, then, that singing requires so much time, thought and painstaking application?

SINGING AFTER EATING.

BY GEO. E. SHEA.

IN an issue of THE ETUDE some time ago appeared remarks about singing after eating. The writer says his teachers always forbade singing after a meal, without ever giving him a good reason why. He himself had sung frequently thus without ill effects. The voice seemed lower and the high tones more difficult than after digestion. Now this difficulty in the higher tones is already a partial reason for the avoidance of singing after eating. However, there are other excellent reasons. The full stomach is occupied with digestion, for which an extra supply of blood is required. Call off part of this blood to meet the physical and mental effort of singing and the stomach suffers. Digestion slows down and is impaired. The throat and upper oesophagus, congested by the continued swallowing during the meal, secrete more rapidly and said secretion produces "frogs in the throat" if one undertakes to sing at this moment. Then the full stomach right under the diaphragm prevents that muscle from descending with ease during breathing; consequently deep inspiration is almost impossible, the breath supply is inadequate and its calm, controlled outflow in tone is troubled. Steady tone, legato singing, delicate phrasing, beautiful vocal quality can not he hoped for. To be sure, one swallow doesn't make a summer, nor does one swallowing of a meal before singing make a vocal wreck or a dyspeptic, but daily voice practice after a substantial repast will surely impair the general health and the voice.

Moreover when a singer has to sing in public, the nervous excitement will cause a stoppage of his digestion should he eat shortly before this public appearance. The result: physical, then vocal, then mental distress, stage fright accentuated, very poor singing or even flat failure.

Experience has shown this to be the rule. Some fortunate mortals may escape these effects. They are but exceptions. Personally the writer dined at 4 P. M. if he was to appear in opera at 8 o'clock, and the great majority of vocalists dine anywhere from two to four hours before a public appearance.

Faure, the great French baritone, composer of *The Palms,* said: "A singer's throat, feet and digestive tract should be free."

WHEN TO PRACTICE AND HOW LONG.

BY GEO. E. SHEA.

THIS depends first upon when you can take the time, but it is imperative that you avoid, as a rule, any serious singing during the two hours which follow a substantial meal. If it is only possible to do your singing at one stretch, be careful not to go on singing until you are tired. The Singer's Golden Rule is:—shun voice fatigue, for it will rob the voice of that freshness which is its most precious natural quality, and, moreover, singing when tired vocally may produce a chronic tremolo; that most difficult ill to cure. To this one stretch of singing you dispose of one hour, we will suppose. Divide it up after the following fashion:—

Sustained tones and exercises	20	minutes.
Rest	5	"
Vocalises	10	"
Rest	5	"
The words of a song	5	"
The song itself	7	"
Rest	3	"
The song again	5	"
	60	"

By "words from a song" I mean practicing the words apart from the song's melody. Take the first phrase of the song's words and intone it slowly upon some one easy tone in the voice, say on middle A. Intone the next sentence one-half tone lower or higher and so on for all the song's words. Intone thus only in the voice's middle section. During a rest you can practice the silent articulation of the song's words—"chew" them.

However, if your time is your own, and if you are accustomed to a light breakfast, you may begin the discipline of your voice some 45 minutes after breakfast. Sing nothing but exercises during 20 or 25 minutes. Rest and go out and take the air. Then around noon, do another 25 or 30 minutes of practice on vocalises and songs. Sing no more till 4:30 or 5 P. M. at which time you may give 30 or 40 minutes to songs, arias, etc. After that you'll have done enough for one day and you should resist the temptation to sing after dinner in the evening.

One can do a lot of preparatory, mental, work upon exercises, vocalises and songs, without even humming them over, and all of your vocal music should be learned by silent study before you begin to sing or even to hum it. And above all avoid voice fatigue.

HOW TO SING RECITATIVE.

BY GEO. E. SHEA.

THE proper presentation of recitative becomes less difficult if one understands that it is necessary to arrive,—without unseemly haste—but to arrive just the same, at those coinciding points of the music and words where what you are singing will make sense to the listener. These points are readily recognized. Find them in advance by analyzing the recitative. Then in its execution: reach them without delay and emphasize each one by dwelling upon it with the voice for a reasonable time (rather short than long). Take a deliberate breath and attack promptly the next section of the recitative, proceeding diligently to its completion. And so on to the end. The last few words of the recitative must be considerably, and increasingly, retarded, and then, but only then, may the voice remain silent for a long pause before beginning the ensuing aria.

(*Continued on page 757*)



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AMERICAN VERSUS FRENCH ORGANS.

HARVEY B. GAUL.

Some years ago on one of Guilmant's visits to these shores, inquiring organists were wont to quiz him. They wanted to know what he thought of our organs. It is like the stranger who comes to your town and after he has been there about five minutes the oldest citizen comes along and says, "Well, what do you think of our town, have you seen the depot and our new Carnegie Library?" The out-of-towner is usually ta ful enough not to tell how dirty the streets are, how hideous appear the buildings, nor how your Euclid Avenue doesn't compare with Woodward Avenue, Detroit. No, siree, Guilmant was quite like the stranger, said little, played a heavy thinking part and avoided interrogations. The last time he was here he did answer some of the many questions hurled at him.

A few of Guilmant's replies got into print. One of his remarks I remember, and that was his answer to somebody's question as to what he thought of the quality of tone of American organs. Guilmant's answer was that the quality was too stringy, that there was not enough diapason tone and that the reeds were either under-balanced or bad. That phrase about the reeds interested me tremendously, so while I was in Paris a few years ago I decided to examine some of the French organs. The result is I am firmly convinced that our American organs are superior in almost every detail to the much advocated and flaunted French instruments. There may be better instruments in the world than ours, but they certainly are not in the City of Light or the land where the tri-color waves.

Of course I am merely an organ player, not a builder, and possibly my word is not final. And of course I know that Guilmant is an authority and that the phrase "made in France" carries more weight in New York than it does in New Orleans, and so forth and so on, but what I have to tell is my impression, and also the impression of compatriots now studying in France. So you may take it or discount it for what it is worth.

TOO MUCH REED TONE.

In one of the American churches in Paris there is an organ for which I am told Guilmant helped prepare the specifications. It was my pleasure to play the instrument twice. The organ did have a splendid diapason tone, but there was a preponderance of reed quality. It was a three manual organ, but it had more reeds than an English Cathedral instrument. As the organist said, "Why, we've got all the automobile horns in Paris inside that case." That organ was outrageously over-balanced with reeds. It sounded akin to a large carrousel.

In the Schola Cantorum there is a three manual instrument that fairly howls under its burden of reeds and mixtures. It is in many respects the worst school organ you can imagine. When it is played full it has the old Shakespearian "flourish of trumpets" sounding like a small reed tuning fork.

At St. Sulpice Widor plays a kind of "exhibition" organ. It has five manuals, a perfect forest of stops, and requires a small army of *souppleurs* to blow (it also takes a Widor to get the effects out of it). Every Sunday morning you will find Mr. Nutin the Caville-Coll successor, there. He wears his Elijah-like mantle well, and is ever willing to expound on the beautiful tone of the St. Sulpice instrument. It is true the St. Sulpice organ has splendid diapasons and that it also has delightful string tone, but it also has a blare of reed tone that is very grating and ofttimes distressing.

No one can belittle the Caville-Coll diapasons. Their quality is excellent, but that firm has something to atone for in foisting their disproportionate reeds over the diapasons.

Now mind you I haven't said a word about "action" and "blowing." In France organs are to-day practically the same as in England when Father Smith was constructing "ye organs both great and small." They have advanced in the same ratio as rapid transit in Italy—i. e., stood still.

GUILMANT'S OPINION.

One day after a lesson that was full of rapid passages I asked Guilmant why the French organ builders never used the tubular-pneumatic or electric actions. His reply was because they had not "found them reliable, and the old tracker action could absolutely be depended upon; besides," and this was in his native manner, "they are not good to play Bach." As French organists, thanks to Guilmant and Widor, have been inoculated with the Bach germ till they dream Bach and figuratively "eat" him, there will probably be few changes in the action of French organs for years to come. It is true that one can play Bach better on a French organ than on an American. But then, like the story of the camel who can go weeks without drinking, who wants etc., etc. The amount of pressure required to play a French organ can not help but produce a legato touch. And it does give a technique that is organistic. From a performer's viewpoint they are virtues to be commended.

A compromise should be affected. Our American organs have actions that are far too light. There are many electric and tubular-pneumatic actions that are lighter than a piano. Such a light action is not only wrong but silly. It defeats what organ technique requires, namely smoothness and evenness. On the other hand, the French action is so heavy and sluggish that rapid and brilliant execution is difficult to attain. Of course, if you're a Quef or Vierne that's different.

You should hear Widor play his Toccata in F from the Fifth Symphony if you want to get an idea of how the French action interferes with rapidity. The average American organist plays it much faster.

A COMPROMISE NEEDED.

A compromise would be a good thing for the organists of both Republics. American organs could stand a heavier action and as for the French, well, their organ actions are the only slow and heavy things in Paris. Most French organists either look sceptical or "pooh-pooh" our instruments, which is consistent with their attitude toward our other arts. Did ever any good come out of America, is their pose.

The modern American organ with its well balanced tone. Its round diapason quality, its beautiful string effects, together with an easy action, is inferior to none on the continent and France particularly. And I might add our organs are well blown instead of the jerky one to ten "man power" which France is content with. To be sure the French argue that human labor is cheap in France, and when you see women plowing fields and men harnessed in place of dray horses you agree, but with this reservation. When modern methods have improved organ blowing, why make men work a treadmill. Maybe it is tradition or that lovely continental idea of contentment that "what was good enough for our fathers is good enough for us."

PRACTICAL IDEAS ON HOW TO IMPROVISE.

BY GEO. H. HOWARD.

The art of improvisation may be as successfuly cultivated as any other form of art, and does not depend on inspiration alone, as so many people thoughtlessly imagine. It is exceedingly difficult to some, and those who are the most scholarly have the most respect for it. Once I requested my teacher, the great German theorist, August Haupt, to improvise for me, as he was famed for his gifts in this connection. He refused to make an attempt, saying, "I would rather not, because I am so rarely successful."

The student who is ambitious to become an adept in improvisation must of necessity regard it as an art, and not primarily a matter of moods and fancies.

Schumann's injunction, 'Write more than you improvise" ought to be regarded religiously by every would-be improviser.

It sometimes seems at the present day, as if the art of oratory was one of the lost arts. If it be true that there are fewer orators than there were fifty years ago, may it not be because the spirit of scholarship is decadent? The hurry and rush of present conditions and necessities affects all forms of scholarship, and musical scholarship no less than others.

I have recently said to an earnest, serious-minded student, "Save one hour a week to play for musical enjoyment, and not for hard study." But to the average music student this injunction needs to be given at such a time: "Save one hour a week at least for thoughtful self-questioning in regard to your scholarship, your knowledge, your understanding of music, and your power of music-thinking. On reflections and tests of this nature, and the high scholarship which they tend to produce, the art of improvisation depends."

I recently listened to an organist of very fine ability. His reputation was very high and his capability has for years insured him a good position with a fine organ and a fine choir, chorus and quartet which he has trained admirably. Everything seemed thoroughly artistic until, at the offertory, he began an improvisation. Three things were lacking in the improvisation:

1. Purpose, intention or design.
2. Adequate familiarity with laws of harmony and form.
3. An impelling mood or condition of mind and spirit.

Weak, poorly chosen chords, insipid progressions, and generally feeble conceptions throughout, in this performance, were the only drawbacks to what would have been, otherwise, a most ad-

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REQUISITES IN IMPROVISING.

It may be asked by some reader of this article "Can any one who desires learn to improvise?" and my answer is,—few need fail with earnest purpose and steadfast effort,—provided even a moderate natural endowment of musical ability should not be lacking.

What are some of the requisites in the needful plans of training for this work?

1. Learning to *think melody* in small, clearly defined fragments.
2. Learning to *think* harmony in simple progressions (two chords) and in compound progressions (three or more chords, sequences, etc.)
4. Learning to think these, unerringly, in a given metronomic tempo, very slowly, for weeks and months—perhaps.
4. Learning to think in musical phrases of two or four measures.
5. Learning to contrast periods in well chosen keys and modulations.
6. Learning to contrast rhythmic features in passing from period to period.
7. Learning to think clearly and discriminatingly and to plan definitely while playing.
8. Learning to choose themes of good character and reject those of indifferent quality.
9. Learning to employ faithfully the best principles of composition.

On the above-mentioned outline of work, with other plans which cannot be here enumerated, the writer has been able to lead many students to appear successfully in harmony and counterpoint exhibitions, and to improvise most acceptably in church services. In his own improvisations in public the principles of thought-expressions regarded by the best literary workers together with a careful regard for moods, conditions and atmospheres have so guided him as to enable him to attain considerable success,—but never to feel that he has reached a finality or the highest pinnacle.

MUSICAL training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, imparting grace and making the soul graceful of him who is rightly educated.—*Plato.*

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THE IDEAL CHOIR AS SEEN FROM THE PULPIT.

BY THE REV. DAVID M. STEELE.

(Rector of the P. E. Church of St. Luke and the Epiphany, Philadelphia, Pa.)

THE IDEAL CHURCH CHOIR.

Just what constitutes the ideal church choir? To begin with, that ideal is yet far to seek. It would have three features. It would be made up of that number of prime requisites. One of these is almost always lacking, and sometimes two or all of them are in almost all cases too conspicuous by their absence. It would be comprised of singers, every one of whom was a communicant in that particular denomination and in that especial congregation. It would be composed of singers, all of whom would be professional musicians. And, of this group of experts in this corporate communion body, all would give their service gladly, gratis. But when that time comes, there will no longer be need for them. We will have reached the millennium. These three marks are those alone, I suspect, of the Heavenly choir.

In the meantime, the best that every one can do is to do the best that they can. Sometimes that best is very good, even within the limits of poor human frailty. Sometimes it is as bad as worst could be conceived. There are choirs and choirs just as there are preachers and preachers; no more and no less than there are books and books, doctors and doctors, actors and actors, teachers and teachers. Every one who has gone much to church on the eclectic plan, who has attended on occasion many kinds of services, has had experience of both extremes and still more often has found mediums—although not happy ones. I have listened to church choirs that have rendered strains celestial; I have also had to listen to those where my wonder has been, not alone that they were paid for singing, but that any one, even if paid a salary, could be compelled to listen; at least, having listened, could be hired to go to that church a second time.

SHOULD CHOIRS BE PAID?

Offhand, this would seem to suggest a contrast between choirs paid and those whose services are voluntary. But this would be as unjust to either as unfair to both. It is not so much in their ability to perform as in their wisdom of choice in the matter of selections, and the tasks required of them, that success inheres or failure. It is entirely possible for a volunteer choir, of largely unskilled and entirely unpaid performers, by being content with the thing they can do, and do well, to sing acceptably a pleasing service. It is just as probable that those most finely trained and highly paid may err as badly and fail as grotesquely by the making of selections which no one but savants understand and none, not even they, esteem appropriate in church.

It goes without saying that church singers should be trained if they are employed upon salaries, should know their trade if they are to be paid for working at it; but, even then, the rector has the chief responsibility. It is for this cause that advice and counsel and suggestion and some criticism are asked for. So, now, to that advice and in detail.

THE IDEAL CHOIR.

In the first place, I have always advocated an adult choir in preference to a boy choir. I would have them vested instead of ununiformed. I would have them in a chancel upon exhibition, and in consequence upon their good behavior, not in a gallery, which lends itself too readily to their withdrawal from the service, from participation in the other acts

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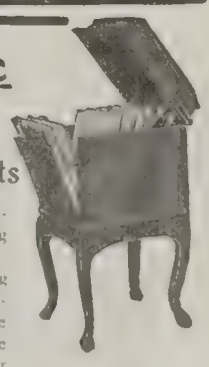
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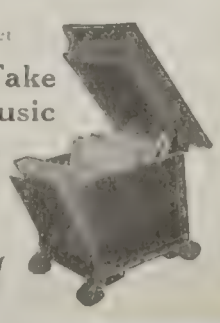
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I bring each pupil to symmetrical proportions and I teach her to *stand* and to *walk* in an attitude which bespeaks culture and refinement. A good figure, gracefully carried, means more than a pretty face. I want to give you

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Too Fleshy ? I have reduced 32,000 women. One pupil writes me:

"Miss Cocroft, I have reduced 78 pounds and I look 15 years younger. I feel so well I want to shout! I never get out of breath now.

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of worship. I would give attention more to choral work than to the more occasional although more brilliant, work of a few soloists. I would have vocal rendition take precedence over displays of technique upon the organ. I would give encouragement and opportunity for them to have *esprit de corps* instead of thinking of them as mere isolated units. I would give attention to details of vestment and equipment.

THE DESIRABILITY OF THE ADULT CHOIR.

Above all else, I would keep to the fore the spirit of worship and impress upon the choir the fact that their office in the chancel is as highly honorable as the part of the preacher, and that they must be imbued as much as he with the spirit of reverence and feel responsibility to make the service what it ought to be, religious above all things else.

I would have an adult and not a boy choir. The latter in the Episcopal Church is an importation from the English Church, but one that cannot be adopted here for many reasons. One is the difference in the juvenile voice itself, which is a racial difference. Another is the difference in the very boys themselves, which is even more radical. But the worst difficulty is that there the boys are trained in choir schools which are the adjuncts of cathedrals; here the expense of doing this is in most instances prohibitive. Unless their training is done thus, unless more days and hours of training are devoted than is feasible, and in more matters than in mere voice culture, they can neither sing understandingly nor need they be expected to comport themselves becomingly.

I know of no boy choir in this country I would tolerate, let alone choose, in preference to an adult one. My observation is that where they are preferred it is for their appearance, not for their efficiency. They are more trouble, both to train and keep in order, than the labor and pains are worth. They are good to look at, but not good to listen to. They have a form of godliness without the power thereof.

ORGAN A NECESSARY EVIL.

I would regard an organ as a necessary evil; that is, as an accompaniment. I would have it played as little in this way as possible. An organ is a poor accompanying instrument at best. It is really a solo performer itself. It is an orchestra rather than a single member, its stops making provision for flute, trumpet, oboe, trombone, flute-harmonica and other combinations, for a dozen instruments with unfamiliar names and for another dozen diapason tones. I would have it played, and well played, but rather in recital than in company with voices.

The reason it is necessary in the second case at all is that good unaccompanied singing is so difficult. Few choirs can attain to this degree of excellence. The test of their proficiency is in the way they can sing a capello.

I would insist upon sound rather than noise. The two are not the same. Between them there is all the difference between quality and quantity. The Episcopal service in particular leads to temptation here. There is so much music in the service that it lends itself not only to enormity. but to monstrosity. Talk about splitting the ears of the groundlings! There are choirs whose rendition of the service is one sustained yell. Now, volume of sound has its place; but not all volumes of sound are melodious. A thunder peal, a fog horn, a buzz-saw, an automobile siren, all make noise. And in each of these noises there is some musical note. There may be even musical notation. But there is not sound in the sense one wants it, wants it at least for a steady diet. Noise such as this must be occasional. Its chief value consists in warning; warding off such sound as I mean has another mission; it must fascinate and captivate. Music is music only in so far as it hath charms.

THE DANGER OF MONOTONY.

And, closely allied to this trangression, is the danger of monotony. Volumes of sound must be relieved by contrasts. Crescendo has it place; but so has pianissimo. For there is eloquence in silence and impressiveness in sheer simplicity. There is a subtle power in sweet low singing as there is in soft, slow speech. The thing to be guarded against is tiresome continuance, and this whether of sound or of silence. Effects are obtained by contracts, by relief, by alteration, by display of reserve power, and that whether such power is displayed by strong exertion or, as often, by restraint.

I would give attention to details. I would use vestments. I would have them fitting. I would have them fit. For cassocks and cottas, gowns and tippets, especially some kind of cap or mortar board for ladies, cover, like charity, a multitude of sins. They cover varicolored, indecorous and discordant gowns and suitings, hide furbelows and gaudy neckties, do away with bonnets and with coiffures.

We do not even think it trifling in this parish to have rules regarding tan shoes, styles of collars, ornate side combs, slouching postures and fussing with fans. Nor are these too unimportant to be enforced strictly. It is easy to distract attention. Congregations are observant. There are all degrees of nervousness and keen susceptibility to small annoyance. Whatever draws attention to the worker, takes attention from the work performed. Those who would be artists in this connection must be scientists as well and, as such, they must be psychologists. In this matter it is worth while to assume a virtue if you have it not.—*Philadelphia Press.*

DEVELOPING PIECES CONSTRUCTIVELY VS. VARIATIONS ON THEMES.

BY HERBERT ANTCLIFFE.

DEVELOPMENT and variation are the two principles on which it is possible to write extended musical works. At first sight there would appear to be little difference between the two; and, in fact, the chief difference lies more in their outward form than in their essential methods. Variations have been described as thematic development sorted and tabulated. They were used at one time as a convenient form for exploiting the ingenuity of composers who had no particular desire or ability to construct works of emotional intention or cumulative effect. Now-a-days this cannot be done with acceptance, as music which has not either some poetic feeling or some structural interest will not be listened to. In modern music the difference between variation and thematic development may be said to be that in the former the whole theme is treated in one specified manner at one time, while in the latter the motives forming the theme may be treated separately, and the different methods of treatment may be combined. Also, in development something new should be evolved, while this is not necessary in variation.



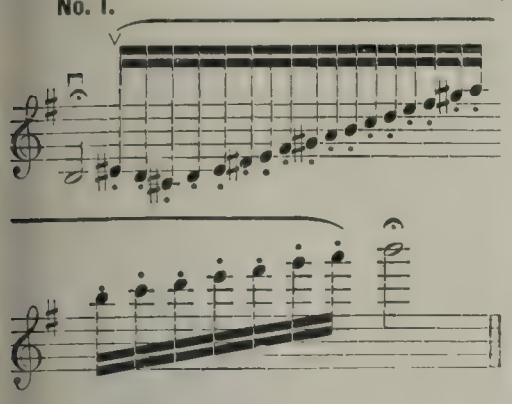
Department for Violinists

Edited by ROBERT BRAINE

THE STACCATO BOW.

When we speak of the "staccato bow," as applied to violin playing, we mean a series of notes picked out short and crisp in one bow, either up or down, without the bow leaving the string. This bowing is much coveted by violinists. It is the delight of those who can play it and the despair of those who cannot. The following passage from De Beriot is an example of staccato bowing taken with the up bow:

No. 1.



The up-bow staccato should be executed in the upper part of the bow, giving an extremely short portion of the bow to each note. Beginners in learning the staccato usually give too much bow to each note, and find themselves at the frog before the run is half over. No matter how many notes there are to play in one bow, the student should get them all in from the point to the middle of the bow when playing rapid staccato. It is often said that the ability to learn and execute the staccato bow well comes natural to some violinists and is exceedingly difficult for others; in fact, some never learn it, and have to content themselves with playing passages for staccato bow, with a different bowing, such as spiccato or spring bowing.

Many excellent violinists, the possessors of very large technic in other respects, have signally failed to learn the staccato bow. Wieniawski, one of the greatest violinist who ever lived, testified to the difficulty he had in acquiring it. He stated that he practiced it incessantly for a long time without being able to solve the mystery of its accomplishment. Finally the knack of how to do it came suddenly to him without his knowing just how it came about.
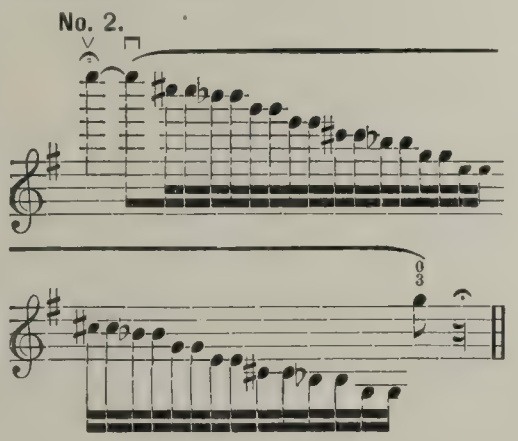
Persons of a nervous quick temperament excel in producing the staccato, while those of sluggish temperament have difficulty in mastering it. French, Spanish and Belgian violinists usually excel in this bowing. It is said that Paganini had an unusually fine staccato, and Sarasate, the famous Spanish violinist, was famous for the perfection of this bowing.

Many violinists play the staccato in a slobbering, indistinct manner, which is not the staccato at all and has no effect. Unless well done it had best not be attempted, but some other bowing substituted. The mental picture the student should have when practicing the staccato, should be the teeth of a saw, for each note must be picked out with the greatest distinctness, and the bow must 'bite" the string at every note, without the bowing degenerating into a mere stutter on the string as it does when many attempt the staccato.

DOWN BOW STACCATO.

The staccato with the down bow is more difficult than that with the up-bow, and many artists who have a brilliant up-bow staccato have only limited success with the down bow variety. One of the most difficult *tours de force* in violin playing is the execution of a rapid scale or run with down bow staccato, commencing at the frog, such as in the following passage:

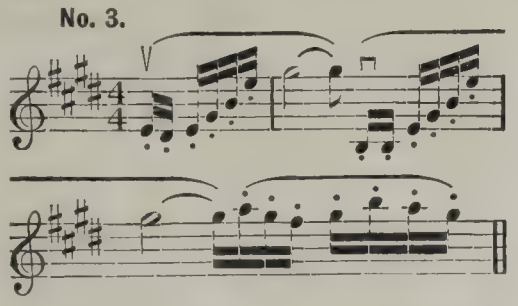
No. 2.



The wrist joint and the nervous system of some violinists seem peculiarly adapted for executing this bowing, while to other excellent artists it is a hopeless impossibility. Ovide Musin, the Belgian violinist, possesses this form of down bow staccato in the highest perfection, and often introduces it in his solo playing. Some violinists play the down bow staccato in the upper part of the bow, as in up-bow staccato, but as a rule it lacks the crispness and brilliance of the up-bow variety, and has not the solidity and power of that executed from the frog with a down bow.

A very effective use of the staccato bow is in passages alternating up and down bow staccato, such as the following:

No. 3.



There is a vast amount of good material for learning this bowing. The fourth etude in Kreutzer is one of the best. In the directions for learning this bowing, accompanying the etude, Kreutzer says: "The staccato should be studied very slowly with a free wrist, with great evenness. The bow must not leave the string. No. 7 of Rode is an excellent study for the staccato, and there is good material in Mazas' Brilliant studies, and in Fiorillo, especially Nos. 3 and 19 in the latter. There is probably no work for the violin in which such a large amount of material for the practice of the up and down bow staccato can be found, as that contained in the little work by Massart, the eminent French violinist, on *How to Study Kreutzer.*"

A GOOD BOW REQUIRED.

A good Pernambucco bow, with a perfect balance and great elasticity, is of great assistance in executing the staccato bow. A heavy, in-elastic stick will not respond well. The bowing will lack crispness, and it will be hard to work up speed with a poor bow. If the note taken with the down bow, just before the staccato run, is strongly accented, it will give a spring to the bow which will make the up-bow notes in the staccato run following, easier of execution.

THEORIES FOR ACQUIRING IT.

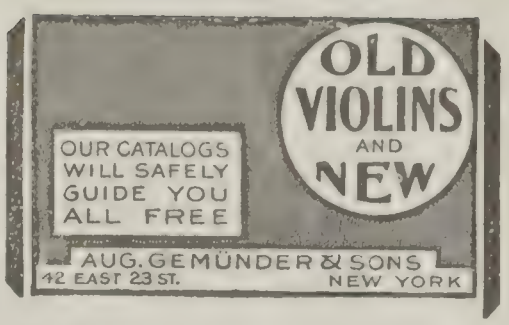
While most authorities advise slow practice for mastering the staccato, there are some who contend that it cannot be learned in that way, and advise fast practice. Emil Krall, a well-known European authority on technic for string instruments, recently contributed to the *Strad*, the English violin magazine, an exceedingly interesting article on the staccato. Herr Krall says: "In contrast to spiccato, staccato belongs to the bowings where the bow remains on the string and does not bounce off. As soon as it bounces off it is no longer staccato, but *saltando*, in which case the bow is thrown on the string. Staccato, however, is a stroke, interrupted and cut up by little accents in quick succession, but nevertheless a *stroke*. Dr. Steinhausen has for the first time given us a real 'natural' explanation of staccato and how it is produced. Its production is founded on the so-called 'trembling' motion (or movement) of certain arm muscles, viz., those muscles which turn the two forearm bones. If we stretch our hand flat out and turn it round alternately left and right (pronation and supination) we are 'rolling' our forearm. If we accelerate the rolling, reducing simultaneously the extent of turning to a minimum, a trembling or shake of the hand will result, similar to the spasmodic vibration of a wing. The capacity for executing this trembling motion in a strictly rhythmical manner varies very much in different individuals; it is an anatomical disposition or a muscular condition born with the individual with more or less perfection.

"'Staccato,' being partly dependent on this trembling, it follows that there is a greater or lesser facility for its execution according to the capacity of a player to perform this trembling. The notion, therefore, that staccato is a gift, is, with reserve, correct.

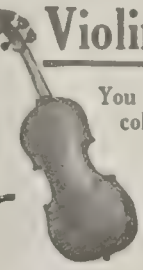
SPEED IN STACCATO.

"Be it emphasized, however, that such facility refers only to the number of staccato notes which a player may execute in a second. The less gifted may do only six or eight, the more gifted ten or twelve or more. Thus a natural disposition for staccato can be traced in its speed, but it is by no means to be made responsible for the incapacity of learning this bowing. Such incapacity is only due to the fact that the player *grips* the bow tight and suppresses the natural roll of the forearm, with the result that his muscles in the forearm have not the slightest desire to 'tremble.'

"Each staccato accent is pure pronation pressure, of momentary swinging duration. As soon as the active finger pressure interferes, the swing is gone and the periodicity of the staccato interrupted. The passive condition of the whole of the lower group of muscles is



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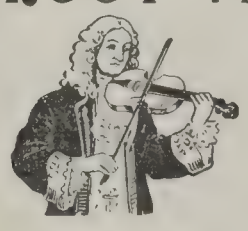
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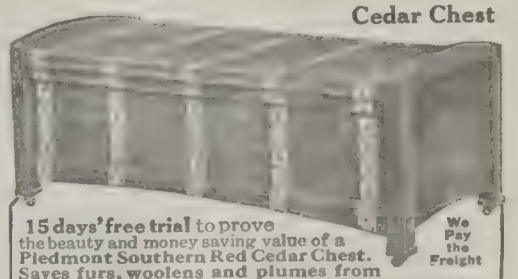
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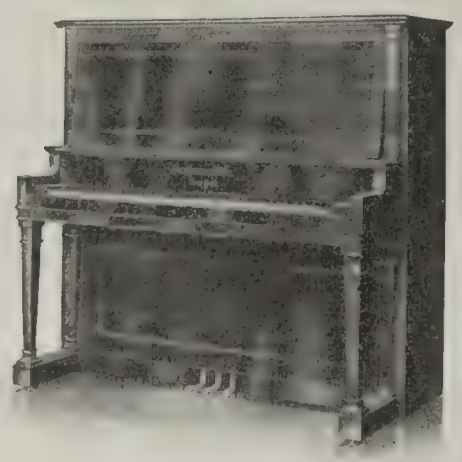
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strikingly apparent in staccato bowing. It is only the upper group of muscles which is actively engaged in the momentary swing of the arm necessary for each staccato note.

WHAT THE STACCATO BOW IS.

"Thus we learn that staccato is a combination of: 1—The momentary swing of the upper arm, and 2—the rhythmical roll of the forearm. The first provides the 'push,' the second the 'speed.'

"Staccato rests, therefore, primarily on the swing of the arm, or rather the succession of little swings. There are many players who swear that they execute staccato with the *wrist*. It is an optical delusion; a really fine large, swingy staccato is impossible to do with so limited a joint as the wrist. The wrist theory, as was pointed out before, is only a testimony to ignorance of what really takes place in the whole arm. Instead of thinking of his wrist the performer should think of the swing of the upper arm, and the roll of the fore-arm. This will bring him nearer to the goal than any wrist theory.

THE KEY TO ALL BOWING.

"Dr. Steinhausen emphasizes the point that staccato is the key to the whole bowing. The desire to execute this bowing is innate in every player, as his instinct tells him that if he could only do this bowing he would touch the root of bowing. This instinct is right. You cannot do a real easy staccato without the free roll of the forearm, neither is your bowing right or yielding a satisfactory result without this roll—without the constant balance of the supination and pronation forces. Both staccato and the ordinary stroke with its countless variations are dependent on the same muscular condition in our arm.

SHOULD BE PRACTICED FAST.

"The fact that staccato is created by rhythmical musical trembling demands that it should be learned in quick tempo, right from the start. To practice it slowly is starting at the wrong end. First learn to push the bow along (always feeling its weight) by little swings of the upper arm and simultaneously to perform the trembling of the hand, with arm pendant and relaxed, and always willing to follow the bow. You must learn first to *feel* the staccato in the whole arm, to feel the quick succession of the notes as the bow jumps from one little accent to another. By shaking the arm, letting the upper arm do the swingy motion for each accent, and keeping the roll of the forearm perfectly free, the staccato will appear. The subsequent control, the regularity of the accents, and the sharpness of each little attack is then a matter of subsequent practice. Staccato, especially a long chain of notes, is essentially a matter of temperament as well. To practice it slowly may be left until later, for such slow practice is merely intended to improve the "biting" of each little accent or the evenness and clearness of the notes and the promptness of finger action of the left hand. Such slow practice, however, must work up to and always have in view the quick execution of staccato. It must seek control over the too spasmodic trembling, but it should not indulge in little special tricks of execution which only tend to obstruct the real idea and subsequently swingy execution of staccato. It is needless to say that the whole hand is engaged at the bow, and not the forefinger alone."

NEW STYLE VIOLIN.

NOTWITHSTANDING the tremendous amount of thought and study which has been given to the construction of the violin, inventors are still busy with the problem, if not to improve the tone of the instrument, at least to facilitate learning to play it. A correspondent of the London *Strad* writes: "From Australia there comes an account of a concert given by the Manby Violin Patents Company to introduce to Melbourne the 'New Style Violin.' Mr. Cyril Monk, the well-known London violinist, demonstrated the possibilities of the new instrument, which consists of a grooved fingerboard something after the style of the frets on a guitar, only reversed. The idea is to simplify the difficult first stages of violin playing, the grooves, of course, marking where the fingers should be placed to ensure the right note. Objectors say that on the free fingerboard depends the sensitiveness of the violin; 'those who favor the invention hold that in the first stages of learning it is invaluable . . . they claim that by the system of grooves the ear is cultivated.' It is further said that 'only practical tests with young students will determine the worth of the invention.' It will be interesting to hear how it works out in practice."

HANDEL'S LARGO.

EVERY violinist should have in his repertoire a good arrangement of Handel's *Largo*, for this is one of the compositions which never grows stale or hackneyed. It is in fact one of the most noble and beautiful compositions ever penned by man. It is without question the most popular of all Handel's compositions, and the one most frequently heard. As its name implies it is a very slow melody, being essentially a solo for "tone." It can be secured with an accompaniment for the piano, for the harp, for the pipe organ, or for harp and organ. It is often played by eminent violinists at important orchestra concerts, the solo violin (played by the concertmeister) being usually accompanied by harp and organ. It makes very slight demands on left hand technic, but an extraordinary demand on the bow. One must be a supreme master of tone production and slow bowing to produce the proper *cantabile*. In the passages of tied notes played *crescendo*, the power of making a gradual swell, one of the most difficult feats in bowing, must be present in the highest perfection, otherwise the proper effect of the composition is lost, for these swells, if properly done, are of telling effect. I do not know of any more useful study for developing tone and swells for the violin student than this composition. Played with short or feeble bows the effect is ridiculous, so much so that the lack of power and effectiveness is apparent to the dullest student, who instinctively tries to rise to the occasion and develop his tone. Here is a composition to which the violin student can return, at frequent intervals during the years of study, as his tone gradually develops, and as he acquires the power of making a gradual crescendo on long notes.

I have never written the music that it was in my heart to write. Perhaps I never shall with this brain and these fingers, but I know that hereafter it will be written, when instead of these few inlets of the senses through which we now secure impressions from without, there shall be a flood of impressions from all sides and instead of these few tones of our little octave there shall be an infinite scale of harmonies, for I feel it. I am sure of it. This world of music into whose borders even now I have scarcely entered, is a reality, is immortal.—MOZART.

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HINTS TO AMATEUR VIOLINISTS ON FORMING A STRING QUARTET.

BY HOBART D. HEWITT.

THERE is no form of instrumental music more fascinating or offering finer intellectual rewards for students than that written for the 'cello, viola and two violins—the string quartet. Not only are these instruments capable of blending with each other to perfection, but they also represent three tone qualities of the most subtly varied kind. The deep tones of the 'cello, the melancholy tones of the viola, the purity and feminine elasticity of temperament of the violins, all offer possibilities for solo work or for work in combination which have invited the attention of the greatest composers from the earliest times.

The pleasure and profit to be gained out of quartet playing are more than worth the effort involved. Quartet playing not only offers an opportunity for ensemble work in the ordinary sense, but it offers an opportunity to gain that governed sense of subordination and responsibility which marks the true musician. Each part in a string quartet is like a line in an intricate pattern. One break in the line and the whole is spoiled, therefore each player is subordinate to the other three, and at the same time each player is responsible to the other three for the perfection of the whole. This peculiarity brings about a delightful spirit of sympathy, of mutual interest and forbearance, which is offered by no other form of musical endeavor.

The greatest difficulty in forming a quartet, is to procure a 'cellist; however if one is forthcoming your quartet club is assured. The viola is soon mastered by any violin player with a fair amount of technic. The Alto clef, in which the viola is written, is the only difficulty to be overcome.

The most important fact to be borne in mind, is the necessity of allowing the solo instrument a modified liberty respecting the *tempo* and tone modulation. It is also essential that each player shall understand thoroughly the interpretation given to every phrase of the thematic material at its initial appearance and imitate the same, at every subsequent repetition.

THE RIGHT MUSIC TO START WITH.

The selection of music is an important feature. Many players have been discouraged by attempting that which is too difficult. This one fact should be emphasized: *keep within the limit of the players.* Make haste slowly. Do not play arrangements, play legitimate quartets written for the four instruments. Some of the best to begin with are the following:

HERMANN MOHR. Op. 67. *Dreileichte quartet.*

RICHARD HOFMANN, Op. 97, *Six Easy Pieces for String Quartet.*

L. JANSA, Op. 51, *Three Easy Quartets.* No. 1 in C is the best, but they are all good and playable.

FERD. BUCHLER, Op. 12, *Leichte Serenade for String Quartet.*

To these may be added some of the early quartets by Haydn, No. 17, Op. 3, No. 5 which contains the celebrated serenade. The Mozart No. 6 in F major (Litolff Edition) will be found a very interesting quartet with a lively fugue at the end, and it will amply repay for all the work put on it. The field which opens at this stage of advancement is almost endless. Schubert's beautiful quartet in Eb No. 2 may well be added to the list.

After the first stages have been safely passed, the possibilities for further study and development are endless. Although, in the main, the art of quartet writing is the same today as it was in Mozart's time—that is to say, is founded on the art of counterpoint, and the combination of four parts of equal musical importance and not on the contrasts of tone color offered by striking harmonies and the varied tonal pigments of the orchestra—its development has been along most fascinating lines.

DEVELOPMENTS IN QUARTET WRITING.

One of the most marked developments has been in the way the viola and 'cello are employed. As a rule the warm tones of the 'cello sustain the bass of the quartet; the viola, with its peculiar, indescribable quality of tone, differing from either the 'cello or the violin, usually takes the tenor part, but in some of the quartets by Mozart, Beethoven and the more modern composers, the viola frequently takes the lowest part, allowing the 'cello to play the leading melody, as for example the three quartets by Mozart dedicated to the King of Prussia, and the Adagio in quartet Op. 18, No. 1, by Beethoven. The violin may be said to correspond to Soprano and Alto voices. However, there is no fixed rule for the different instruments. There must always be an equal distribution of the parts. In the early quartets by Haydn and his contemporaries, the first violin was given great prominence, the remaining three instruments merely playing an accompaniment.

In Mozart we begin to notice a departure from this method of writing, and the instruments are treated as four independent voices, each with its individual part. The Six quartets by Mozart, dedicated to Haydn, also the later quartets by Haydn and Beethoven are fine examples of this style of development. Comparing Haydn's first quartet in Bb, composed 1755, with that of Beethoven Op. 59 No. 1, written in 1808, shows the advance made in quartet writing in half a century.

The string quartet is by no means as much in evidence in the United States as it deserves to be, though thanks to the Kneisel Quartet, and to other excellent institutions of a similar nature there has been marked advance of late years. It will be a long time, however, before we reach the conditions found in Austria and Hungary, where a quartet can be formed at any time in every village and hamlet in the country. This is no exaggeration. There are numberless families which contain among their own members a complete string quartet. This condition is not unknown in this country. Indeed the present writer numbers among his friends a fine violinist who is able to play the best chamber music with the members of his own family, and whose home is a center for this most delightful art. He has a warm corner in his heart for all fiddlers, and there is, to use his own expression, "a fiddle and a cold potato" waiting for all those who visit him, Such cases as this, however, are few and far between, more's the pity, for of such is the Kingdom of Music.

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order and leads to all that is good, just, and beautiful, of which it is the invisible, but nevertheless dazzling, passionate, and eternal form.—PLATO.

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Department for Children

Edited by Miss Jo-Shipley Watson

A PRETTY HALLOWE'EN PARTY.

JACK o' Lanterns must figure in the decorations. Let them laugh and scowl from every corner. Two corn shocks, life size, flank the stage and a few large pumpkins at their base, sprinkled with diamond dust recall James Whitcomb Riley's lines

"When the frost is on the pumpkin
And the corn is in the shock."

There should be festoons of red berries and autumn leaves everywhere.

As the guests assemble give to each a paper key with these words upon it, "This is the key to your fortune." This will "start things;" on the reverse side of the key the guests will find instructions like this: "Find card one on parlor table." When card one is found, it may say, "Look for card two under sideboard." and so on until the tenth card which directs the guest to a picture, a favor symbolizing his fate, a violin, a heart, a bag of money, or a loaf of bread, etc.

The ushers are little girls dressed as garden fairies. The Butterfly, The Morning Glory, The Daisy, The Blue Bird.

With golden wands they direct the guests to their cards and fortunes and finally to their seats.

In connection with the following musical program, taken from THE ETUDE of 1913, a scarf drill may be given. A scarf or fan drill is remarkably effective and as all children love to dance there will be little work connected with this part of the program. The children, eight in number, should be dressed in white, the scarfs should be about ten inches wide and one and a half yards long. The material must be light enough to float easily. The colors for the opening drill might be red, white and blue; afterward use orange, blue, pink, violet, etc.

The curtain rises to a schottish, *Courtly Dance*, Martin, ETUDE, Jan. 1913. The children come forward and give a dance in unison. It is necessary to keep things moving or the effect will be spoiled, after the ensemble, the girls retire to the back of the stage forming a semi-circle about the solo dancer, who now comes forward. First, a waltz, then a two-step, a minuet, a caprice and so on, each one short and simple.

There are many simple ways of using the scarf without dances. The scarf should be kept in motion as much as possible, figures too numerous to mention may be worked out. The following are a few simples ones. Hold the scarf above the head with the right hand and pirouette easily, allowing it to wind around the body; then reverse and unwind Change to the left hand and repeat.

One end may be held and the scarf allowed to float loosely, as it is twisted and twirled about.

While beating time to the music allow the scarf to make one turn around the arm at each beat until it is all wound up, then unwind and repeat with the other hand.

If there is a stereopticon to be had in the neighborhood, the slides of different colors will produce a most effective picture.

The drills may be interspersed with the musical program or given as a second part.

DUET—*Military March,*
Flagler (ETUDE, April, 1913.)
SOLO—*Puss in Boots,*
Renard (ETUDE, March, 1913.)
VOCAL—*Sing on, Sweet Thrush,*
Worthington (ETUDE, April, 1913.)
VIOLIN—*Dance of the Imps,*
Steane (ETUDE, Feb., 1913.)
SOLO—*Jack o' Lantern,*
Morrison (ETUDE, May 1913.)
VOCAL—*A Little Village Maiden,*
Powell (ETUDE, June, 1913.)
SOLO—*The Garden of Girls,*
Bischoff (ETUDE, July 1913.)
VOCAL—*In Bye-lo-land,*
Hamlet (ETUDE, May, 1913.)
SOLO—*Silvery Moon,*
de Janon (ETUDE, Aug. 1913.)
VOCAL—*The Blossom and the Bee,*
Lee (ETUDE, Aug. 1913.)

Hallowe'en parties need not be grotesque and boisterous affairs, with a little forethought they may be made beautiful and memorable occasions.

AN OCTOBER JOURNEY.

COME with me and let's look over the calendar, it's the month of golden sunsets—October—one of the richest anniversary months in Musicland.

The anniversary of Jacques Offenbach's death is to be remembered in October, it occurred on the fifth in 1880. His one wish before his death was to see his opera. *The Tales of Hoffmann,* staged. This was his favorite opera. He had worked upon it for years. "Make haste, make haste to mount my piece," he cried, but the wish was not fulfilled.

One of the most interesting birthdays is that of the Swedish singer, Jenny Lind, who was born the sixth of the month in Stockholm, 1820. She is interesting to us because she was the first European singer to make a tour of the United States. She appeared under P. T. Barnum's spectacular management in 1850, and our dear old grandmothers have told us of her wonderful triumph here, of her power of drawing tears from her listeners by singing the simplest ballad, of her wonderful "length of breath," her facility in executing the most difficult cadenzas, of her charities and virtues, of her beauty and simple unaffected manners; all this and more we have heard from a time gone by, and no matter how many famous opera stars may visit us, the memory of Jenny Lind's singing will outlive all.

On the eighth, Emil Sauer, the pianist, was born in Hamburg, 1862, Sauer's playing is polished and elegant, he has made several successful American tours.

Verdi, the composer of *Il Trovatore, Aida, Rigoletto, Traviata,* and many other operas, was born the ninth of the month, in the little Italian village of Roncolo. In his babyhood days, the boy Verdi was saved from the murderous soldiers of the Czar, by his mother, who folded her baby in a shawl and ran with him to a nearby church, where she took refuge in the tower.

We should remember Adolf v Henselt's anniversary. He died on the tenth in 1889. Henselt was a brillant concert player, who wrote many beautiful and tuneful "Studies." His hands were abnormal in span and he seems to have taken severe measures in practicing. Mendelssohn said that, "he went on all day stretching his fingers over arpeggios played prestissimo."

TWO FAMOUS CONDUCTORS.

On the eleventh comes the birthday of Theodore Thomas, for fourteen years the conductor of the orchestra in Chicago which until recently bore his name. Thomas did more for the advancement of music in America than any other orchestral conductor; one of his near friends was William Mason, teacher and pianist. The Thomas Orchestra is now called the Chicago Symphony Orchestra.

Arthur Nikisch, one of the finest orchestral conductors in musical history has a birthday on the twelfth. Nikisch is also a superb accompanist, an excellent violinist. For four years he was conductor of the famous Boston Symphony Orchestra.

The third week in October holds a very important anniversary,—the death of Chopin in Paris 1849, on the seventeenth of October. Every piano student knows something about this master musician; so for practice, sit down and write a paragraph of fifty words telling all you know of Chopin, the pianists' composer.

Another important anniversary, is the first performance of Wagner's *Tannhauser* in Dresden, October nineteenth, 1845. Those who have read about Wagner, must know how long and laboriously the composer worked for a hearing of this famous opera.

On the twenty-second we should remember the birthday of Franz Liszt, that Prince of Pianists, the most famous virtuoso of his time, whose playing set all Europe to wondering and marveling. On the twenty-third comes the birthday of Lortzing the opera composer in Berlin, 1801.

The anniversary of Robert Franz' death comes on the twenth-fourth. Franz, one of the most important German song writers, died in quiet obscurity in Halle, his native town, in the year 1892. The life and work of Franz is an interesting study. Those of us who are in a hurry "to show off" should read how Franz scrutinized every song before publication, how he destroyed six years, labor because of his dissatisfaction. He said, "My Op. 1, I consider no better and no worse than my Op. 52. Among all the collections there are only three (Op. 23, 27 and 33) which were published soon after they were written."

I wonder who can tell the story of the opera *Carmen.* Whoever can recall the story of that opera must know something about the composer Bizet, who was born October twenty-fifth, 1838, in the beautiful city of Paris.

PAGANINI'S BIRTHDAY.

On the twenty-seventh we find the birthday of a peculiar personality,—Paganini, the violinist,—who inspired Schumann, Liszt, and Brahms. A fellow musician describes Paganini as "a striking awe-inspiring figure." His playing was most extraordinary too. He invented many tricks and mechanical effects that were dazzingly brilliant. It was Paganini who discovered the utility of harmonics, and the perfection with which he played the stopped harmonic threw the whole of musical Europe into a furore of wonder and admiration.

How many recall "Nannerl," Wolfgang Mozart's loving sister, Maria Anna? "Nannerl" Mozart after sharing the successes of her brother as a prodigy pianist, married a German Baron, but after her husband's death, she returned to Salzburg, her native town where she taught music. She died in Salzburg the twenty-ninth of October, 1829.

So this is the end of our October journey, and I hope you have enjoyed it and learned some new points of interest along the paths of Musicland.

ENTERTAINMENTS FOR STUDY CLUBS.

WITH the waning of summer comes the thought of our study club and how to entertain it, for the old adage says "All work and no play makes Jack a dull boy," and we club members know that it is true.

To enliven the winter routine the following ideas may be of interest to those who are planning their work now.

The game of "Who's Who " is not exactly new but always of interest to new members. Pictures of composers, singers, orchestral conductors are pasted upon numbered cards and placed upon the table, each member is given a card with a corresponding number, the object being to write the correct name upon the card. Photographs of famous musicians may be given as prizes.

The game of "Transposition" is great fun and may be played by any number. Print upon a large cardboard the names of five well known operas, the first letter in correct position, the remaining letters transposed. Hang the card upon the wall in a position where all can see. The names of the operas should be simple at first, for example: Fusat, Psialraf, Tavoreart, Cenmar, Aadi. Vary this game by using the names of orchestral instruments, as Vinlio, Oeob, Fetul, Dmur, Tetpmur.

An ear-training contest is of great value and may be used to advantage at every meeting. Cards numbered from one to ten are given to the members; the leader plays the beginning phrase from some well known composition, as she passes from one to another she calls out its number. The members then write the name of the composition opposite the corresponding number. Play such familiar pieces as Nevin's *Narcissus,* MacDowell's *To a Wild Rose,* Schumann's *Merry Farmer,* Niemann's *Murmuring Zephyrs,* Wagner's *Tannhäuser March,* Beethoven's *Moonlight Sonata,* Greig's *I Love Thee,* Schubert's *Serenade,* Chopin's *Funeral March,* Mendelssohn's *Spring Song.*

If the club wishes to give a more elaborate entertainment, the guests may be invited to wear fancy dress costumes suggesting some hero or heroine in the Wagner operas—*Eva, Brunnhilda, Isolde, Siegfried, Walter, Senta, The Flying Dutchman, Lohengrin, Elsa, Elizabeth, Tannhäuser.* A delightful musical program can be made up from excerpts from the operas.

Avoid monotony in all of your programs and make the games so simple and so entertaining that the youngest member will feel unembarrassed and, above all, will learn something. Never leave one meeting without saying to yourself, "Have I learned some one new thing today and what is it?"

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

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Album for the Piano—Chaminade	.75	.20
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Octave Studies, Op. 18—A. Orth	1.00	.15
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New Music ON SALE.

Teachers and vocalists are invited to enter their orders with us for monthly packages of new piano, pipe organ, violin, or vocal music to be sent ON SALE with return privilege at the customer's convenience or at the close of the usual teaching season. These small assortments will be found very helpful and useful, either individually or as teaching material supplementing a regular ON SALE assortment already received from us. The piano music includes teaching pieces in the earlier and medium grades; the music sent under the other classifications is always of a practical and useful character. There is no obligation to keep anything in these packages not found in all respects desirable. A postal card request signifying the class or classes of music (piano, voice, violin and piano, pipe organ) will secure this service during the entire teaching season. Orders may be cancelled at any time. This plan has met with the approval of thousands of our patrons during the past and grows more popular year by year.

Returns and Settlement For On Sale Music.

Every season at this time finds a number of our regular patrons slow in making their initial order for the coming season. Thanks to a great many reminders on the subject this year has been some exception to the rule in that we received many orders earlier than usual and therefore the greatest strain of the year that comes during the month of September has been materially lightened. The coming season promises to be a very excellent one from a commercial point of view. The change of administration does not appear to have affected business in the least, notwithstanding the many rumors and much talk to the contrary. The greatest industry and the greatest calmness seems to prevail throughout the business of the country.

We do desire a settlement for the ON SALE music at least once each year. This is not asking a great deal. Teachers write us, "Your selection just suits us for next year. What shall we do?" By private correspondence we answer, "Settle with us for what you have used during the past season and keep the selection sent last year and let us supplement the ON SALE with some of our newer publications in order to freshen your material on hand."

Whatever your problem, if you will present it to us you will find us always ready to meet you more than half way, especially as regards settlements. We want the trade of every music teacher and every music school in the entire country and we are equipped to take care of it.

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Around THE ETUDE has grown an immense organization for supplying the teacher with everything needed in an educational way and suggesting whatever help is possible in every case. Like everything good, we have many imitators. The nearer they get to our methods the better for the music teaching fraternity.

The supplying of music by mail order is more economical than retail music selling over the counter. Strange to say, in a great many cases, in ordering from a large stock, which it is only possible for a large business to carry, mail ordering is more prompt than any other method. Our terms are the most liberal that it is possible to get; our ON SALE system far more liberal than elsewhere. A small item usually overlooked is the retail price as compared to the number of pages of the piece. We have actually known some reputable publishers to raise the price of a piece twice because it has shown signs of increasing popularity, even though the retail price in the first place was higher than it should have been.

We have a bundle of first catalogs which we would be glad to send to everyone who is interested. We supply postal card order blanks. We have many small items of our business which are of interest and help to the teachers.

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$600 Prize Offer for Pianoforte Compositions.

A complete announcement of this new prize contest will be found on another page of this issue of THE ETUDE. This will be the third competition of this nature that we have conducted. Several years ago we had a prize contest for piano compositions which was highly successful, and more recently we had a vocal contest also very successful. This new contest is open to composers of all nationalities and is intended for the young and unknown composers as well as for the experienced writer, and every manuscript will be judged impartially upon its merit. There is no limit to the number of manuscripts that any one composer may submit and it is possible to be represented in any or all of the classes.

Class One is intended to cover such pieces as would be used by advanced players in concert or recital work.

Class Two includes pieces of lighter character, less difficult than the preceding, but brilliant and effective.

Class Three includes pieces in all styles written in dance form.

Class Four is for easy teaching pieces of various styles.

We look for a larger representation in this contest and we would advise composers to send in their manuscripts at as early a date as possible.

Italian Overtures for Four Hands.

This is a volume which will be added to the Presser Collection. It will contain nine overtures by Bellini and Rossini, all effectively arranged for four hands. All these overtures are brilliant and tuneful and make splendid recreation or exhibition pieces for four hands. They are only of medium difficulty for both players. Among the very popular overtures included are "Semiramide," "William Tell," by Rossini and "Norma," by Bellini.

The introductory price of this volume will be 25 cents.

"The Etude" Uplift Cover as an Art Work.

We are so confident that there will be a large demand for THE ETUDE cover of this month as an art work that we have had a number prepared especially for that purpose without lettering, and printed upon superior paper. These may be had in photo brown for 25 cents a copy or in hand colored form for 75 cents.

The subject shows the great Beethoven greeting the dawn after a sleepless night of work. His lamp is still burning and his face indicates that some great masterpiece has been in the making. Oblivious to all about him the great master is journeying in the world of inspiration.

The night is now abating
Lost to the world.
The master has spent it creating
The music of the spheres.
Enraptured he hears,
Drunk with delight,
By a spark divine alight
Beyond the starry dome his spirit soars.

Who knows whether he is thinking of some great symphony or some grand sonata? Only by placing oneself in tune with the powerful secret forces of life can one value enduring art works. Beethoven is listening to voices that few men hear.

The artist has depicted the pitcher that Beethoven used to pour water over his wrists when he became too excited. He also shows his riding boots, for Beethoven was very fond of riding. Again there is the coffee pot and cup, reminding us that Beethoven was devoted to coffee. The ill kept

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room tells of Beethoven's untidy habits, and the vista of the glorious suburbs of Vienna seen from the window brings to mind Beethoven's love for the glorious outdoor world.

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"I. J. PADEREWSKI."

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Mozart's Sonatas, Vol. II. This is the last month in which Mozart's Sonatas, Volume II, will be on the special offer list. The small sum of 35 cents will bring to your door this classical volume. The C-minor Fantasy Sonata is in this volume. This one piece alone is worth $1.00 in sheet music.

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At Home.

CORNELL UNIVERSITY is to have a fine new organ in the new auditorium of the College of Agriculture. It is to cost $20,000 and a large part of this sum has come from the pocket of Andrew Carnegie.

WHAT is music? A New York judge recently decided that a restaurant band consisting of seven stringed instruments, a bagpipe, and a pair of clappers, could not possibly produce music.

AROUND Christmas time, the *Rosenkavalier* of Richard Strauss will be given its first performance in New York by the Metropolitan Opera Company under the direction of Alfred Hertz.

THE successor to Harvey M. Watts as business manager of the Philadelphia Orchestra has been found in Ralph Edmunds, formerly general press representative of the Metropolitan Opera Company, of New York. Mr. Edmunds has had wide experience.

SONGS of questionable character are beginning to attract the attention of the United States postal authorities, who do not think publishers of such stuff are entitled to use the mails for its distribution.

A NEW festival by prelude by Richard Strauss will have its initial performance in New York under Josef Stransky during the coming season. It will then be performed in London by the Philharmonic orchestra under Mengelberg.

THERE is to be a general exchange of operatic stars between the Chicago Opera Co. and the new Century Opera Company of New York. By this Philadelphia and Chicago will benefit and so will New York. Co-operation instead of rivalry seems to be the order of the day.

THE death has occurred of Carl H. Eichler, a famous violinist, and the oldest member of the Boston Symphony Orchestra. He was born at Maugein, Germany, and was eighty-seven years old when he died, at his summer home in Salem after ten days illness.

MISS BESSIE ABBOTT, who is of Scotch parentage, doubtless felt highly honored when, as she landed in New York for the purpose of appearing in de Koven's Scottish opera, *Rob Roy*, she was met at the gangway by the New York Highland Pipe and Drum Band, and escorted ashore.

THE Metropolitan Opera Company have been doing all they can think of to prevent Hammerstein from giving any opera this season. They have applied for an injunction to prevent the Hammersteins giving any opera in New York until 1920, and in return the inveterate Oscar has complicated matters by claiming that the Metropolitan is an "unlawful combination in restraint of trade and commerce."

THE customary "high jinks" of the Bohemian Club of San Francisco have led as usual to the production of a noteworthy work of art. Mr. Hermann Perlet has produced a work entitled *The Fall of Ug*, to a brilliant libretto by Rufus Steele, and it is in every way equal to the high standard set by Henry K. Hadley with his fantasy, *The Atonement of Pan*, which obtained so much success last year.

AMONG the many artists who are coming to America for the concert season, none will be more welcome than Teresa Carreno, who has not been heard in this country for four years. At the present time South America is figuring rather largely in the public mind and this fact may afford an extra reason for welcoming the greatest pianist the southern half of this continent ever produced.

A SCHOOL of music has been started in connection with Trinity Parish Church in New York, for the purpose of training organists in all branches of the art of ecclesiastical music. The faculty includes some of the most distinguished church musicians in America. It is the purpose of the institution to maintain an especially high standard in all departments. Mr. Felix Lamond is the moving force in this new undertaking.

THE recent convention of organists at Ocean Grove proved to be a very successful affair, and was attended by a record number of organists. This is especially gratifying in view of the fact that there had previously been some friction which had looked like wrecking the National Association completely. At the convention, however, many important measures were discussed, and everything passed off with remarkable freedom from unpleasantness of any kind.

THE MacDowell Festival at Peterborough, N. H., where Mrs. MacDowell has established a colony for the furtherance of musical art in America, was a huge success. Many notable works were performed and a liberal recognition was given to American composers. Among those whose works obtained a hearing were Edgar Stillman Kelley, Henry F. Gilbert, Edward Burlinghame Hill, Mabel W. Daniels, A. Cyril Graham, Arthur Farwell and Lewis Isaacs. The works of MacDowell, of course received adequate attention.

A "SUBMARINE" violin will come as a novelty to most people, yet this is the latest device employed in the United States Navy. A taut wire is stretched alongside a submarine torpedo boat and is set in vibration by a wheel, which acts exactly like a violin bow. The vessel itself acts as a resonator. The wheel is set in motion by motor, which works in response to an ordinary Morse telegraph key. The dots and dashes hum through the water, and their vibrations are caught by a telephone receiving apparatus ashore. A speed of eight words a minute is the best record yet. The experiments at Hampton Roads show that the vibrations can be heard clearly at a distance of five miles.

MRS. FANNIE BLOOMFIELD-ZEISLER has always been a warm champion of the cause of American music. Before sailing on the *Imperator* for Germany she recently expressed some forceful opinions on the habit of American students who rush to Europe every year. "I am sorry to say that much of this mad rush to study in Europe is due to foolish mothers who make their daughters' education an excuse to leave their husbands and to live abroad for a few years." This is a hard saying! But Mrs. Zeisler thinks, apart from that, that the music student will be better served at home. "The chances are," she goes on, "that a young musician studying in America under a good American teacher receives better value for his money than if he studied abroad. It is a fact that some of the greatest musicians had a foreign education, but true genius will shine anywhere. And what becomes of the thousands who go to study in Europe every year and are never heard of?"

THE "moral" clause in the rules for the libretto submitted to win the $10,000 opera prize offered by the National Federation of Musical Clubs has been somewhat variously received, and not a few writers have made fun of it. This has brought forth some caustic comments from various members of the federation, who stand up for the rule in no uncertain terms. One of the most vitriolic of these emanates from Mrs. Flournoy Rivers, who is chairman of the federation's extension department. "I do not think we meant to debar sin as a topic," she said, among other things, "but simply to keep out debasing impurities. Our standards of morality are not European. We *do* stickle for the decencies, and in offering prizes for librettos we mean to stand for beauty and for uplift—not for stale and filthy plots. Music in itself cannot be vulgar. It must be associated with words to become so. With a world full of beauty to choose from, we see no desirability in selecting unseemly things, and endorse heartily that plain statement of the Almighty's in Deuteronomy, 'Evil favoredness is an abomination to me.'"

"WHY not have symphony orchestras composed of women?" asks Mr. John C. Freund, editor of *Musical America* and the *Music Trades*. He answers his own question with weighty arguments in favor of it that hardly stand in need of the further well reasoned statements of Maud Powell, who says, "Of course women should play in symphony and other orchestras if they want the work. Wanting the work implies measuring up to the standards of musical and technical efficiency, with strength to endure well hours of rehearsing and often the strain of travel, broken habits and poor food. Many women are amply fitted for the work; such women should be employed on an equal footing with men. I fail to see that any argument to the contrary is valid. But if they accept the work they should be prepared to expect no privileges because of their sex. They must dress quietly and as fine women they must uphold high standards of comfort."

Abroad.

DAVID BISPHAM is in Australia where he is delighting both discriminating critics and the more tolerant public.

MUSIC with meals is now so firmly established in the world's big cities that we are not surprised to learn that a nickname has been found for it. The London *Musical Record* calls it "Menial Music."

THE largest theatre in the world is said to be the opera house in Paris. It covers three acres of ground and has a cubic mass of 4,287,000 feet. The cost of the building was $25,000,000.

A POSTHUMOUS work of Massenet's, not yet in print, was recently performed in Paris. It is a "melodic poem" entitled *Loti's Vision*, and was sung by four artists from the Grand Opera. The work proved to be in Massenet's happiest vein.

LEONCAVALLO, the composer of *Pagliacci*, is said to have nearly completed a comic opera for production in London. The book is by Max Pemberton, and it is said that Sir James M. Barrie, of *Peter Pan* fame, has also had a hand in it.

GERMAN admirers of Wagner are much incensed to learn that the house in which the master composed *Lohengrin* near Pillnitz, is to be turned into a distillery. Indignantly they ask, "What has become of the boasted ideals of the German people that they can permit such a desecration?"

THERE is an old chapel attached to the estate of Prince zu Fürstenberg, and in it was recently discovered a musical manuscript which proved to be an unknown symphony by Haydn. The work has been given a hearing in Baden-Baden, and the critics tell us that it reveals Haydn in a "humorous, good-natured mood."

LILLI LEHMANN, the celebrated Wagner and Mozart opera singer, has recently given the institution in Saltzburg, designed to perpetuate the memory of Mozart, and known as the Mozarteum, a sum of two hundred thousand kronen (about $40,000) with the stipulation that the annual interest from this amount must be about one thousand dollars.

CHARPENTIER, the composer of *Louise*, has no sympathy with those who compose for money. In spite of a wide interest in his work, it is thirteen years since he completed *Louise*, and he has only just produced a second opera, *Julien*. He is credited with the saying, "Composers may be divided into two classes—those who write for the street pianos and those who plagiarize from them."

VIENNA is supposed to be quite a light, frothy sort of place and to have no share of the German plod-plod methods. Nevertheless, word has come to us that the "Wiener Concerthaus Gesellschaft" has decided to present the whole of Beethoven's chamber music in a series of concerts which will extend over three years. This implies a thoroughness entirely worthy of the jewellers on the banks of the Spree.

LEO SLEZAK, the well-known tenor, recently had a narrow escape from death when sailing on a Bavarian lake. His companion, Fritz Sturmfeld of the Royal Leipzig Opera, was drowned, but the distinguished member of the Metropolitan Opera Company managed to cling to the capsized boat until aid was forthcoming.

THE musical world has lost a great artist in David Popper, the famous 'cellist and composer of 'cello music. He was born in 1846 at Prague and received his musical education in that city. Though he never came to America, he traveled all over Europe, and his works are played by all who have any skill on the 'cello. His best known compositions are probably the *Tarantelle*, and Elfentanz.

ONE of the most coveted distinctions France has to offer is the cross of the Legion of Honor. Among the 374 persons who have been made members of the order, or have been promoted in it this year are only three women, and one of these is Cécile Chaminade, the composer of the *Scarf Dance*, *Serenade*, and many other delightful piano pieces and songs. She visited this country in 1908, and endeared herself to thousands of Americans.

A PERFORMANCE of *Aida* was recently given in Verona in the Roman amphitheatre. In spite of the fact that the building holds 30,000 people, a crowd of 15,000 were turned away. There were more than 800 performers in the orchestra; and the scenery of the amphitheatre cost nearly $100,000. Fifty horses and bulls assisted in the pageant. One of the most interesting facts about this performance was that the artists' dressing-rooms were subterranean chambers where, in the days of the Roman Empire, the gladiators were wont to prepare themselves for the contests.

THE death is announced of Stephen Adams, the English composer whose song, *The Holy City*, and many others hardly less famous, made him familiar to the American musical public. It is not generally known that he was a brother-in-law of the Mrs. Maybrick whose trial and conviction for the murder of her husband created an international sensation some years ago. Stephen Adams had a fine baritone voice, and was extremely popular in his own country. His real name was Michael Maybrick. He was born in Liverpool in 1844, and was educated there and in Leipzig and Milan.

A UNIQUE birthday party was recently tendered to Paderewski by some fellow artists who are spending the summer near his residence in Switzerland. At the suggestion of Schelling, a concert party whose membership included Felix Weingartner, Leopold Stokowski, Sembrich, Alma Glück and Dalmores, unexpectedly descended upon the great pianist and performed a "cubist symphony" outside his window. Later in the day, six pianists including Padereswki himself, with Schelling, Samaroff, Josef Hofmann, Rudolf Ganz and Stokowsky performed at the same piano a ragtime version of the *Blue Danube* waltz.

THE Kaiser, who apart from being a warlord is a musical soul, has discovered to his horror that the officers of his enormous army are weak on enunciation, and emit their rugged orders in tones which vary greatly in pitch, at the same time "swallowing" half their words. He accordingly called in Professor Spiess, who made experiments and decided that all orders should be given in C natural. If this order is carried out, we may expect the British War Office to invent a machine employing tuning forks or resonators which will respond to the tone of C natural. In this way the tones of command issued by an invading German army would be carried across the water and caught by the resonators in ample time to safeguard the threatened coast.

AMONG the many troubles that beset the operatic prima donna, one of the most annoying is the unwelcome distinction conferred upon her by the use of her name on all manner of soaps, dental washes, and other toilet requisites. Melba has suffered from this to such an extent that she has been obliged to take steps to prevent it. Not long ago she went into a drug-store, where "Melba Perfume" filled the window. She tried it, and found that it was so bad that she remonstrated with the proprietor. "How dare you attach my name to such stuff?" she demanded. "I've as much right to it as you have, answered the druggist, cooly, "for your real name is Mrs. Armstrong." So the great soprano has lost no time in having her name patented so as to control its future use.

THE new poet laureate of Great Britain, Dr. Robert Bridges is not so widely known in this country as many other living British poets are, but he is nevertheless a writer of great power. His works are said by a London musical journal to be particularly good for musical purposes, and two of them have already been utilized by Sir Hubert Parry and Sir Charles Villiers Stanford. A more popular laureate would undoubtedly have been Rudyard Kipling, but Kipling has inspired few musicians owing to his intentionally coloquial style. Nevertheless such songs as *Danny Deever*, and *The Gipsy Trail* have been set with success in America, and in England a large sum was realized for the benefit of the soldiers in the South African war by Sir Arthur Sullivan's rather poor setting of *An Absent-minded Beggar*. A more elaborate Kipling work is the cantata. *The Ballad of the Clamperdown* by Sir Frederick Bridge, organist at Westminster Abbey.

TEN MUSICAL EPIGRAMS.

BY CARL MERZ.

THE real happiness of a teacher lies in his love for his work.

Close observation is very apt to lead to success on the part of the teacher as well as the pupil.

The teacher who does not feel honored by the profession he follows will probably not honor his profession.

As hot-water hardens an egg, so constant and severe correction and scolding harden a pupil's sensibilities.

What your pupil understands that he may remember. What he does not understand he is sure not to remember.

As teacher, never discourage. Build up—impart new life whenever you can. Do not tear down and crush out aspirations.

Make your pupil think. That is worth more than stating a thousand facts. It is better than many lessons committed to memory.

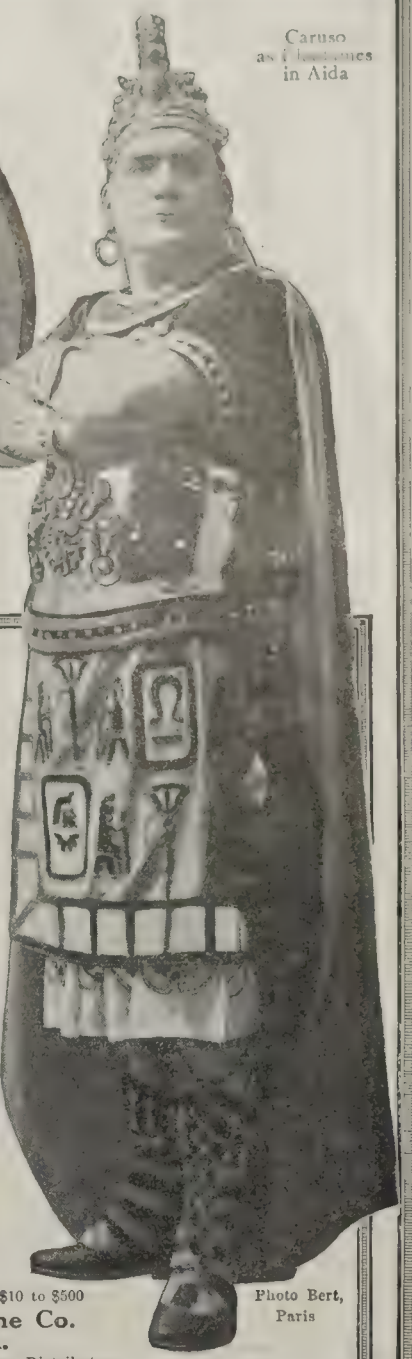
"I know the subject of this lesson," said a teacher with a good deal of self-satisfaction, "That is well; but do you know the object?"

A workman's tool should always be in a condition for immediate use. So should the teacher's mind be kept sharp and active by study of art and literary works.

Be a rational-thinking teacher, not a mere machine. Be a willing laborer, not a mere drudge. Be original, not a mere imitation. Be a leader, not a driver. Seek new and better paths, remembering that he who seeks shall find.



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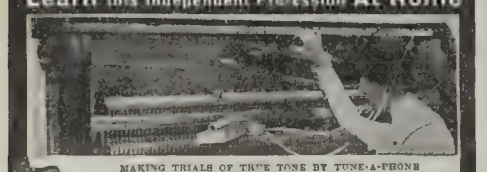
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Q. How can one best judge of the musical abilities of a child?—R. N. B.

A. Watch the effect of melody upon it. See what tunes it is responsive to and whether they are the best. Even an infant who has a musical nature will show an immediate response to major and minor, sometimes giving smiles to the first and tears to the last. Do not excite a baby with many such experiments. At about three years old a child's musical memory may be tested. It will identify certain tunes and even certain notes. At a little later period test its fondness for harmony or even for counterpoint. If it prefers these to mere melody you have discovered a musical nature. Do not crush this out by too much musical study; let the precious plant grow naturally. Many a great musical nature has been spoiled by being made into an infant prodigy. I have known several children who were thus forced and became great while they were little, but as they grew up they diminished; they regarded music as a sort of normal task, and while they became expert musicians they never loved the art sufficiently to become really tonal masters. There is much besides techinque to be thought of in the development of a great musical nature, and, if possible, all early public appearances are to be avoided.

Q. What is the oldest known record of the existence of music either in notation, or in some instrumental relic?—P. J. A.

A. The oldest instrumental relic is a very primitive flute, made of reindeer horn, and found in a cave in Belgium, after blasting down through a deep layer of lime-rock. As this rock is known to form, under favorable circumstances, at the rate of about an inch in a century, it has been estimated that the flute in question is about 250,000 years old! If you are interested in studying the artistic relics of paleolithic man, who existed so long ago, I would recommend Lyell's "Cave-hunting," Giekie's "Prehistoric Europe" or the works of Prof. Dawkins. The oldest really good musical instrument that we know of was the large Egyptian harp of from four to six thousand years ago.

The oldest reliable piece of musical notation extant is the Hymn to Apollo, which was discovered by the French archæological expedition at the Temple of that God in Delphos (Greece) about seventeen years ago. It is a long musical composition, unison only, carved upon marble. It won a prize at some ancient competition, and was probably engraved upon stone at the expense of the successful contestant. It is largely in 5-4 time and has been deciphered in different ways by different authorities. That is the real difficulty regarding the ancient Greek and Roman relics of music which we possess; we are not certain that we are reading them aright. The hymn in question is about 2,000 years old, probably the oldest authentic bit of music that we possess. There is also a Hymn to Calliope, and a couple of other bits of Greek music, found on ancient palimpsests, of about the same age. A palimpsest is a parchment document on which the original writing has been whitewashed over, and more modern (usually mediæval) writing superimposed upon it. There is no authentic document of Scriptural music in existence and that music was probably taught orally.

Q. Who originated the custom of having the piano sideways on the concert platform so that the audience could see the pianist's hands?—E. F.

A. This point can probably never be absolutely decided. But the instrument would naturally be placed in this position, not for the sake of displaying the pianist's hands, but for the sake of obtaining the best acoustical effect. When the grand piano is placed sideways to the audience and the lid is raised the latter becomes an additional sounding-board, reflecting the tones into the body of the hall. In olden days the conductor sat at the clavicembalo, which was usually shaped like a grand piano, and guided the tempo by playing the instrument. In such case the instrument was also placed sideways, so that the conductor could see the orchestra while he was playing. In playing a modern concerto, by having the instrument sideways, the pianist can most easily watch the conductor and his beat. Therefore every advantage would seem to be gained by placing the piano in this position and it has probably always been thus placed since it has been used in public performance. The custom, however, has frequently been attributed to Dussek.

Q. What is meant by a Phrygian cadence?—H. M. B.

A. A cadence in the Phrygian scale. There are different nomenclatures used in connection with the old Greek scales. Generally the nomenclature of the Glareanus is adopted, which would make the cadence in a scale running from D to D, white keys only, upon the pianoforte.

Q. What is the meaning of the expression "blind octaves" sometimes met with in books relating to piano-playing?—M. P.

A. I have heard this term applied to concealed octaves in harmony, and it is a poor term at the best. It is more generally applied to a pianoforte passage in octaves for alternate hands, sounding almost like double octaves.

Q. Who first used folktunes in classical music?—HISTORICUS.

A. Chopin. It is true that folk-music was employed by classical composers before Chopin's time, but not in any very brilliant or epoch-making manner. Bach used the folk-melody (by Hassler) "Mein G'm the ist mir veswisset" in the Chorale "Oh Sacred head now wounded," in his St. Matthew Passion music, and Beethoven used a Russian folk-melody in one of his string quartettes (the Rasoumowsky set), but Chopin was the first who frequently used the folk-music (folk-dance in his case) style, and Liszt, Brahms, Tschalkowsky, and a host of moderns followed.

Q. In playing Chopin's Military Polonaise (A Major), I have had some difficulty in playing the passage where the trills come in. Should the B flat in the middle section found at the top of page 4 (Presser edition) be played with the left hand? How is this passage counted?—M. J.

A. As I remember the Polonaise, the long trills are played as any ordinary trills, beginning and ending on the principal note, but the chain of trills, beginning on B and ending on F (eighth note), should be played as quintolets or septolets, without a turn at the end of the trill. Be careful to lift the pedal between each one of these chain thrills.

Q. In Bach's "Twelve Little Preludes" (Nos. 1 and 2), are the grace notes played on the beat or before? Also in "Prelude number six," if they are played on the beat, then they are exactly the same as the mordent which follows, are they not? Is there any general rule covering such cases? I have always assumed that all old classics were played in this way, but find some Schubert which is not. Does the fact that the sharp is placed below the mordent sign indicate that the auxiliary note below is to be sharped. If so how would you play an A natural with following marking?—E. D. H.

A. In the Preludes Nos. 1 and 2 the grace notes are played on the beat. In No. 6 they are also played on the beat and are the same as the mordent which appears in some editions. There is unfortunately considerable confusion about embellishment signs in the old editions. The very nomenclature is hazy and is now changing. The written example sent by E. D. H. is quite plain. Play G sharp as the lower note, the interval being a semitone.

Q. When the signature is five flats, and the note B is double flatted does it make B treble-flatted? Of course B double flat practically becomes A natural but if the signature is five flats, does this A natural become A flat? I am only an amateur and am at present without a teacher.—DEVOTED READER OF THE ETUDE.

A. No! Every accidental sign is *always* to be read without any reference to the key signature. B with a double-flat before it would be B double-flat (same as A natural) in any and every key that it may be met in. That is a very simple rule which has no exceptions—an accidental labels distinctly the *one note* which fololws it, and any similar ones falling after it in the same measure.

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HOME PRACTICE IN A RURAL ENVIRONMENT.

BY EDWIN HALL PIERCE.

The writer always has been, and still is, an advocate for a suitable studio for the music teacher, but some recent experiences have suggested to him that at least one visit to the home of each pupil may be of great benefit, if only to appreciate the conditions under which the pupil carries on practice. Having occasion of late to spend some time in a country village, about seven miles from the city in which my studio is located, and having already some half-dozen pupils there who had been going back and forth to the city for their lessons, at considerable railway fare and inconvenience, it seemed a very proper thing to make an exception to my usual rule, and teach them at their homes, temporarily at least. Even for this small number, it would be better, ordinarily, to give the lessons at one place, and arrangements might be made to use one pupil's home, but first it seemed best to investigate a little with a view to deciding which place might be the most suitable, and the simplest way to do this was actually to give a lesson or two at each home. This experience brought out several unexpected facts, of various sorts—some of a nature to cause a little annoyance and anxiety, others, on the contrary, quite refreshing and encouraging.

One of the first things that struck me was that nearly every piano was badly out of tune, and many had serious derangements of the mechanism. This was a matter which seemed to give small concern to the owners, and I found it difficult to impress on them the necessity of going to some expense to keep their instrument in order. In one case, I was obliged to declare that I would give no more lessons on a certain piano until it was tuned. This proved effectual. I suppose a person of only moderate "ear," starting in with a piano in fair tune, often fails to notice, as the days go by, that it is gradually getting out of tune, but instead, as the intervals grow false, becomes corrupted in ear, unconsciously accepting the false tones he hears, as a standard of what is correct, instead of realizing that it is faulty. There is another excuse, however—I learned that it costs much more to get a piano tuned in the country—the tuner's charge, for one instrument, being just double his usual city price, often with car-fare and meals additional. (Query: Would it not be well if country music-teachers could take a course in piano-tuning, and combine it as part of their business?)

LOOK OUT FOR YOUR EYESIGHT.

Passing on to the next point—I noticed that very little care was shown for *eyesight*—the light supply was very poor, both daytime and evening. Parlor windows were hung with heavy curtains, which did not draw fully apart, and with shades which would not roll clear up, and the piano would be back in the darkest corner. Kerosene lamps usually give a dim light, and even when they gave a better light they would be placed where they shone in the player's eyes instead of on his page. Sometimes they were placed right behind him, so that his head and shoulders cast a shadow over what he wished to see. A little tactful suggestion that the lamp be placed *behind the player but somewhat at one side,* was productive of much good. By the way, candle brackets, screwed on the case of an upright piano, right and left of the music rack, such as are common in Europe, would be an excellent thing for pianos in country homes here. Some enterprising dealer ought to put them on the market. Of course, candles give but a feeble light, but when placed exactly where needed, they are much more effective than the strongest lights in the wrong place.

I promised to speak of some of the more agreeable things observed in these little teaching visits. Chief of all, was the intense interest shown in the progress of the young pupil, in almost every home. One little girl's mother would stay in the room through each lesson, paying most close attention to all the teacher said, and I learned that she was accustomed to overseeing the child's practice each day, and to bringing to her remembrance every point upon which special instruction had been given. No wonder the lesson was well prepared! In this same family I had another pupil, a boy, somewhat older and more advanced. During the latter part of his lesson I frequently played duets with him, and his father, when he happened to be in the house, would always drop in to listen with great apparent enjoyment.

AN ENCOURAGING EXPERIENCE.

Perhaps the most encouraging experience of all was that of finding one of my piano pupils who belonged to a really musical family—the father and mother both singing well by note, and both having some little skill at the keyboard, two of the children playing violin, one the cornet, and another the 'cello. While not entirely self-taught, their proficiency was out of all proportion to the very limited number of lessons that any of them had taken, and I learned that it was their custom to play easy orchestra music together nearly every evening, and on Sundays, church music. At their earnest solicitation, I stayed to listen to one of their family orchestra performances, thereby missing my train, but late in the evening a horse was harnessed, and they drove with me to the city. It is too unusual an experience, but indeed a very pleasant one, to find pupils who grasp at knowledge with the avidity of a hungry boy for food. Had I kept strictly to my old rule of studio lessons only I would have missed some quite pleasant and instructive experiences.

PUGNO ON SELF-CONTROL IN PIANO PLAYING

BY FANNIE EDGAR THOMAS.

Probably more recitals are wrecked from nervousness on the part of the pianist-pupil than from any other cause. There are many contributories to this. Sometimes the music is insufficiently prepared ,or through the vanity of the parents and the desire of the teacher to put his best work forward, is really beyond the powers of the little fingers to perform; sometimes the pupil is naturally shy and dislikes the unaccustomed experience; there is besides an atmosphere of heat and hurry which contribute greatly to nervousness in functions of this kind.

Pugno, the great French pianist, says that first in all concert playing there must be mental mastery over nerves, self-consciousness, fear and all thought of other people before a pupil can express the thought in music. The fingers paralyzed by fear or nervousness, the breath coming in gasps, the blood pumping through head and face as though they must burst—under these conditions, no pupil can do himself credit. Self-mastery and freedom from distraction by extraneous disturbance are made a strong point in the very first training of the child in the French conservatories.

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Does Poverty Play a Beneficent Part in the Lives of Creative Artists?

LORD ROSEBERY recently made a remark to the effect that poverty is a stimulus to production; that we should have less good literature without this stimulus. Of course, he was not the first to make this remark. It has, indeed, been made ever so often, and about music and the other arts as well as about literature. But let us not overlook that the converse remark has been made as often, if not oftener. By the converse remark I mean the remark that poverty deteriorates, if it does not altogether stifle, production. Both remarks are, however, wrong, although both have something of truth in them. All depends on circumstances. Has the composer a high or low degree of creative power? Does his genius reveal itself easily or laboriously? Is he of a naturally energetic or indolent character? Is he physically strong or weak, mentally keen or blunt? And so on.

Anton Rubinstein, writing in 1864, December 24, to the composer Abert, says: "Musicians are really too stupidly situated. If they have a good post, it leaves them no time for composing, and if they have no such post, the cares for the means of subsistence take away all freshness and healthiness from their thoughts. The ideal would be that the artist, after a hard time passed in poverty (this I hold to be indispensable if he is to be properly steeled for life and art), should become a man of independent means, so as to be able to work in peace and freedom from further obligation; but this will always remain an ideal, for to realize it all rulers would have to be as young as the King of Bavaria (Ludwig II), and all artists as interesting as Wagner." —FREDERICK NIECKS, *in "The Monthly Musical Record" (London).*

The Lieder of Hugo Wolf

THE short history of Hugo Wolf is, as Romain Rolland has said, one of the most extraordinary in art; one of those which best enable us to catch a glimpse of the mystery of genius; it is also one of the most sad; and one is not astonished at the sense of sadness which pervades his entire works. These were composed for the most part of songs written by Wolf during the course of years of his life embittered by a thousand troubles and vexations. Less fortunate than Brahms, he attracted to himself from the very beginning the hatred of the anti-Wagnerian party by reason of his attacks in the Salonblatt against Brahms, who was the standard-bearer of the party.

He made his *début* with his settings of the poems of Mörike, which he performed in Suabia, the native kingdom of the poet. Hugo Wolf applied to his lyric music the principles of Wagner; that is to say, he made the poetry the source of his music. Moreover, he made equally and entirely his own the musical language of Wagner, with whom he had much in common as regards temperament and character. Hugo Wolf had all the psychologic subtlety necessary for understanding the poets. It is the first time in the history of the *lied* in which the composer forgets himself in the poet, and it was sufficiently characteristic of Wolf to put the portrait of Mörike at the head of his songs. One perceives, then, since in this case the work of the musician consists of interpretation, how important is the choice of the poet, whom it is necessary to follow step by step in the work of creation.

Entirely different from the *lied* of Brahms, that of Wolf is extremely varied, thanks to the ease he had in following completely the poetry which he put to music. The importance which he gave to the piano part was entirely new; he confided to it not merely "the accompaniment" but a finished design which enabled him to bring to the musical picture all the detail he had neglected in the melody. Although he did not show any great novelty in his harmony—having appropriated the language of Wagner—he nevertheless possessed a spirit that was truly original, and he always had distinction. And what life there is in these two hundred and fifty *lieder!* What wonders defile before our eyes! —EMILE HEINTZ-ARNAULT, *in "Musica" (Paris).*

Cultivating a New Sense by Means of Music

THE fact is—as is set forth at some length in Wm. Wallace's recent book, *The Threshold of Music*—music seems really to appeal to what we call a new sense, which would of course be more accurately described as a half-developed sense. It is a thing by itself—spaceless and timeless. It is conceived by the composer in a clairvoyant state, and can only be properly and completely understood in an analogous state. The logical and analyzing part of man's mind may be of use in comprehending the outward plan and the essential coherence of the music; but the inner spirit, the real music, can never be apprehended in this way. Absolute concentration of mind—to which end closed eyes (or darkness) are very desirable—and complete self-surrender to the spell of the music, are essential preliminaries to the real understanding of it. This is why so much criticism is beside the mark. It is the outcome merely of the logical intellect, which should only provide the ground-work: a species of second-sight, or divination, is necessary to a true understanding. And this power grows by cultivation. The sense can be refined and strengthened.—H. ORSMOND ANDERTON, *in "The Music Student" (London).*

Where English Should Not Be Used

THE composer is strongly recommended to adhere to Italian as the universal language of music signs. It has in recent times become a sort of mock-patriotic fad of his to write directions in the language of his own country, which would be all very well if his music were only performed there; but his patriotism stops short of any desire to confine it to his native land. Every player and singer in every country understands Italian terms. The difficulties which Englishmen experience when they are faced with such German terms as 'nicht schleppend,' 'noch rascher,' 'innig' may be appreciated by imagining what a German player would make of such phrases as 'keep the lilt,' 'without slackening,' 'with marked emphasis,' and such-like. The only practical result of such imbecility is that the players, not having a dictionary in their pockets, neglect the instructions altogether. A firm stand should be made in the interests of the universal language in music, against such accentuations of the mischief wrought at the Tower of Babel. It is better for a composer to risk a few mistakes in Italian grammar than have his work inadequately performed, because his directions are not intelligible. As French is the accepted language in diplomacy, so Italian should be in music." —SIR C. V. STANFORD, *in "Musical Composition."*

The Future of Chinese Music

"IT is usually the case that the Chinese operas or musical comedies, and even what might be called symphonic concerts, are arranged by the community and given free of charge for every inhabitant of that particular place. There are song recitals in bigger towns or villages, but they are not very frequent. As a Chinese musical play does not require any scenery, but can be acted in front of temples, public buildings or in private houses, it is very easy for a traveling troupe to go from place to place. However, there are certain open-air performances with one setting, in the style of an American pageant, and these require an impresario and artists of some routined experience.

"As to the future aspects of Chinese music, it is my opinion that it will shape itself after the modern Japanese and Russian schools of music, as those countries, being close neighbors of China, will make the greatest impression. We already have new compositions and a couple of very promising young men, whose songs are a mixture of Japanese and Russian style, and they have a great following. My opera, 'Beggar of Pekin,' will be the first new-fashioned stage novelty for the next season. It is founded on a well-known Chinese story and has three acts with two scenes."—*Mme. Lin, in "Musical America" (New York).*

Opera in Concert Form

THE policies of the oratorio societies have had much to do with the decline of interest in the sacred works. Time was when the public would not listen to opera sung on the concert stage, but to-day many oratorio societies in the United States are devoting much of their time to the study and performance of opera music. This was not possible two decades ago, and can never be proper, and yet it is demanded. This applies, of course, only to the older and more melodious operas, for it would be futile and ridiculous to attempt a performance of the very modern music drama on the concert stage, but the facts indicate the temperament and tendency of the age toward the sensational and not the spiritual forms.—CLAUDE CUNNINGHAM, *in "Musical America" (New York).*

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SELF-CONTROL.

EMERSON has written in "Spiritual Law": "There is no teaching until the pupil is brought into the state or principle in which you are; a transfusion takes place; he is you and you are he; there is teaching and by no unfriendly chance or bad company can he ever quite lose the benefit."

The successful teacher of children must, first of all, be a lover of children. She must get right down with them, and always have the children feel she is one of them, but in her own mind she must know that she is above them, captain at the wheel, as it were, for she must never lose her dignity of self-control.

There are many occasions for self-control. It may not seem that self-control is necessary when there is a gathering of happy children, but right here it is important to notice that their happy stream of gaiety does not always lead through calm waters. Little squalls often appear unexpectedly, and the teacher must be a good captain in order to steer the precious freight of loving humanity safely into the harbor of peace. This is done through understanding and self-control.

A strong test of this desirable quality comes when little May's fond mamma suddenly appears, puffed up with indignation, and announces that the child can't play anything at home, and she has come to sit through the lesson to see if her child knows anything with you, and adds, excitedly, "I had her sit on the piano chair an hour and a half yesterday (Sunday) and found out that she didn't know anything."

That virtue of a strong character known as self-control is quite a necessary quantity right at this point, so make a quick hunt for it, and it can always be found whenever reason is used.

Mr. Hamilton Wright Mabie says: "Tap an empty barrel and you get nothing from it." So it is with our self-control. Unless we are filled with it from constant use, which forms the habit, then in an unexpected emergency we tap, but the barrel is empty, as self-control has not been put into it daily.

When a father or mother appears in this excited condition, it is easy to feel that the parent is seeing things out of focus, so explain by proving through the child at the lessons that your good instructions have not been wasted, and in proportion to your calmness with the parent and child, will the influence be felt, and at the end of the lesson, instead of defeat, victory will be yours.

Patience and perseverance accomplishes all things, and reason assisted by love is the direct channel to self-control.

What Others Say

The proof of the pudding is the eating.
—Don Quixote.

I ENJOY THE ETUDE very much and I feel confident that people who are not subscribers to this extremely instructive book must be at a great loss without it.—MYRTLE SHAW, *Canada.*

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Pupils' Recitals

Pupils of Mrs. Milo Putney.

March Militaire (4 hds.), Schubert; Flittings from the Past, Kinkel; Faust Waltz (4 hds.), Gounod; Weber's Last Waltz, Weber; Dream on the Alps, Labitzky; The Little Dustman (Vocal), Brahms; Come Back to Erin, Kuhe; Spinning Song, Mendelssohn; Light of Heart (4 hds.), Ferrati; Fifth Nocturne, Leybach; Melodie in F (4 hds.), Rubinstein; Carnival of Venice, Oesten; Poet and Peasant (4 hds.), Suppe; "Cujus Animam," from "Stabat Mater," Rossini-Liszt; Impromptu Valse (4 hds.), Bachmann.

Pupils of Miss Emma Price.

"The Hunter's Chorus" from "Der Freischutz (4 hds.), Von Weber; In a Hurry, Loeschhorn; A May Day (6 hds.), Rathbun; New Year's Greeting, Doll's Carnival, Awakening of Spring (4 hds.), Baschinsky; Hungarian Dream, Faber; Valse No. 2 (6 hds.), Streabbog; Venetian Boat Song, Schooler; Madrigale (Violin), Simonette; Minuet (Violin), Hahn; Sonata, Op. 2, No. 1, Beethoven Song of the Wild Birds, Hudson; Morning Song, Patterson; Hand in Hand March, Rummell; Joyous Peasant, Schumann; Butterfly, Streabbog; Les Ongles Roses (4 hds.), Wachs; The Hunting Song, Gurlitt; When the Lights Are Low, Engelmann; Under the Mistletoe (4 hds.), Engelmann; Novelette, Op. 99, No. 9, Schumann.

Pupils of Katherine E. Bennett.

Haymakers' March, Zimmerman; Roses, Rowe; Tin Soldier Boys, Rowe; Off to Camp, March, Lawson; Musical Clock, Heins; Rob Roy March, Anthony; London Bridge, Lawson; Spinning Song, Ellmenreich; Pixie's Good-Night Song, Brown; Jolly Revelers, Engelmann; Trumpet Call, Evans; The Merrymakers, Atherton; Tarantelle, Beaumont; Fairy Footsteps, Farrar; Dance of the Village Maidens, Lindsay; In the Arena, March, Engelmann; Bright and Merry, Morrison; The Jolly Cobbler, Williams; Conscience, Lange; Scherzino, Handrock; My Bonnie Laddie, Benson; By the Sea, Posca; Sparkling Cascade, Williams; Humoresque, Dvorak; Shower of Stars, Wachs; Love Dreams, Brown; Gypsy Rondo, Haydn; Fairy Fingers, Wachs; Grand Valse Caprice, Engelmann; Impromptu, Schubert; Fanfare (4 hds.), d'Albert.

Pupils of Carlton College.

Rosamund Overture 8 hds.), Schubert-Jensen; Die Lorelei, Edward Baxter Perry; Avowal of Love, Carnival of Pranks, Schumann; Victoria Gavotte, Mattei; Gypsy Dance (Violin), Ernst; Mazurka, Nocturne, Chopin; Pan's Flute, Godard; Le Secret (2 Violins), Gautier; Etude, Raff; Berceuse, Schytte; Rondo in C, Beethoven; Spanish Dance, No. 5 (Violin), Moskowski; Nocturne from "Midsummer Night's Dream," Mendelssohn-Smith; Adagio, Beethoven; Legende (Violin), Bohm; Fantasie Brillante from "Oberon" (2 Pianos), Weber-Alberti.

Pupils of Howard S. Dox.

Serenade March, Aubert; Dusty Miller (4 hds.), Wohlfahrt; Moonlight Dance, L. E. Orth; Evening Repose (4 hds.), Hiller; Serenade (Violin), Hollaender; Awakening of the Lion (4 hds.), DeKonsti; Andante (4 hds.), Romberg; Romance (4 hds.), Kreutzer; Bye-Gone Days, Bonaldi; Andante from "Symphony in E flat" (4 hds.), Mozart; Romanza (2 Violins), Hummel; On the Rolling Waves (4 hds.), Hofmann; Arabesque, Wrangell; Album Leaf, Grieg; Danse Langoureuse, Scott; Song Without Words, No. 1, Mendelssohn; Wedding March (6 hds.), Mendessohn.

Pupils of Mrs. C. A. Bujac.

Hunters' Chorus (4 hds.), Weber; Wiegenliedchen, Köhler; The Blacksmith (4 hds.), Eyer; Allegro in F, Romance (left hand alone), Mozart-Hummel; Mazurka (2 Pianos), Sartorio; Melodie (8 hds.), Rubinstein; Reverie, Sweet; Faust (8 hds.), Gounod; Impromptu in A flat, Chopin; Galop Brillante (8 hds.), Gobbaerts; Mazurka Brillante, Liszt; Nocturne (Violin), Chopin-Papini; Adagio (2 Pianos), Beethoven; Wedding March (8 hds.), Mendelssohn; Hark! Hark! The Lark? Schubert-Liszt; Grande Fantasie (8 hds.), Verdi.

Pupils of Miss Emily Schaefer.

Waltz of the Flower Fairies, Crosby; Robin's Lullaby, Krogman; Shepherd's Dream, Heins; Falling Blossoms, Steinheimer; Lorelei Waltz, Aletter; Sunset Nocturne, Read; Mountain Bells, Kinkel; If I Were a Bird, Milligram; Bell in the Valley, Wenzel; Rural Wedding (4 hds.), Mason; Scarf Dance, Chaminade; Twilight, Guy; Tarentella, Dennee; Robin's Return, Fisher; Petite Mazurka, Sapellnikoff; Eurydice Valse, Kinder; Moonlight on the Hudson (4 hds.), Wilson.

Pupils of Sacks' School of Music.

Birthday Music (4 hds.), Bohm; Aragonaise (from "Le Cid"), Massenet; Second Mazurka, Godard; Amorosa, Egghard; Serenade, A flat, Liebling; En Badinant, D'Ambrosio; Pierrette, Chaminade; Mazurka, A Major (4 hds.), Nevin; Murmuring Breezes, Jensen-Niemann; Polonaise, F Sharp Minor, Reinecke; Nocturne, E flat, Chopin; Butterfly, Grieg; To Spring, Grieg; Sonata Pathetique, Beethoven; on Wings of Song, Mendelssohn-Liszt; A la bien Aimeé (Valse), Schuett; Berceuse, Chopin; Tarentelle, Op. 65, Thalberg.

AN INTERESTING BEETHOVEN CLUB PROGRAM.

BY MARY M. SCHMITZ.

Upon the completion of a year spent in the study of Beethoven's life and music the members of the Cecilia Club sent out this invitation:

THE CECILIA CLUB

AT HOME

Club House, May 3d, 1911

BEETHOVEN EVENING.

Upon arrival each guest was given a card resembling a ball program. On the card was written a program of six topics, dealing with Beethoven's life or works.

1. Why does Beethoven rank as the greatest musician of the world?

2. Beethoven's life, pure and moral; should genius be allowed more moral latitude than common humanity?

3. Would Beethoven have been happier if married and would he probably have produced greater works of less great compositions under different domestic circumstances?

4. Does Beethoven's genius pale beside Goethe's literary brilliancy?

5. Beethoven as a romantic musician; must his compositions necessarily be studied before they can be appreciated?

6. Which is the more ideal composer—Beethoven or Richard Wagner?

On the opposite side of the card was a space in which the name of the lady, with whom the topic was to be discussed, was written. Five minutes were allowed for each topic and at the ringing of the bell each progressed to the next topic and partner. The name of the one who was the best informed and had the best ideas, was written upon a ballot by each player. The one having the most votes winning the prize, a bust of Beethoven.

A musical program of Beethoven's works was next given.

Fifth symphony, 2 pianos, 8 hands—First Movement. Violin and Piano, Sonata No. 5.—Sonata, Opus. 26—Piano. Song—*Haidenroslein.*

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HOW TO SING RECITATIVE.

(*Continued from page 739*)

The recitative's execution may be compared to a carriage journey over a good country road. We decide in advance that:—"we'll keep the horses up to a fair speed most all the way, slowing down when breasting Cherry Hill; we'll rattle along fast on the level stretch, walking the horses, to enable us to look around us, at the Cross Roads and on the bridge, and then at the Half-Way House we'll stop for a chicken and waffles supper before driving home over the beautiful Aria Road."

Therefore, reach the punctuation points (periods, colons, semi-colons) without lingering by the wayside, and at these points, *keep the tone going* until you breathe and attack the next phrase. If one lets the tone cease for too long at these intermediary points, the listener's interest will wane, and that interest must be maintained by a continuity of voice until the end is reached and complete sense (in music and in words) has been conveyed to the hearer's mind. Thus may a recitative be presented as a well-rounded whole, its component parts clearly indicated and cohesion of all these parts secured.

RECITALS AT THE HOMES OF PUPILS.

BY MARY M. SCHMITZ.

Probably ninety-five per cent. of all the musical instruction being done in America is directed toward music in the home. Ninety-five per cent. of all the pupils now studying will devote their musical futures to making their homes more enjoyable through music. Notwithstanding this, it would seem that the average teacher focuses her recital work upon the concert platform. This may be because it is more spectacular or perhaps because it is more productive of business returns. The average pupil is greatly embarrassed by occasional appearances in an auditorium. The audience, the electric lights, the palms, the rustle of the programs make the pupil feel and act like a fish out of water.

It may not have occurred to some teachers that recitals may be given in the home to excellent educational and business advantage. Many parents take very kindly to the plan if the teacher can show the parents that there is a real gain. If the parents can be induced to invite guests of their own in addition to the few the teacher has asked, the recital may serve as a means of introducing the teacher's work to a new and large clientèle.

A well arranged program of five or six pieces, solos, given by one student assisted by several other pupils in ensemble music, duets or trios and a violinist or a reader, who will give a selection or two, makes an interesting program.

After the program the social hour following is enjoyed and if light refreshments are served the affair will be more interesting than a regular recital in a hall, with its more formal character and less intimate assembling of people not acquainted.

As the opportunity for playing or singing before people as often as possible is the great desideratum for students who need to overcome their nervousness by frequent appearances, the parlor musicale "fills the bill" very nicely. In my own practice only the friends of the soloist, at whose home the musicale is given, are invited, and the affair takes on the nature of a party. Thus the young player often pays her social debts while she and the other pupils get the benefit of a semi-public hearing.

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Assuredly I am in sympathy with the movement in question. The missed lesson problem has not only caused great annoyance and loss to teachers but this one thing seriously retards the progress of pupils.—C. W. FULLWOOD, *New York.*

I am entirely in accord with the movement. Trust something may be done to check this annoyance.—HARVEY B. GAUL, *Pennsylvania.*

If all teachers could only form some "union," so that we could have some *backing* when we broach the subject to delinquent pupils.—H. LOREN CLEMENTS, *New York.*

I am in favor of students paying for missed lessons, except in especial cases, where the teacher in exercising a reasonable judgment chooses to make an exception to the rule.—I. J. COGSWELL, *Illinois.*

Regarding "missed lessons," I am heartily in favor of the "play or pay" principle, whose universal adoption by teachers is being agitated, because the "missed lesson" evil, if unchecked, is likely to develop a habit ruinous both to the pupil's progress and the preceptor's purse.—J. W. LERMAN, *New York.*

Your movement is excellent and I am heartily in sympathy with it. For the sake of the dignity of the profession something definite should be done. Personally I have little trouble, as I abide by the rule, "take or pay," still disagreeable misunderstandings will occur and coöperative, concerted movement will be a great benefit.—LAURA REMICK COPP, *Illinois.*

I am heartily in favor of the resolution in regard to missed lessons, to be presented to the P. M. T. A., although I have never been able to enforce it. I do not know of any teacher in the city who does enforce it, simply because there has been no concerted action of the teachers, and no one teacher can afford to drive away his pupils to another teacher who does not enforce the rule.— H. L. BAUMGARTNER, *Indiana.*

I am in hearty sympathy with your "missed lesson" movement, and think teachers should band together to stop this time-old injustice. —REBEKAH CRAWFORD, *New York.*

I am wholly in sympathy with the statement which you propose to issue at the Philadelphia Music Teachers' Association concerning "Missed Lessons." The work of the musical profession—so long a precarious one—should be organized to protect its best interests.—LEONORA SILL ASHTON, *New York.*

It is my rule to insist upon payment for the hours engaged and the applicant has a clear understanding of this condition before he enters into the agreement. I find it more profitable to lose the pupil who rebels later than to make an exception.—MRS. STACEY WILLIAMS, *Illinois.*

The "missed lesson" rule is assuredly one which will create *respect* for the professional teacher in the mind of the pupil, ond of the guardian of said pupil, to whose lot falls the *business* transaction. Students—along with other frail humans—value most that which costs something to lose or miss.—MARGARET ANDERTON, *New York.*

Am in sympathy with the movement. The only honest way is to charge by the month. Pupils will then be careful about losing lessons.—FANNIE E. MCKINNEY-HUGHEY, *Missouri.*

I am very decidedly in sympathy with any movement that will eliminate the "missed lesson" evil, and think the statement which you intend to make in regard to this subject is a very good plan.—CLARA A. KORN, *New York.*

I am in sympathy with the rule that lessons missed by the pupil shall be paid for—the rule being subject to the judgment of the individual teacher of the individual case. —ELLEN HOLLY, *New York.*

In my humble opinion, missed lessons, where no notice is given anyway, should be *charged double,* once for wasting the teacher's time; secondly, for the irritation and annoyance this waste of time causes the slighted teacher. If I were President—a remote possibility—there should be a law on the statute book compelling payment for missed lessons; just as there should be one to punish a teacher who missed lessons—JOHN TOWERS, *Missouri.*

I have always made it a rule for students to pay for missed lessons, except in the case of absences caused by protracted illness.—L. T. ADAMS, *Illinois.*

I am in favor of the point about the "missing lessons" and will enforce it.—RALPH ELLIOTT BLAKESLER, *Pennsylvania.*

I am not only a sympathizer but have made a short editorial for our home papers. —MRS. LILLIAN E. ELDREDGE, *Illinois.*

I am in entire sympathy with your statement about paying for missed lessons. If they were charged for parents would insist on promptitude. The moral lesson to the pupil of meeting obligations would be of the highest value.—E. W. ABELL, *Pennsylvania.*

This has been the most trying thing in my teaching experience of the past twelve years. It would be a benefit to the pupils as well as the teachers if regularity was insisted upon.—RENA ISABEL BISBEE, *Massachusetts.*

I am very much in favor of the sentiment in regard to missed lessons and only wish it could become a universal rule. I live in a small town, however, and it is a little hard to establish a precedent.—GRACE C. KELLER, *Ohio.*

While teaching in a school I found pupils were very anxious to have the teacher give them an extra appointment when a lesson had been missed. There they had paid in advance. Now I find in private teaching it is another matter. The older teachers here are not united.—GLENN CARLI CLEMENT, *New Hampshire.*

I have tried to emphasize "the missed lesson" with my pupils here, and lately; but in a private school such as ours we are sometimes obliged to make concessions.—VIRGINIA C. CASTLEMAN, *Virginia.*

When a pupil engages a teacher it is necessarily implied that so much, and certain hours of the teacher's time are bought by the pupil; the teacher is practically *under contract* to reserve such hours. This he obviously could not do unless the pupil is equally bound to pay for the time and hours stipulated. If the pupil should find that his time were *not* reserved for him he would speedily see the point.—J. A. DEMUTH, *Ohio.*

I think if teachers would require a deposit of four, and not less than two lessons' fee with the first instruction, as a pledge of faith not to miss lessons unless through sickness; the same to be forfeited if the rule is broken at the fee per lesson, or if no appointment is broken to be returned at the end of the course.—CHARLES BANCROFT, *Pennsylvania.*

Applying for lessons is equal to entering upon a contract with the teacher. If the teacher keeps his part of the contract by saving the pupil's time, the pupil ought also to keep his part.—HELEN KENDALL, *Connecticut.*

My class being a small one, I frequently *make up,* at my convenience, lessons missed by the scholar when a good excuse is offered for absence, but *never deduct* except for long terms of absence.—MARY COLES CARRINGTON, *Virginia.*

I think it an outrage for teachers not to be paid for all lessons unless the pupil is very ill or absent for a great length of time.—EDNA DE LEON, *Pennsylvania.*

THE ARCHITECTURE OF MUSIC STUDY.

BY VIRGINIA C. CASTLEMAN.

Not long ago, Hugo Münsterburg, the Professor of Psychology at Harvard, took occasion in a magazine article to refer to the admission made by the Spelling Reform Board that American children are backward as compared to German children. Americans as a rule are wont to regard our school children as among the best and brightest and most ambitious in the world, and the learned professor's statement is somewhat disquieting. He states that American children are one or two years behind children of the same age in Germany, and gives as a reason lack of thoroughness: 'Lack of thoroughness and accuracy in the early training, becoming more marked as time goes on." Professor Münsterburg points out that "where the habit of strict mental discipline is not acquired from the first, intellectual disorderliness becomes the habit."

If this is true in the general education of the American child, it is still more true in the case of musical education. Experienced teachers have long ago had it forced upon them that no "after spurts" will ever compensate for the lack of thorough training of mind and fingers from the start; and that to become a musician—even an amateur—this training should begin as early as possible in the life of the child. In order to accomplish the necessary foundation work it is by no means necessary that the child should be wearied into a dislike of what should be a joy to his musical self. A child can be so taught that it becomes a positive pleasure to him to be able to play, for example, the scale of C major in one octave. He can be made to feel that in this he has accomplished something worth while. From the octave to the common chord and the arpeggio is but a single transition. Such progress can only be obtained where right methods have been adopted from the first. What misery, what waste of time and energy it is for both pupil and teacher when the child comes at the eleventh hour, as it were, and has to unlearn incorrect fingering and slovenly habits of practice. Let those of us who have the musical education of children under our care be sure, therefore, that we are giving them thorough foundation work of a kind which will stand them in good stead all through their lives.

THE FOUNDATIONS OF MUSIC STUDY.

For primary and intermediate grades, there is an abundance of good material available. Indeed, if good teaching material meant good teaching or thorough study, there would be little ground for complaint. It is in the application of the means at our disposal that we need to be so careful. Nevertheless, good working material is essential, and in my own case I have found no work so satisfactory as the revised edition of Jousse's *Catechism of Music* as an accompaniment to the piano study and practice of the beginner, no matter how excellent the instruction book used. This work is extremely adaptable to the child mind, but it must be well taught. Every illustration or model must be correctly copied by the pupil into a music book supplied for the purpose; the scales (at least in one octave) must be played in connection with the chapter devoted to that subject; the turns, trills, etc., need to be executed according to the examples given; and the "Twelve Rules for Practice" must be so engraved on the pupil's memory that they become part of his life. It may take one, two, or even three years of hard work to accomplish all this, and repeated reviews will be necessary, but once the principles have been mastered in connection with the regular piano studies and pieces, there will be nothing to fear in future years.

The best instruction book for very young children is the *First Steps*, while for children over ten years of age, Mathews' *Standard Graded Course* meets all requirements, giving excellent results. Both of these books furnish the scales, chords and octaves simply arranged for the first grade, while the little pieces included are most attractive, and ensure a proper development of musical taste from the very first.

Another most important part of the child's musical training is the monthly, fortnightly, or, if possible, weekly class meeting, which gives the pupil an opportunity to play before others, and also to cultivate the faculty of *listening* to music.

THE FRAME-WORK OF MUSICAL DEVELOPMENT.

Once the foundation is laid, much of the drudgery is done, yet this by no means indicates that hard work is no longer necessary. Skilled workmanship is more necessary than ever, and accuracy in detail must still be the teacher's watchword. Moreover, it is now about time to begin the study of Musical History. It is only in comparatively recent times that teachers have awakened to the immense advantage of a knowledge of musical history. History classes are now springing up all over the country, and are a source of great inspiration to music students. The Children's Page of THE ETUDE provides excellent material for class readings for the younger pupils, and if a public library is available in which music books have a place, there are many books which can be most profitably read. At this time also musical games, such as Musical Authors, Musical Dominoes, Musical Euchre, etc., can be made both entertaining and instructive.

Now that the foundation has been deeply laid, and the frame work carefully constructed, the musical possibilities of the future depend solely upon the native ability of the student. If the foundation has been "well and truly laid," the teacher has nothing to fear if the fledgling pupil seeks the conservatories and colleges of the great cities. If the pupil already lives in a large music center, he is now able to enter into the musical life of the city. No one is fully trained in music who has not had ample opportunity of hearing the great master-pianists, the foremost violinists, the mighty orchestras, the famous singers, the great choirs, and the operatic masterpieces of the age. Only these things can stir the musical imagination to its highest pitch, and no serious music student can succeed if he will not take advantage of every opportunity to hear good music that comes in his way. No amount of technical skill as a performer, or knowledge of musical history, musical theory, etc., will compensate for a lack of ability to appreciate the best and the most truly musical quality the masters have to offer us.

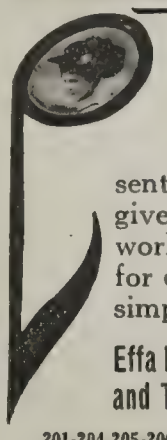
"The first thing necessary to give life and rhythm to Bach's themes and periods is his own phrasing. It has a character of its own. If this be disregarded; if instead of the authentic phrasing, we adopt a general one that is applicable to any kind of music, the work becomes peculiarly heavy and inert. The color of it fades; the outlines are effaced; the hearer can no longer follow the several voices; all he hears is an inextricable and wearisome medley; the work makes no vital impression."—A. SCHWEITZER, in "J. S. Bach."

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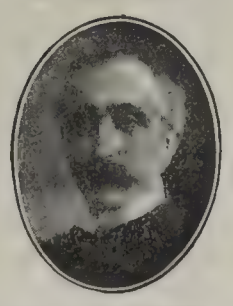
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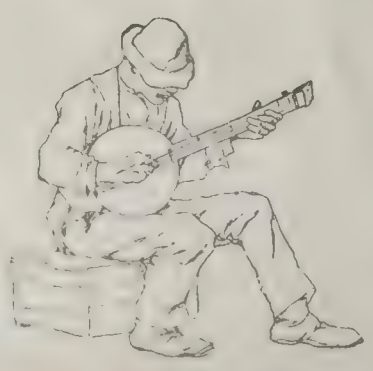
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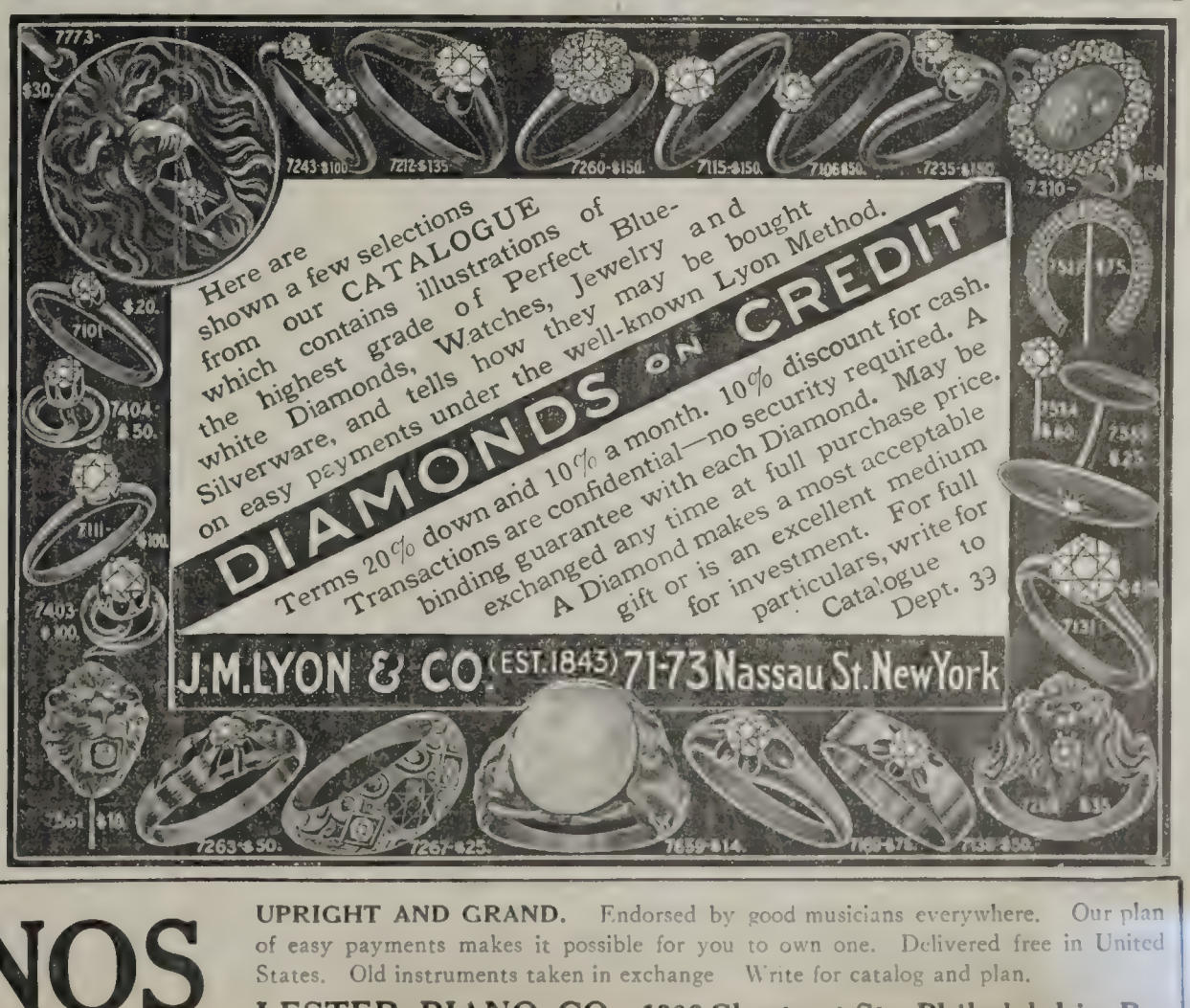
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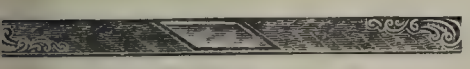
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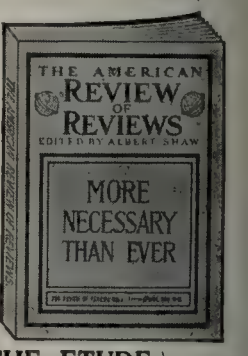
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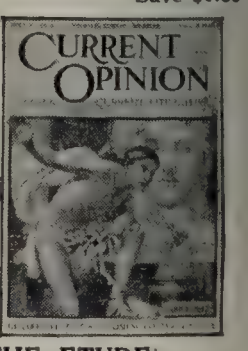
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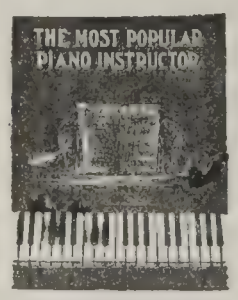
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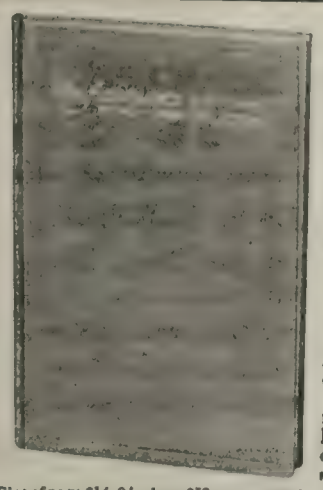
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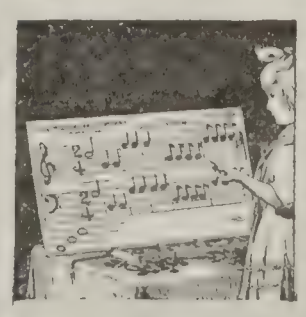
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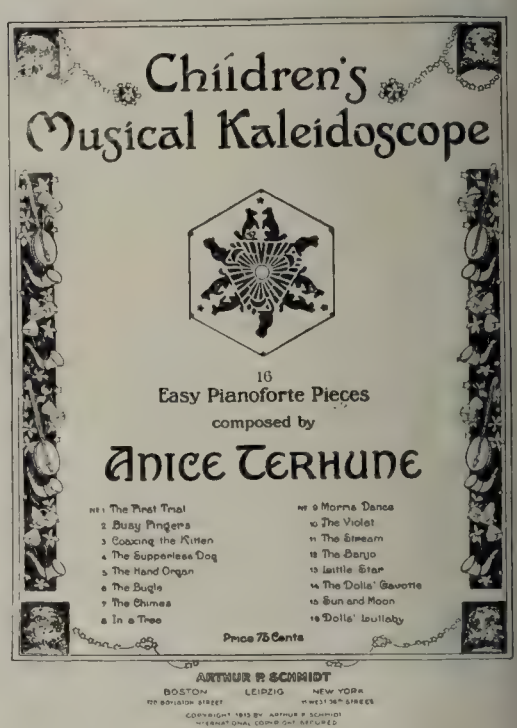
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THE ETUDE

NOVEMBER, 1913 VOL. XXXI. No. 11

APPROPRIATE PRACTICE.

What did you practice to-day? Was it something that has an immediate bearing upon your progress just now. Or was it something that you may use only once or twice during your whole musical career? We have often thought that a vast amount of time is wasted in musical education by practicing work that relates but slightly to the real needs of the student.

Henselt made this mistake by devoting hours to cultivating the ability to stretch his fingers over needlessly long intervals. The literature of the piano recognizes that the hand of the pianist is limited. The damper pedal enables the student to get effects of wide stretched intervals without torturing the hand. True, certain pieces of Brahms, Rubinstein, Chopin and others do demand a very wide stretched hand but there is no real necessity for cultivating this until the obstacle is reached. In fact, unless the stretching is done right much injury to the hand may result. Certain materials are used constantly in the construction of musical compositions. One may economize by the study of two-finger exercises, chords, scales, octaves and arpeggios. Other arbitrary forms may lead to abuses. The only advantage of very great velocity work for instance, is that it makes one's playing more secure when performing slower passages. One may never need to play at the rate of 1000 notes a minute, but the ability to play at that rate makes it possible to play passages of 600 notes a minute far more fluently and surely.

THE MUSICIAN AND THE WORLD.

The trouble with this editorial is that it must go to just those people who need it least and we are publishing it for the sole reason that we hope that our friends will carry the thought to those who will be benefited by it. You take The Etude with prospect of keeping constantly in touch with what the progressive music workers of the world are doing and thinking in the field of education. Perhaps you have never thought of it, but all that we are physically is a sum of the food we have consumed, the air we have breathed, the exercise we have taken and most all that we are intellectually is a sum of the aural, visual and other sensory impressions we have received. Some psychologists even deny that man creates anything that is not the direct result of his observations of the world at large. As a matter of fact very little comes from within, despite the fine frenzies of the poets. Most of our progress in life is a series of steps from experience to experience.

Many musicians are far too prone to shut themselves away from the world about them. This more than anything else is the cause for musical failure,—musical failure that is otherwise preventable. A pilot on a Mississippi river steamboat heard one of the officers taking soundings. "Mark Twain" called the officer, and "Mark Twain" became the pen-name of that very pilot when he decided to become an author. Just as this external experience decided S. L. Clemens in this matter so did many other things in his life. At the end, his literary executors revealed that he had written a philosophical dialogue between an *Old Man* and a *Young Man* which has startled the world of thinkers, by its remarkable keenness. In this Mark Twain shows with wonderful force how dependent all thinkers and workers are upon outside impressions for their progress. He insists that nothing is ever created or invented. All our great achievements are solely the result of a clever application of natural principles evolved from a highly intelligent observation of the happenings in the outside world.

The musician of all people must continually contrive opportunities for placing himself in touch with the world in the broadest and most modern sense of the term. Yesterday the world was limited by the immediate range of our senses. To-day steam, electricity, photography, and the printing press literally bring the world to our doors. The musician's first duty to himself is to keep actively in touch with the progress of his own art and then he must employ every method within his means to notice with the most sympathetic alertness all that is going on round about him. While The Etude keeps him in touch with the musical advance of the times, we strongly advocate earnest, serious, persistent reading and study in other lines. Get a "hobby" in some other art or science and ride it fast and hard. It will help you in your musical work by making you think more broadly. Magazines of the order of "Current Literature," "The Literary Digest," "The Geographical Magazine," "Hearst's Magazine" or even the very human and delightful "Life," which shows the way of the world through bright sunlight and comic contrast—all these and many others may make the musician's sphere larger and nobler.

FIND TIME TO PLAY EVERY DAY.

Did you think that we were going to echo the old platitude *nulla dies sine linea*,—never a day without a line? Quite to the contrary. Etude readers are all schooled up to the necessity for constant daily work. By play, we mean PLAY—real play. Educational psychologists for the past twenty-five years have been finding more and more importance in the subject of play. Play after all is the flower of life. When a plant ceases to bloom, when the leaves commence to fall, the plant is dying whether it is one year old or one hundred years old. If you would know how old a man or a woman is you need only look to the amount of time spent in play. Who has not seen the man of sixty or seventy who is really younger than the man of thirty who has lost his instinct for play?

Teachers of music devote far too little time to play. Healthy amusement is just as necessary a part of success as work. Grinding through a day from eight o'clock in the morning to ten at night and repeating this for ten months of the year may mean a large income, but it does not by any means signify complete success. One hour a day spent in walking, romping with the children, games, gardening, etc., means not only larger life prospects but longer years of useful service.

No matter how dignified you may think you ought to be, don't be ashamed to play. William Henry Pyle in his excellent *Outlines of Educational Psychology* says of the play of adults:

"The play of adults is not essentially different from that of children. . . . . Modern man has gone mad. He thinks he can spend his life in vain pursuit of illusory wealth and suppress the functioning of his older, and therefore most real, self. He forgets his wife, he forgets his children, he forgets to play. He grows old before his time. He is dead long before he ceases to walk around before his fellows. If we continue to play and associate with children and youth, it will keep us young and keep joy in our hearts. We must revive the social customs of ancient Greece. It is no accident that the Greeks, the greatest of all men, played most of all men. The annual festivals and Olympiads, bringing all Greece together in mental and physical play, had much to do with her glory."

We find in *King Henry IV* the famous line, "If all the year were playing holidays, to sport would be as tedious as to work." Music teachers actually seem to be afraid to part from their work for even a moment or two with the fear that they may be neglecting their duties. There is no danger of the teacher "playing holidays" all year. Necessity guards him against that. The main thing is to get a little holiday in every day of our lives,—a little harmless fun, a little healthy entertainment, a little pleasurable excitement. When you are seventy or seventy-five you will comprehend the wisdom of this.

Musical Thought and Activity Over the Seas

By ARTHUR ELSON

LISZT AT THE LESSON.

In *Die Musik,* Siloti gives a number of reminiscences of Liszt. He could be caustic enough when he wished. On hearing an acquaintance remark, "I don't know anything about music," Liszt at once replied, "Then you must become a critic." To a poor performer who came recommended by royalty, he said, "You had better study, and not beg letters from queens." When an over-ambitious composer, who had imitated the "Faust" symphony rather closely, brought his score for Liszt's inspection and autograph, the latter wrote, "To Herr X, who can write like this, and better."

In his teaching, Liszt would apparently make very few adverse comments to the pupils; but in reality he expressed much. He could say a simple "Gut!" with more varieties of expression than the average student was aware of; and only a few were satisfied that his accent meant approbation. If the performance was only moderate, he would say, "I know half a dozen who play like that, and as many who do it better." For rather poor work, he would exclaim, "Even the Princess (Elizabeth) plays that better." Only once or twice a year would he have occasion to get really angry at wretched playing. Then he would ejaculate furiously, "I am no washerwoman, take your dirty linen to a Conservatory."

Liszt was usually the best of companions, though occasionally he would become nettled over a game of cards. Personalities sometimes made him lose his temper, too. Once a pupil, and one who has since become world-famous, imitated Liszt's peculiar, hissing laugh behind his back; whereupon the master turned and gave the offender a solid box on the ear.

INSTRUMENTS OF BYGONE DAYS.

In the International Society's *Quarterly,* Curt Sachs writes of an old German poem, entitled "Der Minne Regel," and quotes from it a list of early instruments. Of these the Flegil was a form of flute, and the Schachtbret an elementary spinet, while the Medicinale, which sounds more like a surgical than a musical instrument, is at present unknown. The other names, according to the writer, need no special explanation; but American readers may think differently when they see these names. They are "Cymbel, Harffe, Monocordium, Portitiff, Psalterium, Lute, Clavicymbalom, Quinterna, Gyge, Videle, Lyra, Rubeba, Phife, Floyte, Schalmey and Horn." How many of THE ETUDE readers can describe these instruments without further information?

Cymbals and harp are clear enough, and the rote was a small square harp. The monochord (tromba marina) was a single-stringed affair suitable for the unskilled. Clavichords were probably more primitive among the minnesingers than in Bach's day. The *portatif* (like the regals) was a small portable organ. The psaltery was a species of dulcimer, the Oriental precursor of the piano; and the clavicembalo had an actual keyboard. Quinterna may be a form of gittern or guitar. Gyge suggests geige, the German name for the violin, and videle gives the same idea; but the instruments of the poet's time must have been of the flatter and smoother-toned viol type. Rubeba (rebab) was the Arabian precursor of the violin. The schalmei was an early clarinet.

The minnesingers and troubadours had instruments enough, and their music was a much more pleasing affair than the crude efforts of the early contrapuntists. Adam de la Hale's thirteenth-century work, "Robin et Marion," was really an effective comic opera, in which the over-boastful hero shows much unexpected cowardice when called upon to defend his sweetheart against the advances of a nobleman. The old lyrics, as shown by the songs of Gaucelm Faidit, King Thibaut, and others, were bright enough in style, and far more attractive than the puzzle-canons of later centuries. The life of a troubadour, too, was not always unpleasing. When spring came, he would issue forth from his home, with a train of pages and *jongleurs,* to visit some neighboring castle. During banquets, the jongleurs would play various pieces, including whatever works their master had composed. In some meadow bower, or while taking the air on the walls, the troubadour might take a guitar and air his own skill in singing. Where the minnesingers praised the more ideal side of love, the troubadours often chose an individual to receive their homage; and if she was married, as often happened, the troubadour's attentions sometimes caused trouble. One over-bold minstrel knight carried matters so far that his lady's irate husband killed him, and had his heart served to the lady at her next meal. When she had eaten it, the vengeful husband told her what the tasteful dish had been; whereupon she declared it had been so good that no other food should ever follow it, and starved herself to death. But such cases, it would seem, were extreme, and the troubadour could usually enjoy life without making trouble for himself.

The jongleurs, however, became the real musicians. When wars had obliterated their original masters, the jongleurs became strolling players, earning a precarious living by music as well as by the juggling tricks that are named from them. The best was he who could play the most instruments; and one of them, according to the Bodleian manuscript at Oxford, could perform on "The lute, the viol, the pipe, the bagpipe, the syrinx, the harp, the gigue, the gittern, the symphony, the psaltery, the organistrum, the regals, the tabour, and the rote." Most of these are found in "Der Minne Regel;" the tabour was a shepherd's pipe, the symphony (zumpogna) a sort of bagpipe, and the organistrum a primitive hand-organ with strings to be pressed against a turning wheel. On the whole, then, the instruments of those times would not have proven unworthy to be handled by some mediæval Richard Strauss.

FASCINATING BALLETS.

The new Strauss ballet, "Potiphar's Wife," suggests a few random thoughts. To begin with, it would seem that Strauss does not often choose ideal subjects. His "Ariadne" gives a good contrast between the bright comedy of Molière's play and the beauty of the old Greek legend; but from "Don Quixote" to "Elektra" his subjects, if not salacious, are at least bizarre in nature or treatment.

But he may be praised, at any rate, for attempting a ballet. The ballet is a form of music that has many possibilities. The general run of audiences, especially in America, is none too familiar with the achievements already made in this form. "Coppelia" has been made known to us, but such works as "Raymonda," "The Sleeping Beauty," "Milenka," or "The Veil of Pierrette" are wholly unfamiliar on this side of the water. They are certainly worth attention, and should lead the way to a greater popularity for the ballet. Opera has been pretty well exploited, and it takes a genius nowadays to write anything worth while in this form; but the ballet has not yet reached maturity, and there is plenty of room for young composers to make a success in this form. There is in some quarters an idea that a ballet must of necessity be all made up of dances, and that the music must in consequence be of a semi-popular character. This idea is wholly unfounded. Many ballets do consist largely of dance rhythms in the orchestra, but there is no reason why a ballet should not contain broad and effective orchestral scenes, which might even approximate the Magic Fire Music, the Forest Rustling, or other great instrumental pictures of the sort. Choice of plot has something to do with the opportunities for such orchestral tone-painting, but with all history and all mythology to draw upon, it should not be hard to make scenarios that would permit of lofty imaginative flights on the part of the composer. We have been made accustomed to all kinds of program music, and such music should be much clearer with a ballet plot to illustrate it than with even a good printed description.

MUSICAL NOVELTIES.

This time it is Bruckner who has added something to the posthumous repertoire. A manuscript symphony by him, the score of which is owned by his pupil Cyrill Hynais, is to be given at Vienna. May it have more luck than Beethoven's Jena composition.

Aside from this, there seems to be no important new symphony on the horizon. The suite, however, is flourishing. Dohnanyi has written one which was well received at Baden, while Fevrier's suite "Agnes" pleased Brussels. Holbrooke has written a suite consisting of homage to Wagner, Dvořák, Greig and Tchaikowsky, but Holbrooke is so modern that his homage seems really devoted to Debussy, Scriabine, and Schönberg. Even Perosi has produced a suite, entitled "La Festa del Villaggio." Stojowski's new piano concerto, given in London, is rated as a work of much originality, having for its movements a Prologue, Scherzo, and Theme with Variations.

The symphonic poems are still putting in scatter appearances. Novak's "In der Tatra" has won hi praise. Glière's "Sirens" pleased Augsburg with glowing color and sure touch, while Pottgiesse "Brand" was voted earnest and characteristic. T Robelt's new Triptyque consists of a "Petit Poeme," "Danse Lyrique," and the "Papillons Crepusculaire "Gudrun," by Gustav Cords, won success at Baden.

Other orchestral works include "Die Nymphen," introduction and rondo by Bischoff; Draesek "Thuner See;" an "1813" overture by Bittner-Forti the conductor at Zwickau; and songs with orches by Hausegger, Ehrenburg, and Ethel Smyth. Zolen and Opienski have won orchestral prizes at Warsa while Copenhagen enjoyed a violin concerto by Gust Helsted, and overtures by Simonsen and Bange Chamber music is represented by Karg-Ehlert's n wind quintet.

In the operatic field, "Panurge" selections w liked at Brussels, while numbers from "Roma" w applauded at Dunedin. Helsingfors is praising t first Finnish comic opera, by Armas Launis. Paul Ju is altering his incidental music to "Der Armsel Besenbinder" into an operatic score. Ewald Giel "Liebeskrug" is for Dortmund, while Hamburg v hear Friedrich Weigmann's "Klarinettenmache Franz Schmidt's "Glöckner von Notre-Dame" will produced at Vienna, while Nice will listen to M sager's "Soeur Beatrice." Puccini has finished one-act "Il Tabarro." Emile Trépard's "Celeste Pr hommat" met with some success, while Louis Zeh ner's Singspiel "Dorval" was well received at Basel

Vocal works include a Mass by Gerhard Keuss and the revived oratorio "Manasse" by Fritz Heg A Salzburg performance of Mozart's Requiem t place with the singers concealed behind a curtain, t the item does not state whether there were any curt calls.

KEEPING UP THE ENTHUSIASM.

BY RALPH FISHER SMITH.

WHAT valuation do you put upon enthusiasm in yo pupils? Do you realize that when Emerson s "nothing is ever achieved without enthusiasm" he t one of the greatest truths a teacher can learn. Enth siasm has almost wholly to do with the imaginati The original meaning of the word implied being p sessed of a Godlike feeling that the impossible is tainable. It is a synonym for inspiration. It is o of the few things which the teacher can communic to the pupil. If the teacher's enthusiasm burns brigh he may ignite the pupil's musical soul and foster a f which may illumine the whole world.

What makes music study a drudgery to some? T failure of the teacher in creating the right enthusia This demands something more than mere high spir and a glib tongue. It calls for inventive skill in dev ing ways to kindle the pupil's interest into the flame enthusiasm. For instance, in playing for a pupil, teacher should perform with the same spirit he wo employ at a concert at Carnegie Hall or the Ro Albert Hall before an audience of thousands.

Anything which will emphasize the "human" side music will add to the pupil's interest. The teach should employ pictures, biographical notes, histori anecdotes, in fact everything known about the compo which will make him stand in the pupil's mind as real man, and not as some ink and paper effigy o past long isolated from the living present. Even teaching technical exercises the teacher must take gr pains not to extinguish the sacred flame of enthusia by burying it under a needless mass of uninteresti digital contortions. Better by far take a few exerci at a time than attempt to give a whole long techni book at once.

The greatest need for enthusiasm is at the st when the pupil must traverse a somewhat dreary ro through musical notation and elementary technic. O possessed of the ability which leads to the land beautiful pieces, the pupil will commence to develo fire of enthusiasm which will light the way like beacon.

AN odd case is that of a man like me. One doe lead a natural life at all; yet to make it semi-natu it would have to be much more artificial; somewhat my artwork itself, which also finds no parallel in N ture or Experience, yet receives its new, its higher precisely through the most consummate application Art.—WAGNER.

Memories of Franz Liszt

By the Distinguished Piano Virtuoso and Intimate Friend of Liszt

COUNT GÈZA ZICHY

Ex-President of the Hungarian National Academy

Count Geza Zichy was born July 22, 1849, at ...ára, Hungary. He lost his right arm when he ...s seventeen years old, but was so devoted to music ...l to piano playing that he continued his musi... work, under Volkman, Mayrberger, and finally ...h the great Liszt. Although an able jurist and the ...der of many eminent positions in the Hungarian ...vernment, he has also had time to give, as well as ...ervise, concerts for charity. He has been president ... the Hungarian National Academy and Intendant of ... Royal Opera House, at Pesth. In addition to many ...ces for the left hand, cantata, etc., Count Zichy has ...itten two operas. He was one of Liszt's most inti... friends, and in his home land the name of Count ...hy is inseparably connected with his famous teacher. ...e following extracts are taken from Count Zichy's ...ently published volume, *Aus Meinen Leben*, parts of ...ich have appeared in the *Allgemeinemusik Zeitung*.]

LISZT'S GREAT BREADTH.

"Liszt was a mighty organ, in which hundreds and ...ndreds of different registrations were represented. ... every register that one might try one might hear ...nd from a new world.

"There have been many disputes over Liszt's real ...ionality. Liszt was in heart a Hungarian; in his ...e of German music, he was a German; in his social ...ations and culture, he was French; from the aristo... ...tic and conservative standpoint, he was French, and ...m the standpoint of plastic art, Liszt was Italian. ... was, indeed, all that it is possible for a man to be.

"With the passing of the time, the image of Liszt ...ws continually greater. While he was with us upon ...th, we were constantly called upon to wonder at ... achievements, but now that he is gone, we stand ...ounded at his accomplishments. Moreover, we are ...azed at compositions, which very few people know ...imately, and which very few can play, and which ...y few people will ever play. Notwithstanding this, ... any one were to ask me what I considered Liszt's ...atest work, I would not hesitate to say that it did ... lie in his accomplishments as a virtuoso in his ex... ordinary compositions, or in his genial success as a ...nductor, but rather in the loftiness and grandeur of ... soul. This was the soul that inspired and ennobled ... who came within the magic circle. Liszt was never ...try or ordinary. His greatest virtues were his for...arance and a beneficence, which at times was almost ...postolic.

LISZT AND THE HUNGARIAN FOLKSONG.

"The source of Hungarian music is found prin...ally in the Volkslied, the song of the people. The ...ing does not flow as freely as in former times, but ... has by no means stopped. New songs continually ...pear, whether of gypsy origin, or whether from ...ople with some schooling.

"The Hungarian folksongs are richly endowed with ...auties of form, rhythm, melody and infinite variety. ...szt knew the Hungarian folksong with all its merits ...d all its shortcomings. He would take an asthmatic ...tle theme of eight or twelve measures, ofttimes less, ...velop it to a lengthy form, giving it harmonic beauty, ...usical content,—yes, and even raising it to symphonic ...ights in his rhapsodies. With the introduction of ...e melody, we often find it in its original form, ac...mpanied by the simplest harmonies, but in a few ...oments the magic art of Franz Liszt commences. ...he motif is made larger, then smaller, then treated ...lyphonically, then decorated with all the riches of ...rmony, and before we know it, we find our innocent little peasant maid decked out in the gown and the purple mantle of a king's daughter.

"The melody in many Hungarian songs often stands in direct contradiction to the words, probably because the text is often written by another person. I repeat, that the folksong is the basis of Hungarian musical art. This folksong, however, is very old. Bishop Gerhard tells of a Hungarian maiden, one thousand years ago, who sat at the spring and sang wonderfully beautiful songs.

"The early music of the church often came from the folksong. The troubadour took the folksong as his model, and it was elevated from the courts of the people to the courts of kings. Finally our Hungarian folksongs were ingeniously appropriated and orchestrated by the gypsies, although they did *not* create them. Of course there have been some gypsies who have composed in the Hungarian manner. Nevertheless, the gypsies did not create the real Hungarian music, nor did they bring it from Egypt with them, as some suppose. The gypsies found the music here when they came.

A THREE-HANDED PIECE FOR PIANO.

"When the city of Szegedin was visited by an earthquake, in 1879, Liszt and I undertook to give a concert for the benefit of the sufferers. Liszt came to my room and said, 'Grieving does nothing at a time like this. We must help at once. We must give a concert for the sufferers. Come to the piano.' We sat at the keyboard and played an arrangement of the *Rakoczy March*, which I had made for three hands. Then we arranged the entire program. In a few hours the concert was placarded upon all the street corners, and before night the entire house was sold out.

"As Liszt had not appeared in the city (Kalusenburg), for thirty-three years, the event took on the nature of a public festival. The stage was turned into a flower garden. When Liszt entered, the entire audience arose after the manner in which a king is greeted. Deeply absorbed, Liszt sat at the keyboard, threw back his head, glanced dreamily upwards, and played as though profoundly impressed with the transitoriness of all things, played as no mother's son had ever heard a man play before. In the end, his hands fell upon the soul of the instrument, as a mighty sea dashes upon the rocks of the shore. He sang of human courage and independence, of battle and victory, of exultation and transfiguration.

"Only a very few understood what he was playing, but all comprehended to the depths of their hearts the significance of his emotion. At the end of the concert, we played the *Rakoczy March* for three hands. I had difficulty in playing the bass loud enough with one hand to balance his ten mighty fingers. The enthusiasm was elemental. Students jumped upon the platform and carried the old master away upon their shoulders.

LISZT'S IMPROVISATION.

"A short time after this, Liszt, then seventy years old, gave another concert in Vienna, for the help of the victims at Szegedin. My famous master was in exalted spirits, and played with his enchanting charm as usual. However, when we came to play the *Rakoczy March* he frightened me terribly.

"In the middle section he commenced to improvise. He threw his head back and went from key to key in his own peculiar fashion. I blinked in amazement, but he only laughed at my distress and continued playing. 'What can I do?' thought I. When one plays with Liszt, and does not keep his place, Liszt could not possibly be blamed for the error. Consequently, I commenced to run up and down the scale with chromatic octaves, waiting for my turn to come in when Liszt resumed the actual music of the march. Fortunately, my improvisation fitted well with that of Liszt, and he whispered to me, 'Geza, Bravo.'

AN IMPRESSION OF RICHARD WAGNER.

"During the time of the early performances of Wagner's *Parsifal*, I went to Bayreuth, to hear the music drama and also to meet Wagner. Upon my first visit to Wahnfried I saw Wagner sitting under a palm, surrounded by a group of fascinating and much bepowdered ladies, who took upon themselves to fan the master with their marabou fans.

"I stood by Liszt in the salon and bade him introduce me. He, however, laid his finger upon his lips and whispered, 'We must wait until he has finished talking.' I have seen Liszt stand in the presence of Emperors and Kings, but never so submissively as before his father-in-law. Liszt bowed his beautiful and noble head, and taking me by the hand, led me to Wagner.

"'Dear Richard,' he said, in very humble tones, 'I introduce my best friend and famous pupil, Count Geza Zichy.'

"Wagner nodded his head and I went at once to the lady of the house, whom, of course, I had known before.

"This gave me an opportunity to view Wagner's remarkable head close at hand. His features looked as though they had been chiseled in marble. Superhuman energy and a god-like intrepidity shone from his face. His countenance seemed to threaten and his mouth seemed to say, 'You must acknowledge my supremacy, you must bow before me, you must extol my art, and if you do not, I will cast you to the winds.'"

"No one could ever forget that head. If there is any basis of comparison at all, Wagner's head can be compared only with that of Napoleon the Great. His manners were not those of the man of the world. (*Seine Umgangsformem warren andere als die eines*



Liszt and Count Zichy
Taken at the time of their famous Recitals

Weltmannes, was ja sehr begreiflich ist.) He was either persecuted or adored. Between these two extremes his life dangled to and fro."
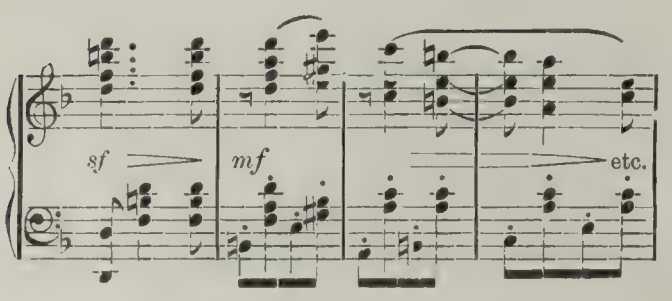
Count Zichy's interest in Liszt was manifested in many ways after the death of the master. At all meetings, in celebration of the birth or death of Liszt, he easily became a central figure. His position in Hungarian musical life has been used to forward education in the highest sense of the term. He regarded the carrying out of various ideas transmitted to him by Liszt, as a kind of sacred trust.

SYNCOPATION IN BAD COMPANY.

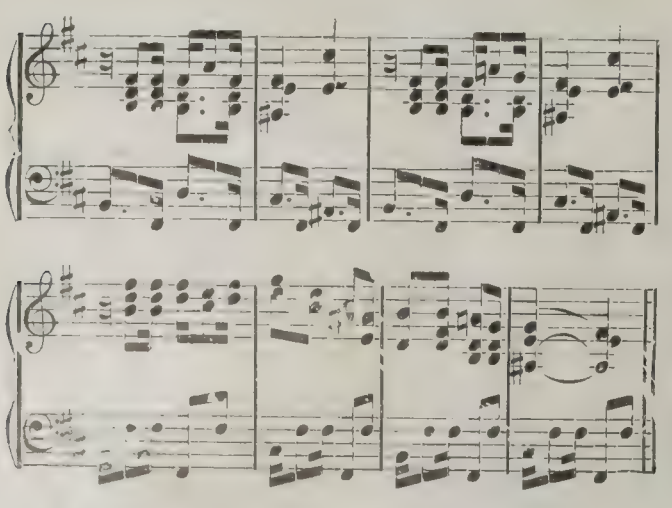
BY EVERETT HANSON

It is the fault of the small boy who takes upon himself to write a composition to start "Webster says—" and then go on with a definition extracted from the dictionary which makes up the only interesting part of his composition. Not forgetting this the writer is extracting bodily a definition from the Grove dictionary "Syncopation,—an alternation of regular rhythm, produced by placing the strongest emphasis on the part of the bar not usually accented." This definition, however, does not reveal one very important fact. Syncopation demands contrast. That is, unless the hearer has a regular metrical accent established in his mind he can not get the "feel" of the syncopated rhythm.

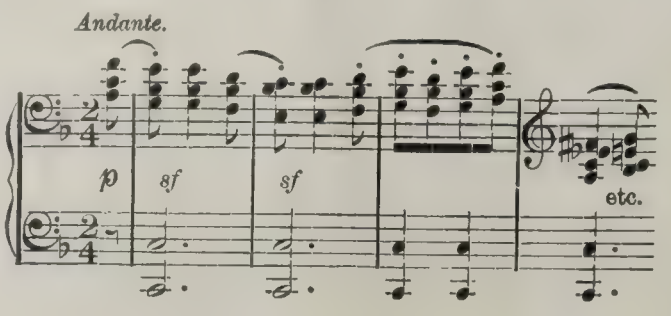
Despise "rag-time," "gypsy tempos" and the Spanish and Latin American dances as you will, there is something in them which sets the blood on fire and electrifies every nerve. What a miserable shame it is that the exhilarating rag-time has fallen into such bad company. Associated with cheap, if not altogether vulgar, words it has been necessary for those who uphold good music and good morals to condemn rag-time as a whole. Henry Ward Beecher in defending the use of secular melodies for church purposes once ran across a man who protested against the adaptation of part of the overture of Weber's *Die Freyschütz* for the celebrated hymn *Jewett*. In reply the great pulpit orator is said to have remarked "I am quite content to let the devil have some of the good tunes, but why should he have all of them." Some of the Hungarian melodies are so marked by tempos that are similar to American rag-time tunes that they are startling. Brahms' Hungarian dances, according to Remenyi and others, are taken directly from Magyar sources. The following theme insofar as its syncopation goes is as much rag-time as though it had come straight from "Tin Pan Alley." It is part of Brahms' second Hungarian dance.



Not satisfied with over-running North America and getting it the reputation of being the land of "rag-time" we are now getting syncopated themes from South America in the form of the notorious Tango. There is nothing iniquitous in the music itself as the following typical Brazilian Tango will show



The fact that syncopation can be used with great distinction, however, has been proved by all the great composers. As a rule they employ it because it creates a sense of unrest and is therefore appropriate to moments of agitation. It can nevertheless be used at a slower tempo with a remarkably tranquil effect, as may be proved by Beethoven's employment of syncopation in the Kreutzer violin sonata:



GREAT COMPOSERS AND POLITICS.

BY CLEMENT A. HARRIS.

The approaching centenary of Richard Wagner may possibly attract attention to a circumstance in connection with the great makers of music probably never previously noticed, yet not undeserving of at least passing consideration.

"Let me make the ballads of a nation, and who will may make its laws," has been the unspoken maxim of the vast majority of composers. To have presented their countrymen with such an air as "*Rule, Brittania,* or *Austria* has satisfied their political aspirations. But the rule is not lacking in that paradoxical kind of proof proverbially derived from exceptions. The earliest and greatest creative musician to whose politicial bias a definite name might be given was Beethoven. A clue to the direction which this bias took may be seen in the signature to a letter. An elder brother had subscribed himself "Landowner;" the reply was signed "Ludwig van Beethoven, Brainowner." The master was an ardent admirer of Napoleon so long as his hero appeared in the character of a great liberator and friend of the people, and he dedicated his famous 3rd Symphony to him. But when the prince of soldiers threw off the guise of democracy and proclaimed himself Emperor, Beethoven tore off the title-page of his score in a fury of disappointment, and with a torrent of reproaches dashed it to the ground. The dedication subsequently became abstract in form, he work being known as "Sinfonia Eroica."

SCHUMANN AND VERDI.

Robert Schumann was neither by physique nor emperament fitted for the rough and tumble of pol tical warfare. But love of individual liberty, and an ardent desire that others should enjoy it as well as himself, were conspicuous features of his character. And his two years training as a lawyer, his brilliant literary gifts, and editorship of the *Neue Zeitschrift für Musik,* of which he was practically the founder, enabled him to give some expression to his views. Giuseppe Verdi was the only great composer to be elected a member of Parliament. Nevertheless, he is an example of the disinclination of musicians for political life rather than otherwise. For though returned to the Italian Legislature as Representative for Busseto in 1860, he very soon sent in his resignation. And despite being subsequently appointed a Senator by the King, and going to Rome to take the oath, he never attended a single sitting of the Upper House. (This paragraph was only just penned when the announcement appeared in the musical papers that Signor Innocenzo Cappa, dramatic critic of *Il Seccolo,* of Milan, has been elected a member of the Italian Chamber of Deputies.)

It may be added in passing, that though our British Parliament has numbered no composer of the eminence of Verdi among its members, the Earl of Mornington, father of the Duke of Wellington, and presumably a member of the Irish Upper House, was a composer of distinction. His glee, *Hail, smiling morn,* and a double-chant in E, are among the most popular compositions of their class. And our House of Commons has included at least one member who was a university graduate in music; and another, Mr W. T. Galloway, who is Conductor of a large Musical Society, and author of a book on *Musical England.*

Hans von Bűlow, though more of a conductor and pianist than a composer, must also be mentioned for the absorbing interest he took, when a student of th University of Berlin, in the political movements of th time, an interest which led to his being a frequent co tributor to the democratic journal *Die Abend-post.* H services to his party were the more useful since, lik Schumann, he had, before abandoning himself to mus professionally, been for some two years a student o Law.

WAGNER'S POLITICAL TENDENCIES.

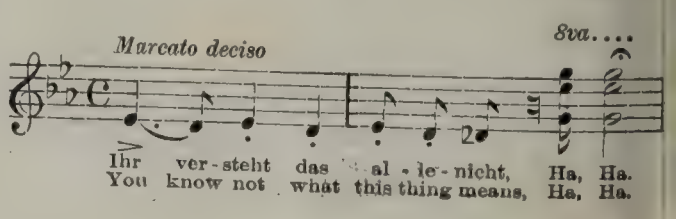
But undoubtedly the most outstanding example of political musician is to be found in Richard Wagne In his *Mein Leben* which, under the terms of his wil appeared only recently he speaks of the "far highe moral character of the working classes in German compared with the University students." And so grea was his sympathy with the populace in the rising o 1849 that he is said by some to have actually fought a the barriers! Anyway, so fiery were his speeches, an so bitter his pamphlets, that a warrant was issued fo his arrest. He escaped, and fled the country, and fo years remained in exile. Much of his time he spent i Zurich, and while here resumed the philosophical studie which had always had a fascination for him. Amon the books which particularly engrossed him were Hegel' *Philosophy of History* which he regarded as "the ver keystone of philosophical thought"—this was, of course before he came so powerfully under the influence o Schopenhauer. And Feuerbach's *Tod und Unsterblichkeit* (Death and immortality): of this he write in his *Life* "The frankness with which Feuerbach ex plains his views on these interesting questions, i the more mature parts of his work, pleased me a much by their tragic as by their social-radical ten dencies. It seemed right that the only true immortalit should be that of sublime deeds and great works of art." It was more difficult, he says, to sustain any interest i the same author's *The Essence of Christianity.* Never theless, from that day I always regarded Feuerbach as the exponent of the radical release of the individua from the thraldom of accepted notions, founded o the belief in authority." (*Mein Leben,* Vol. I., p. 522 English edition, 1911).

Wagner's participation in politics was largely, though not solely, due to his art-principles, and his wish to es tablish a certain relation between the drama, in which all arts were ultimately to be united, and the State His object, as explained in *The Art-work of the Future* was "to found a condition of things in which the re lations between art and public life, as it once existed in Athens, would revive in a manner if possible ever nobler, and certainly more enduring." This is the main contention in his *Art and the Revolution.*

In his *The State and Religion* Wagner shows himself to have scant respect for established churches, maintaining that "religion, in its essence, is radically divergent from the State, and the two are only found in close alliance when each is at the lowest stage of evolution." He does not believe in patriotism in the conventional sense, regarding it as only an enlarged form of selfishness. But he believes in kingship, sketching at some length his ideal, spiritually-minded monarch and the great good he might do. All great souls have sought to better the world, "but no single thinker can do much; practical success belongs to politicians who attend to the needs of the moment." It is interesting to note that in later life the erstwhile student-duelist and revolutionary fighter became almost Buddhistic in his sense of the sacredness of life, animal as well as human, and consequently strongly anti-militarist, and a vegetarian.

VON BULOW AND THE LISZT CONCERTO

Liszt had no more faithful friend and admirer than von Bülow. Nevertheless, there were times when Bülow directed his rapier-like wit at the abbé no less than at any one else. Especially towards the end of his career did von Bülow develop a tendency to be easily irritated. There is a story told of a young girl pupil who came to him playing the Liszt E flat concerto. In this work the very chromatic theme at the opening is repeated with great frequency. It got on von Bülow's nerves. Suddenly he sang out, in the theme of the concerto:

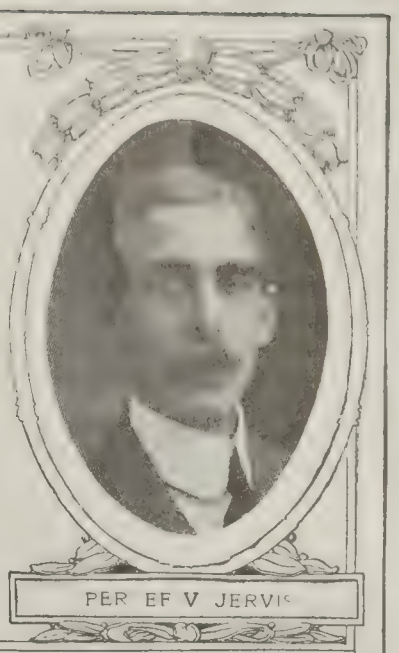




The Main Essentials of Dr. William Mason's Principles of Pianoforte Instruction

By His Well-known Pupil and Exponent

PERLEE V. JERVIS



Dr. Mason's *Touch and Technic* is such an epoch-making work, that any detailed analysis of it cannot be attempted here. Nor is such analysis necessary, as its principles have been stated with sufficient clearness in the work itself. As the application of these principles to pianoforte instruction and study has not been so fully set forth there, it is the purpose of this article to deal with the most vital and significant of them.

In the last analysis, Dr. Mason's method is based on two principles which were first enunciated by him, and used in his teaching fifty years or more ago. These principles were, on the muscular side that of "devitalization," on the mental side that of the development of velocity through the grouping of a series of notes as a unit. It is questionable whether Dr. Mason in that period realized how far he was in advance of his time, or how closely he was to be in accord with modern Psychology. That he was the first to enunciate these principles in print is a matter of record. It is amusing, therefore, to find some pianists and teachers giving them to the world as new discoveries!

DEVITALIZATION.

The term "devitalization" is an unsatisfactory one, conveying as it does the idea of weakness, limpness, and inertia—perhaps "vitalized looseness" would be a more accurate expression. By this is meant that in playing, only the muscles actually in use should be in action—all others should be in a state of absolute looseness or repose. In the forearm are two sets of large muscles: the extensors, lying on the upper side of the arm, and the flexors, lying on the under side. The extensors open the hand and raise the fingers; the flexors pull down the fingers and close the hand. In raising a finger, muscular contraction should be confined to the extensors—the flexors should be completely at rest. With the average player, when the extensors contract to raise the fingers, the flexors through muscular sympathy also contract, and *vice versa*. Thus one set of muscles pulls against the other like boys in a "tug of war," with the result that independence and freedom of finger action, speed, control, and delicacy of shading are difficult, if not impossible. This contraction extends, under different conditions, to the muscles of the upper arm, shoulders, back, and waist; and beauty of tone, as well as ease in playing, are impossible.

The Mason two-finger exercise loosens up the whole playing apparatus, and it does it more quickly and thoroughly than any other technical form known to the writer. To do this, however, it must be used in the right way.

In order to secure proper muscular conditions, the writer administers the exercises in a different order from that given in Volume I, *Touch and Technic*. The study of arm touches is taken up first, because the writer has found that after they are acquired, pupils have much less difficulty in getting the two-finger exercise correctly. The down arm touch, as given on page 15, Book I, *Touch and Technic*, will be learned more quickly if preceded by the following preparatory exercises. Let the hand hang loosely on the wrist joint; if there is no muscular contraction, a shaking movement of the arm will cause the hand to swing loosely at the wrist. Contract the muscles and notice how the vibration ceases; loosen once more and let the hand swing freely. This exercise should be practiced till the pupil is able to assume and retain loose conditions at will. Next raise the forearm about a foot from the lap: hold it suspended through four slow counts, then suddenly relax the muscles and allow the arm to drop loosely and by its own weight. Persist in this exercise till the muscles can be let go at will and the arm *dropped* without the least *striking* motion down.

PRACTICAL ARM EXERCISES.

Next go to the piano, and raise the arm, with the hand hanging loosely at the wrist joint and the tips of the fingers a few inches above the keys. Now lower the arm slowly till the finger tips rest lightly on the keys, the hand still hanging loosely. As the finger tips touch the keys, continue the downward movement of the arm, allowing the wrist to sink slowly and loosely below the level of the keys, which must not be depressed. From this position—starting the wrist first—lift the arm till the hand hangs loosely again, and as the arm is carried up be sure that the finger tips do not leave the keys till the hand has taken the hanging position. This simple exercise, if practiced thoroughly, will quickly establish loose conditions, when the exercise for the study of the down arm touch (page 15, Book I, *Touch and Technic*) may be taken up.

The writer follows this with the exercise for the triceps, page 14; than the up arm touch, page 16; and finally the chord study (number 112, page 24, Book 4) played with the down arm, up arm, finger elastic, and up arm elastic touches. Young pupils who cannot reach an octave may practice the three positions of the triad of C, instead of exercise 112.

A word in regard to this chord exercise. In heavy chord, as well as in *all* playing, muscular contraction must be let go the instant it has performed its work. In practicing 112, therefore, relax the muscles as quickly as possible after the chord has been played. Practice slowly, and lift the arm after each chord, when, if relaxation has been complete, the hand will hang loosely at the wrist joint. As a further test, shake the arm and see if the hand swings limply.

PEDAL STUDIES.

After these exercises are learned, pedal studies numbers 101, 102, and 103, Book 4, are taken up and continued till the principles of pedalling are thoroughly absorbed. Many books upon pedal study have been written, but the writer has never found anything to surpass the one finger study of Dr. Mason. It has the merit of putting the whole thing in a nutshell. Properly used, it is an invaluable exercise in ear training, discriminative touch, and musical playing.

The pupil may now take up piece study, if the teacher is careful to select a piece that does not call for any technical principles other than those already learned. A piece much used by the writer is *Twilight*, by Guy. It contains nothing but arm touches, and is an excellent study in pedalling and melody playing. The teacher can easily find pieces of all grades which call for arm touches only. To name a few at random:

Soldiers' March ..... Schumann
Song Without Words ..... Hoebsel
Holiday Eve ..... Baumfelder
Prelude No. 20 ..... Chopin
Warrior's Song ..... Heller
Thou Art Like Unto a Flower.. Rubinstein-Hoffman
Witch ..... MacDowell

Piece study at this stage may not be orthodox, but it is common sense. This article is for pupils who can only practice from thirty minutes to an hour a day. If most of this time is to be filled with technical work, when are they to study *music?* The vital point in all successful teaching is to *interest* the pupil. This can be done with *music*—seldom or never with *technic*.

When, after the study of a few pieces, the pupil learns to apply the principles of looseness, arm touches, and pedalling, the exercises may be discontinued, as thereafter every piece may be made an exercise in itself.

TWO FINGER EXERCISES.

Now the study of the two finger exercise may begin. The writer commences with number two, which should be practiced with the down arm touch, and at first in rhythm one only. If the movements in this exercise be practiced for a few minutes on the table, they will be acquired more perfectly and quickly at the keyboard. In teaching the elastic touch, the vital point is that all muscular contraction should cease the instant the finger has swept its key. If the finger be pulled in forcibly, as recommended in the *Touch and Technic*, a state of contraction follows which the average pupil finds difficult to let go. Hence the writer requires the finger to sweep the key quickly but *lightly*. As the finger closes, the muscles may then be relaxed more easily, the hand allowed to hang on the wrist joint, and the arm shaken to test the muscular conditions. If this be done, the application of great force in rhythm two, later on, will not be followed by rigidity. Dr. Mason had much trouble with pupils who studied this exercise from the book, unaided by a teacher. Thinking that the description of it was perhaps not clear, he asked the writer to revise it, and incorporate in it the method of teaching just described. For various reasons, however, this was never done.

Exercise number two may be followed by numbers four, six, and eight. After these have been in practice for some time, number one may follow. At first the writer uses this exercise in a very different way from that described in *Touch and Technic*. Pressure touch, if not ruin to the beginner, at least seriously interferes with the development of the quick up action on which depends speed, clearness, and brilliancy in passage work. The exercise, if practiced as follows, may be used to establish quickness of up action. Rest the second finger of the right hand upon middle C, the fingers curved and the muscles loose. Now put the key down quickly, taking care to use no more pressure than is necessary to produce a *piano* tone, and relax the muscles the instant the key is fully down. Hold C down lightly through a measure of four counts, during which the third finger is placed lightly on D. At count one of the next measure, depress D, loosen instantly, start the second finger up quickly and substitute it on D for the third finger. The latter is placed on E, where it rests till the first count of the next measure. Continue thus up and down the octave. Concentrate the attention on the up action of the finger which releases the key. Be sure that the playing finger never is raised to strike but always rests on the key before depressing it, relax the muscles quickly, and avoid any unnecessary pressure in holding the key down.

It is the experience of the writer that the greatest obstacles in the way of acquiring a legato touch are, first, pressure—which causes a sluggish up action, with

a consequent overlapping of tones—second, high finger stroke, which renders a balanced finger action difficult and thus leads to a staccato separation of the tones. After quickness of action and a good legato are secured, it is time enough to apply the pressure required by Dr. Mason.

VELOCITY EXERCISES.

After the exercises given above have been in practice for a month or more, or until loose muscular conditions have been established, the velocity exercises numbers 17, 19, and 21 may be taken up. Here we meet with a psychological principle which, if thoroughly understood and applied, will revolutionize the practice and playing.

In reading a book we do not spell the words letter by letter; the mind takes no cognizance of letters at all. A word is the unit of thought, and in reading rapidly we often are unconscious even of words, as the mind grasps a phrase in its entirety. It will be evident that in reading a book by spelling every word a letter at a time, we can never attain a speed greater than that at which we can pronounce each letter. Group the letters into words and pronounce only the latter, and without extra effort there is an instantaneous gain in speed. The only limit to this speed is the rapidity with which the words can be pronounced. Just so in playing a rapid passage in a piece, it is only possible to reach a high rate of speed when the mind grasps an entire series of tones as a unit, and loses consciousness of the single constituent tones.

The velocity forms of the two finger exercise, scale, and arpeggio, are founded upon this principle, and in practicing them care should be taken to follow Dr. Mason's directions implicitly. The mind should be fixed on the final tone of the series, and the intermediate tones played without conscious thought. Practice with the eyes closed is a material aid in grouping tones, for, if the keys cannot be seen, it is difficult to think single tones, and one is forced to group them.

The Mason accented scales and arpeggios are so clearly described and exhaustively treated in *Touch and Technic,* that no consideration of them is necessary here.

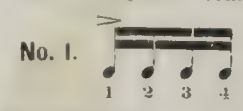
TWO MAIN PRINCIPLES

All artistic piano playing and technic hang upon these two principles of looseness and tone grouping which underlie the Mason system. The application of them in teaching and playing is very simple. The immense value of the two finger exercise lies in its cumulative effect. If practiced properly for only five or ten minutes a day, it builds up a condition of looseness, flexibility, and elasticity, that will be easily and almost unconsciously carried into piece playing.

To illustrate the application of the velocity principle of tone grouping to piece study, take the run on the second page of Paderewski's *Minuet.* In order to accustom the fingers to the keyboard track, practice as follows:

Divide the passage into measures of four notes each, counting one to each note. Play through a few times, accenting the first note in each measure

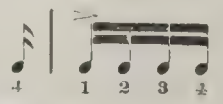
No. 1.



The figures show the count.

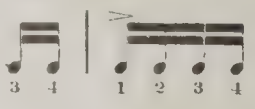
Now call the first note four, and accent still on count one

No. 2.



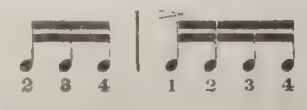
Next begin with count three

No. 3.



Then with count two

No. 4.



The accent is thus transferred successively to each note of the group. This excellent technical practice forces the pupil to think a new rhythm with each transfer, and tends to equalize the fingers.

Now play the first five notes of the run a few times slowly; next exactly double the speed, and after a few repetitions practice as a velocity exercise, taking the passage through the five keys as one volition, ending with a sharp accent and the elastic touch, followed by an instantaneous loosening of the muscles. Next enlarge the unit to six tones, and practice in the same way. Continue adding a note at a time, till the entire passage can be played at a high rate of speed without conscious thought. This method of practice should be applied to passage work of every kind in pieces. It brings the passage quickly under control, results in unconscious memorizing, and gives dash and brilliancy to the playing.

The application of these principles of looseness and velocity to piece study relieves the pupil from the necessity of extended exercise practice, as technical studies can be made of the pieces themselves. The high pressure methods of our modern school system leave little time for music study. The average teacher can rarely obtain more than an hour of practice from his pupils—in many cases forty-five minutes is the maximum. If we believe that in music study, *music* is or should be the real thing, how can the teacher divide the short practice hour so that the pupil may make steady and rapid progress technically and still have time for music? The Mason method answers this question more satisfactorily than any other system known to the writer. The two-finger exercise is so far-reaching in its effects, that even a few minutes devoted to it will, in one season, produce remarkable results. Dr. Mason told the writer that six or seven minutes daily would be sufficient for young pupils.



Dr. William Mason in his studio at Steinway Hall, New York, where he taught consecutively for many years. This studio became the Mecca for visiting artists from Rubinstein to Paderewski, and it was at this studio that Dr. Mason taught many of his best known pupils, including W. H. Sherwood, W. S. B. Mathews, E. M. Bowman, Perlee V. Jervis, Julia Rive King, S. S. Sanford and many others.

PRACTICE PROGRAMS.

A few practice programs, as planned by the writer for his pupils, are here given. They may be helpful to the young teacher.

Practice limit 30 minutes:
M.M. ♩ = 72.

Two finger exercise through five tones, C—G.
No. 1, once through
No. 2 (2d rhythm), twice
No. 6, four times } 5 minutes.
One octave scale, hands separately, ♩ = 72.
twice in quarters
four times in eighths
eight times in sixteenths } 5 minutes.
Piece study, 20 minutes.

If arpeggio practice is desired, the scale may b played one week, and the arpeggio the next, alternatin thus weekly. The first series of arpeggios, Book page 7, may be given one a week, with transfer accents (Book 3, page 11). This arpeggio played H. through two octaves ♩ = 72, twice through eac rhythm, will take five minutes. This practice schem is for children: it has worked well with the writer young pupils between the ages of nine and twelve.

For older pupils who practice one hour a day, th following is a good division of the study period:

Two finger exercise through nine tones, first rhythm one day, second rhythm the next.
M.M. ♩ = 72.
No. 1, once
No. 2, twice
No. 8, four times
17, 19, 21. } 10 minutes.
Canon scale, Book 2, page 19.
Four octave scale, Book 2, page 10.
♩ = 72 up.

fours, once legato, once staccato
eights, once legato, once staccato
sixteens, twice legato, twice staccato
velocity form } 5 minute
Arpeggio Book 3, page 14, 9s ♩ = 72 velocity form } 5 minute.
Piece study, 40 minutes.

In following out these programs, th two finger exercise on the white keys, th scale of D flat, and the first diminishe arpeggio, should be kept in practice ti the principles involved are thorough carried out. After this the differe forms of the two finger exercise may b given from time to time, and the scal and arpeggios changed weekly or oftene

LISZT AND DR. MASON'S EYE-GLASSES.

No virtuoso was ever more carefu than Liszt over personal appearanc He had quite enough of the "show man" in his make-up to realize ho much clothes help to emphasize great personality. He was not onl particular over his own clothes, how ever, but extended his fastidiousnes to the appearance of his pupils. Whe Dr. William Mason was a youn student and a pupil of the great Hun garian master, he had the misfortun to be shortsighted. He accordingl wore eyeglasses to remedy this defec At that time eyeglasses were com paratively unknown in Germany an were considered somewhat foppish by the conservativ Teutons. Mason was very much surprised, howeve when one day, Liszt said to him, "Mason, I don't ca to see you wearing those eyeglasses. I shall send m optician to suit you with some spectacles."

Dr. Mason thought the abbé was joking, but sur enough, a week later the optician arrived, and he wa obliged to submit to an examination. A few day afterwards two pairs of large spectacles duly arrive and Dr. Mason realized that if he valued Liszt's friend ship he must consent to wear them, though personall he was rather distressed at the prospect. He neve failed, however, to wear them when calling on Lisz A short time afterwards, Liszt went to Paris. Whe he came back, he called the American to him, saying "By the way, Mason, I find that eyeglasses are bein worn nowadays by the best people; in fact, they ar quite the correct thing. So I have no longer any reaso to object to you wearing yours."

NATURE, when she adds difficulties, adds brains.—*Emerson.*

The Necessity for Daily Practice

An Interview Secured Especially for THE ETUDE by G. Mark Wilson with the Famous French Pianist Composer

RAOUL PUGNO

[EDITOR'S NOTE.—Raoul Pugno, with the possible exception of Saint-Saens, is the most famous French pianist of the last three or four decades. Few of the great French musicians have entered the virtuoso field. Bizet was known as a very fine performer upon the pianoforte, as indeed was Rosenthal. Edouard Risler, who has never visited America, ranks among the world's great performers, but France is singularly lacking in virtuosos of the type of Paderewski, Rubinstein, Liszt or De Pachmann. M. Pugno was born June 23, 1853, at Montrouge, in the department of the Seine. His father, Stéphane Pugno, was a teacher of music and the boy's musical education commenced at home (according to the following interview) at the age of three. Later he went to the Paris Conservatoire and studied under Ambroise Thomas, Benoit, Bazin and Georges Mathias. At the age of seven he appeared in Paris as a solo pianist. He won the first piano prize at the conservatory in 1866, the first solfège prize in 1867, the first organ prize in 1869. In 1872 he became organist of the church of Saint Eugene, and held this position until 1892. In 1874 he became chorus-master at the Théâtre Ventadour. He became professor of harmony at the conservatory in 1892, and of piano in 1896. It may thus be seen that in addition to gaining a world-wide reputation as a pianist he has had a very broad experience in other lines of musical endeavor. His playing of Mozart has been more admired than that of any other pianist, except possibly Carl Reinecke. Pugno has written several light operas, pantomimes, ballets, an oratorio and many songs and pieces for the piano.]

THE PURPOSE OF EARLY TRAINING.

"It has always been my contention that the student should commence the study of the mechanical part of his piano playing as early as possible. My father took me in hand at the age of three and from that time to this day I have been actively engaged in some one of the many problems of pianoforte playing. Perhaps the age of three may be a trifle young for most, but with this extreme youth one finds a superlatively supple condition of the muscles and finger joints. As the little player's muscles become stronger through judicious practice he still retains that juvenile suppleness that in later life contributes lightness, vivacity and delicacy to his playing. The main difficulty is to measure the right amount of practice for the particular child. The planning of a course of studies is one of the deepest of all problems of music teaching, because one must first be able to diagnose particular cases with clinical accuracy and then have an almost universal grasp of THE ETUDE literature, so that studies may be accurately and intelligently applied to particular needs.

PRACTICE SCHEDULES.

I have often refused to plan our practice schedules. A tailor can not make a suit of clothes that will fit all of his customers, and no practice schedule is so elastic that it will cover all cases. The scheme of making practice schedules is not practical for all cases. If attempted it is likely to defeat its own purpose. Since no two students are exactly alike in disposition, capacity, ability and efficiency it naturally follows that what is difficult to one will be easy to another and *vice-versa*.

This does not mean, however, that there may not be a prescribed course in scales, arpeggios, octave playing, trills, etc. In fact, there is a certain amount of technical material which the student must virtually devour before any very great advance can be made. The student must understand the purpose of this work and he must be compelled to see clearly the processes by means of which it may best be accomplished. The teacher can leave nothing in doubt. He must convince himself that the pupil understands and comprehends every step before passing to the next step.

All mechanical exercises must be intelligently regulated. In medicine physicians of this day devote an enormous amount of time to the subject of dosage. The right amount of the dose is not left to chance. It is accurately and scientifically determined. In some such manner the teacher should apportion the amount and kind of the technical material given. For example, if runs are troublesome give more time to scales and arpeggios. If the difficulty is in rapid chord playing then attention should be given to the arm and fore-arm so that the proper muscular conditions are insured. If the hand is small it must be gradually expanded until the desired object is obtained. The main point is that both the teacher and the pupil should be engaged in working intelligently to accomplish some specific technical or interpretative purpose and not blindly following some cut-and-dried rule of procedure. Of course there must be books of studies graded to suit special purposes, but what teacher would think of giving them without making certain changes to fit particular cases?



RAOUL PUGNO

Regularity in practice is so important that the teacher is often at loss to know how to be sufficiently insistent upon this point. I believe in practice every day. I believe that the time of practice should be left unlimited and wherever possible should be adjusted to suit the special needs of the pupil by the pupil's enthusiasm. If the teacher has the real teaching zeal his difficulty will be in curbing his pupil rather than inspiring him to do more practice. The teacher must make a close study of the temperament, vitality, powers of concentration and ambitions of those who come to him for lessons in music. His main thought should be to make the amount and kind of practice fit the particular pupil. Nothing is worse than forcing oneself to continue practice with a tired hand, a tired wrist or a tired mind. The teacher should make this clear to the pupil and advise him strongly against overdoing the matter of practice. The teacher should take it for granted that the pupil will practice all he possibly can until the limits of fatigue are reached. If left to the judgment of the pupil good results are bound to come.

Regular daily progress is the reward of regular daily practice when the practice is done sensibly and not overdone. The pupil who practices until his hand is overtired must not be surprised if little "lumps" or "knots" appear on the joints. Often he worries about these and runs to his physician for a cure. The best cure is never to have them. They may be avoided by interrupting the practice with a short recess the moment fatigue is even suspected. If the pupil finds that he is not making progress in his work despite long hours of practice it is also not at all improbable that he may be overtiring his mind or his eyes. Try the occasional recess plan and good results are bound to follow. The little lumps mentioned are generally looked upon as inflammations of a sac containing a viscid fluid interposed between boney prominences and the tendons. The purpose of this sac (or as it is known in anatomy *bursa*) is to facilitate motion. The sheathes of the tendons are also known as *bursae*. Enlargements due to inflammations of this kind are not uncommon and may be avoided by preventing fatigue or overstrain. Some have recommended electricity and radiated heat applied by a competent physician as a cure for these protuberances, but the best way is to avoid getting them.

In addition to regular daily practice the student should demand of himself regular daily progress. That is, he should not expect to go ahead by leaps and bounds. He will find that if he attempts such a course he may be obliged to go back and recover much ground that he has passed over too insecurely.

HOW THE METRONOME HELPS.

In insuring regular progress, the metronome is of immense value, not so much in the sense of pushing the pupil ahead as in that of keeping him from making unconscious and ill advised spurts of speed.

The rule for regulating the tempo with the metronome is very, very simple and one that all teachers and students should consider carefully. It is simply this. Do not set the metronome one point faster than the speed that will enable you to place your fingers upon the correct piano keys, with the correct hand position, the correct touch, the correct phrasing, the correct pedaling without the least sensation of hurry or uneasiness. If you feel uncomfortable with playing at any speed,—that is if you can not play with perfect repose and security,—set the metronome back a few points. If you are confident of success advance it gradually. Learn to walk before you try to run. Some pupils insist upon staggering ahead over rocky technical paths in a manner that points to absolute ruin. It is far better to wait, and progress in the manner which accompanies all normal growth.

Few pupils have any idea how readily velocity may be secured through the systematic use of the metronome in daily work. The only thing that defeats the attempts of some is over-ambition and lack of the proper patience. One must wait for results but one must work while waiting. Simply take your scales and arpeggios and play them very carefully at a slow metronomic rate, say ♩=60. Advance the metronomic speed every day or every other day, or if needs be every

week, and if your hand conditions are right you may depend upon regular progress in velocity. The same may be accomplished with any composition in which velocity is essential, as for instance the famous *Minute Valse* of Chopin (Opus 64 No. 1.) The main point is to be able to play the exercise or piece through thoroughly to one's entire satisfaction and play it through so many times at a given tempo that you feel perfectly comfortable and unrestrained in it before you consent to advance the metronome one point. All the time you must listen intently to the tone, phrasing, dynamics, etc., for if you practice without a purpose, just as though you were filling in time, your practice will be wasted. If the metronome is used as a mechanical regulator like the escapement in a watch or the governor in a steam engine, you in the meantime playing like a machine, of course your playing can be nothing but horribly mechanical.

Your playing will never be mechanical if you use the metronome right. The criticism that the metronome makes for mechanical playing is due to the abuse of the instrument. When used right it insures regularity, of course, and the moment its use is discontinued in playing a piece the performer can not help following his impulses to such an extent that a human or artistic elasticity of interpretation results. It is impossible to bring about stiffness, or artificiality unless the metronome is abused. It corrects many faults if properly used, the worst among them being that common fault of striking a note in one hand before the note designed to accompany it in the other hand has been struck. The pupil should by means of the most careful listening school himself to have both tones in thirds, sixths, etc., sound at exactly the same time. Many are guilty of this who would resent being accused of it. In fact some very experienced players find themselves culpable very greatly to their own surprise. It is a fine thing to examine one's own playing every now and then and find whether the faults we criticise in others are not present in ourselves.

EVENNESS IN SCALE PLAYING.

Evenness in scale playing is greatly to be desired. This means evenness in tone as well as evenness in time. Here again the ear must accustom itself to weighing tonal quantity very minutely. Just as the artist must be able to draw a straight line, without wavering, or without having it uneven in shading so must the pianist possess the ability to draw a straight scale line or a straight arpeggio line. This gives him the power to make his accents properly, to make his crescendos and diminuendos in the right manner. Ragged scale playing is no more or less than an evidence of poor schooling. Even scale playing is not easy to attain but the teacher with ability, patience and enthusiasm, coupled with the power of recognizing weaknesses, as a good medical diagnostician would recognize a pathological change in the course of a disease, should have no great trouble in insuring evenness in playing, unless he permits the pupil to advance too rapidly.

Piano technic, if the word is construed to mean the mechanism of piano playing has reached its height. The compositions that only a few virtuosos dared attempt fifty years ago are now played by hundreds. This simply means that the world of music teaching has found newer, better and more systematic means of insuring progress. However, there is an effort in all branches of art at this day to make technic overrule the aesthetic requirements. Sonority and grace are being sacrificed for agility and great power. The object of music should not be eternally to astonish or to shock. The virtuoso must not turn his heavenly mission into that of a race horse. High mechanical skill is necessary but it is not one hundredth part of the real work which the great artist has to do.

The artist must seek to affect the intellect and the emotions of his audience through an appeal to the intelligence. Astonishment leaves nothing behind it. Anything may astonish,—an extraordinary acrobat or the lion tamer who put's his head in Leo's mouth may thrill much more than the virtuoso thundering away at the *Erl King* of Liszt or the Saint-Saens Concerto. The artist should elevate the soul, charm the intellect and give rise to nobler and higher feelings.

All of the foregoing points to the fact that every composition an artist plays in public has behind it a long career of careful, painstaking preparation. The artist must grasp the musical understanding of the piece completely and must then reveal it to his audience plus his own artistic refinements and aesthetic ideas. Paderewski has the gift of doing this in an altogether splendid manner. The artist is an alchemist who transforms notes of ink into tones of soul compelling beauty.

MAKING TEACHING A PLEASURE.

BY F. BERTHA KERN.

It is not uncommon to hear some teachers speak of "the drudgery of teaching," or "the nervous strain of teaching," or "I am growing so tired of teaching," until some may naturally inquire, "If teaching is such an awful ogre to you, why do you continue to teach?" In many cases the answer will be, "I teach because I am obliged to teach," or "I teach because I want to raise funds to help me to prepare myself to become a concert pianist." Alas, such teachers have never found the joy of teaching, the exuberance of carrying a great message to others with the same spirit with which you yourself would receive the message. Teaching that is not allied with gladness, enthusiasm, vitality is wasted teaching. Remember the words of Aeschylus in his immortal drama, *Agamemnon,* "Learning is ever in the freshness of its youth, even for the old."

Every lesson should be approached and opened with the same happiness with which you would open a gift box. No matter how uninteresting the pupil, the spirit should not change. The more difficult the problem that confronts the mathematician, the more enthusiasm and willingness he brings to bear upon it. Anyone can make a trip by train to the nearest town. Only the rare man can keep on going until he reaches the poles of the earth. Any teacher could succeed with bright pupils; only the extraordinary teacher can succeed with dull pupils.

Most of the unpleasantness of teaching is due to the little misunderstandings between teacher and pupil, which could be averted if the teacher would endeavor to be kind, and at the same time, firm, during the lesson hour. In order to make his work pleasant he must acquire the habit of self-control, and to be kind, he must be patient. The plea of nervousness is often given by teachers as the cause of their impatience and lack of self-control. They will say that so many discords, blunders and mistakes cause them to "lose their heads," and it is necessary for them to scream at the top of their voices, and sometimes even to strike their pupils' fingers with a lead pencil in order to feel a sense of relief. Sometimes the pupil will begin on the lesson, and proceed as far as the third measure, perhaps the fourth, when he will be interrupted with such exclamations as "Faster," "Softer," "Expression," or "Where's the rhythm?" and during the whole performance of the piece will be asked "What he did with that quarter note," or "Why he didn't rest there," and then as a climax he will hear, "Play! Don't bang!"

NEVER FRIGHTEN PUPILS.

A pupil should not be interrupted by corrections at every second measure, as this will tend to excite and embarrass him. He should be allowed to play the first page, or a few strains of it at least, without any interruptions, while the teacher notes carefully the mistakes. Then, when this part of the piece has been played and the corrections have been noted, the teacher should have him repeat it and see that the corrections are heeded; or, if there are but few mistakes, it would be better to hear the whole piece before offering any criticisms. This would be more pleasant than flying in a rage over a few mistakes and frightening the pupil.

The teacher must think of the time when he was just as dull, and he must be made to realize that those little exercises and melodies seem just as difficult to his pupil as Bach's Fugues or Lizst's Rhapsodies appeared to him now. If he is one of those who are easily "worked up," it would be well for him to remain perfectly quiet for a few minutes when he feels an attack coming upon him, or wait until one page of the lesson, or the whole of it if necessary, has been played. By this time he will find that he has gradually "cooled off." He may then offer his suggestions and the pupil will not know anything of his "nerves," and it will be more pleasant for both. But, of course, it is possible to be too kind. It isn't necessary that a pupil should be coaxed, petted and humored in order to get the best results. Such expressions as "Won't you play this again, dear?" or "Not too fast, sweetheart," are uncalled for, and are just as much to be condemned as those mentioned above.

If a pupil does not want to learn, is determined not to, and if coaxing and humoring are the only means by which he can be made to accomplish anything at all, it is time to draw the line. The result is not only a waste of money, but of time as well, and above a such a pupil injures the teacher's reputation.

MUCH TACT NEEDED.

Each pupil should be made to understand that t teacher means exactly what he says, but this should accomplished in such a manner that there will be cause for hard feelings or any tears on the part the pupil.

For instance, there are a great many pupils w insist upon selecting their own teaching material. Th will say that they want to take up a certain piece, a that they never can learn nor appreciate the selecti of the teacher. Now the teacher may get very ang and tell the pupil that he *has* to take it whether likes it or not, and may even send him home. T pupil leaves the studio, but with a firm resolution th he will not learn it just for spite, and thinks that th the teacher will have to give him his choice. The ne week he returns for his lesson, but is not able to pl the piece; his teacher assigns it for four or five co secutive lessons, and each time he becomes more ang until he finally gives up and assigns his pupil's choi

The teacher meant to be firm, but, in his firmness was unkind. If he had reasoned with his pupil, e plained to him the nature of the piece, pointed out good qualities, told him in a kind way how he wou be benefited by studying it, and then played it for hi the result would have been quite different. His pu would have come back with his lesson well prepar and upon leaving the studio would have thought to hi self, "This is the most pleasant hour I have ever spe with you." The teacher, also, would have enjoyed t lesson and would have felt pleased, no doubt, with t results of kindness with firmness. He was kind, b he conquered without making any unpleasantness f either.

HINTS ON VELOCITY.

BY ERNST VON MUSSELMAN.

It is with the understanding, when speaking of v locity, that we do not refer to the mere passing ov of so many notes at a record-breaking rate of spe but, taking into consideration that quality is of as mu value to one's execution as is quantity, we argue f that smooth, facile rapidity which is at once both mu cianly and artistic, and which can come only after m exacting care. With some, velocity must mean a sac fice of everything else for its attainment; witness, t many attempts to create a new speed record in the s called "Minute" valse by Chopin. If we are aiming be musicianly, we must eventually realize that speed execution is not all; in fact, it is only a very sm part of what goes to make the artist. We cannot ho to forget that these same little notes, when passing i to more rapid forms, still contribute their importa parts to the meaning of the whole composition and a therefore not to be slighted.

We have all witnessed plenteous examples of bo good and bad velocity. And even if these bad examp were created by undue nervousness, it only illustrat the careful training necessary to withstand the ordd of public appearance. On some occasions there w such forcing of speed that practically all of the beau was torn from the composition. Again have we be whisked through such pulseless lightning-flashes speed that it left us dazed and breathless at what could not comprehend. We here recall to memory t many traditions handed down concerning the perfor ance of that one-time popular pianist, Louis More Gottschalk, whose cadenzas were likened unto a bur ing shower of scintillating pearls, and whose trills hl all the perfect beauty of a bird's notes. And yet, have it from good authority that his velocity was f from being a marvel of speed, but, instead, his not were so perfectly balanced, his trills so evenly distr uted, that his performance took on the appearance a far greater velocity.

This, in itself must constitute a gentle hint to t aspiring pianist. It should argue for the securing perfectly balanced tones in the slower practice, and on the fingers are working in perfect alternation with ea other, it must eventually follow that a perfect brillian will occur in passages of velocity. This, then, mea a painstaking care. It represents hours and hours fatiguing work to establish a base for this future spe But by and by, when one has finally secured an abs lutely even flow of notes in the slower form, and wi it that pulsing rhythm which means the very life music, velocity will follow as naturally and freely the rush of notes from the birds' throats and you w scarcely know why, whence, or where.



What the Pedal Does

By HERVE D. WILKINS

THE printed page of piano music represents but ıcompletely the actual effect of the music, especially f the pedal is to be employed, for the pedal introduces rolongations of tones which are plain enough to the stener, but which are not indicated in the printed otes.

The student who desires to use the pedal intelligently nd musically, needs not only to learn music perfectly, ut should also gain a knowledge of the nature of the iano tone, and of the acoustic relations of the tones o each other.

A great part of all pedal effect consists of sympahetic or induced tones, that is, tones not sounded irectly by the hammers, but by other causes.

Pianos vary greatly as to the life and freedom and lending of their tones. On some pianos if the pedal ıe held down silently, the strings will at once begin o vibrate in response to all outside sounds, such as he moving of furniture, the noise of the street, and specially to the sound of the human voice. Some nstruments are thus so sensitive as to seem as if alive, nd when the pedal is thus silently held down, if a ıote be uttered by the voice into the piano, the strings vill reflect not only the vocal tone, but will also dissect t and give the overtones and the undertones, and any alse partial-tones if the voice be not pure or if its one is not true.

This experiment may be conducted at great length n all parts of the compass, showing how completely ensitive the strings of even a massive piano are in heir sympathetic response to all atmospheric sounds.

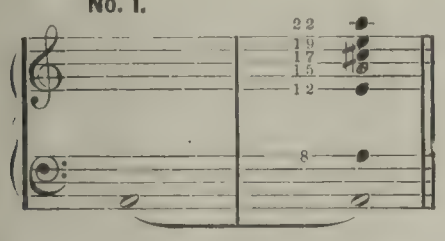
But when we come to induce a tone in one string ıy striking its octave or octave fifth or any of its ıartials or harmonics, we then discern how and why he piano tone is so much improved and strengthened ıy the use of the pedal.

A CONVINCING EXPERIMENT.

This may be shown by depressing silently the tenor of the piano, and then touching the middle C staccato, holding only the tenor C key. This string will hen be sounding the middle C as may be heard more ır less strongly, and as may be proven by releasing he tenor C key when the induced tone will cease ounding.

In this way any letter which may be silently held in he tenor or bass octaves will respond to the following ıumbers above it, representing its harmonics or partialones, viz.: 8, 12, 15, 17, 19, 22, or, on paper the following sounds for A,

No. 1.



Such upper sounds are also the component tones of ıny fundamental tone. They are present in the tones ıf pipes as well as of strings, and the excellence of a one as to its purity and richness is due to the perfect ıalance and blending of these partial-tones. The tones ıf church bells also answer to the same conditions, ınd the various partial-tones as well as the smooth ındertone or fundamental of a bell can readily be listinguished by the ear.

SWELLING THE TONE.
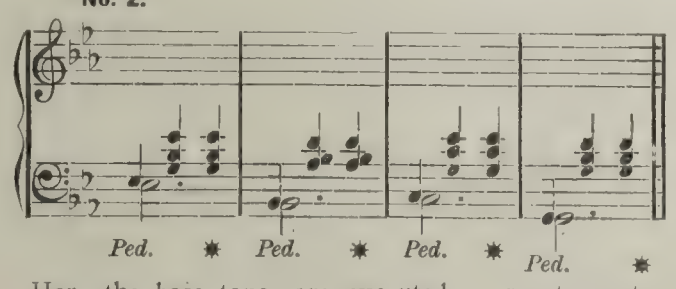
In the slow movement of Weber's Second Sonata, n the *Phantasie* Op. 49, by Chopin, and in the *Trova'ore* transcription by Gottschalk, are passages of sustained melodies accompanied by staccato chords struck simultaneously with the melody tones in the same hand, the pedal being depressed just after the staccato chords, showing, in these instances, how a tone can be slightly increased in volume by opening the sympathetic strings even after the percussion of the principal tone.

SUSTAINED BASSES.

The primary and elementary use of the pedal is shown when the bass of an accompaniment is sustained throughout the measure by the pedal while the left hand is occupied with the chords.

In such measures, the bass must be carefully intoned with the fifth finger of the left hand, without any percussive, snapping, or other spasmodic action, so that the tone will continue to sound like an organ tone throughout the measure, while the left hand is executing the chords of the accompaniment.

No. 2.



Here the bass tones are executed as quarter notes, but the pedal prolongs them, making a dotted half-note of each one, thus making a continuous bass part.

PRACTICAL APPLICATIONS.

The waltzes of Chopin in F, of Durand in E flat, of Rubinstein in A flat and of Leybach's second waltz in A flat are good first studies in this use of the pedal in prolonging the basses. Usually the bass tone must be continued by the pedal until the next bass tone is touched and the pedal immediately depressed in order to prolong the new bass tone.

Thus the pedal is raised just as the new note is sounded so as to damp the former bass tone, and is then instantly depressed in order to sustain the new bass tone. This is sometimes called syncopating the pedal, but to damp the bass tone which is being sustained exactly at the instant of sounding a new bass tone and then to catch the new tone with the pedal and hold it, until the next is sounded, cannot be done mechanically according to any printed directions; to be done perfectly, it must have a musical objective and must be judged entirely by the audible, musical effect thus produced.

There are many passages which should never be played with pedal, and again there are other passages which should never be even practiced without using the pedal.

The pedal should nearly always be omitted when the notes lie within reach of, and can be sustained by the fingers. To this class belong all polyphonic music, such as fugues and the brief episodes which occur in all sorts of pieces in which the voice-parts lie within easy reach of the fingers, but even in such music there will be an occasional spreading out of the voice-parts, so that the notes must be arpeggiated as in the *Kreisleriana*, No. 2, of Schumann. Whenever this happens the pedal must be used momentarily to prolong the notes which the fingers cannot sustain.

This use of the pedal is so irregular and so dependent upon the varying conditions which may arise that Schumann gave no detailed pedal indications for many of his pieces, but left the use of the pedal entirely to the discretion of the player, merely writing once for all at the beginning, "Mit Pedal," or "Ohne Pedal," or the word "Pedale" here and there as in the *Etudes Symphoniques*.

The *Sarabandes* of Bach in E minor from the Sixth English Suite, and in D minor from the First French Suite, are examples of the sort of music which should be played with an expressive touch, with exact fingers, and without the pedal, the same as if upon the organ.

ARPEGGIOS.

The pedal should never be omitted in arpeggios beginning on a low bass tone and continuing upwards. Examples of such arpeggios are found in numberless pieces, including the third *Liebestraüm* by Liszt, the *Fantasia-Impromptu* by Chopin, especially the portion in D flat major, and in the *Portrait*, No. 22, by Rubinstein. It is absurd to play such arpeggios unless the bass tone is sustained with the pedal, in fact the pedal effect is the principal and the essential feature of such passages.

MELODY TONES.

Another use of the pedal is to sustain melody tones, under infinitely varying conditions while the same hand is executing part or all of the accompaniment.

The opening melody of the *Third Liebestraüm* by Liszt, quoted above, is typical of this effect. It is not at all necessary to connect the melody-tones in the usual legato manner. The sustaining of the melody-tones here, as in all similar music, is to be done entirely by the pedal the notes being sounded with a portamento touch.

In Schumann's *Novelette* in F, Op. 21, in the Trios where the accompaniment is divided between the hands, there is a task similar to the above for the pedal in sustaining the bass melody-tones while the left hand is continually occupied with playing its share of the triplet-notes of the accompaniment.

THE SUSTAINING PEDAL.

Some modern pianos are fitted with what is called a tone-sustaining pedal, but there are only a few instances in music where a single tone is to be sustained which cannot be better executed with the help of the usual open pedal, and the reason of this is, that whereas the new third pedal sustains but a single string, just as if an individual key were being held down, the usual open pedal enlists the help of every sympathetic string in the piano.

A USEFUL ILLUSTRATION.

If we touch a tone in the middle of the keyboard and sustain it we shall secure a clear but brief vibration. If we then touch the same tone and sustain it with the pedal we get much more volume and duration of the tone, since all the sympathetic strings are then coöperating to reinforce and prolong the tone.

To show how and how much the sympathetic strings are coöperating when a note is struck with open pedal, depress the pedal and sound the A above middle C staccato, then silently depress the A below middle C and release the pedal, it will then be found that this lower A is "going" and is reflecting or echoing the upper A which was struck, and this will be proven on releasing the key when the tone will cease. Any D or A below middle C will reëcho this A in the same way since the A above middle C is a harmonic or partial-tone to all the D's and A's below the middle C.

USING THE PEDAL TO PRODUCE ATMOSPHERE.

The word atmosphere is used in discussions and in descriptions of Pictorial Art to designate what may be defined as finish; that is, softness of outline, blending of colors, relief of principal figures, proportion in respect to outline and in light and shade, and as a result of these an impression of naturalness and reality upon the beholder, so that all the figures "stand out" and give the impression of a real scene or view.

The same word, atmosphere, is fairly applicable to a Musical Art Work in which there is a finely shaded background of accompanimental tones, made up partly of the actual printed notes, and partly of ones skilfully selected and prolonged by the pedal, the whole supporting and relieving the contours of the melody or melodies.

This use of the pedal to impart to a musical performance an atmosphere, softening the outlines, making prominent the proper melodies and contributing to the prolongation of desired tones both in the melody and in the accompaniment is a continued demonstration of the necessity and value of the open pedal as an indispensable adjunct to the piano, and the careful student of pedal effects will always derive pleasure and benefit in the rehearsal of such effects, and will thus add an ever refreshening charm and polish to his work as a reproductive and a representative Artist.

How to Gain Confidence for Playing in Public.

By E Verne Westlake.

NERVOUSNESS does not exist often in childhood. One well remembers as a child how willingly one rose to the occasion before a parlor audience of friends and relatives. With age, however, the hundreds of possibilities and weaknesses become more and more apparent, and with an awakening consciousness and an enlarged horizon come an accompanying sensitiveness and self-consciousness which in reality are harbingers of progress, but are mistaken for nervousness. Excited by nervous fellow-students who have already given themselves over as victims, we begin to label our own condition likewise. Once a prey, we seem destined always to remain such. The repeated admission that we are nervous drives the fangs of fear-thought so deep into our nervous system that eventually the very suggestion of a public performance brings with it an unavoidable shudder.

FIGHTING THE "FEAR-THOUGHT."

Who can look back to his childhood without remembering that terrorizing hour when the "fear-thought" first presented itself. It usually took the form of an imaginary ogre springing out of the dark. We pictured some terrible thing right behind us and commenced to run for home. The ghostly pursuer seemed to follow just as fast as we could flee, and when we reached the front door and slammed it behind us, we sank breathless with fright, only to realize in a few moments that we had been trying to run from ourselves. Again we remember that upon treading the same path, haunted by the same phantom, both the spectre and the "fear-thought" that gave birth to it vanished when we began to whistle in a valiant manner.

Here we have the cure for the "fear-thought" apparition which haunts the concert platform. It is ridiculously simple and consists of nothing save repeating continually, "I am not afraid—I am as comfortable here as I am in my own home—there is absolutely nothing to be afraid of here any more than there would be in any crowd." Now instead of running from the condition and saying, "I am paralyzed with fright, my very knees are quaking, I shall never get through it," etc.; we shall use the whistle substitute and tell our friends. "I am not in the least troubled with such foolishness, I am positive I shall have great success this evening, I can scarcely wait to begin."

This philosophy succeeds invariably. Each courageous remark adds just so much stiffening to one's backbone. Emerson says, "If you want to be like somebody you admire, assume outwardly all those things which the other possesses and eventually your character will become the counterpart of his." To succeed perfectly with this principle one must begin at the time the performance is first proposed, for then is the foundation all laid for our later success. At once the whole performance is reviewed in our minds. Heretofore we have seen ourselves sitting in front of the piano, our feet quivering on the pedals, the memory failing, our enemies smiling behind programs and fans, our friends looking very sorrowful and sympathetic and our cheeks burning with shame; the whole performance being a farce. Now instead must such pictures be completely banished by substituting entirely opposite mind pictures. One is compelled to think something continually, and it is a law of psychology that the mind can not think two distinctively different things simultaneously. Taking advantage of this fact and flooding the mind with confidence thought, there is no vacancy left for fear.

HOW FAMOUS PIANISTS PREPARE FOR A CONCERT.

Of course one must be adequately prepared. He must have "that hard place" rehearsed so perfectly that he gets it not only nine times out of ten, but every time. Many of the great artists in spite of being victims to a paralyzing nervousness, carry their audiences by storm because of marvelous preparation. Every little detail has been so considered and perfected and the technical mastery and interpretation have become so automatic that the outside proceeds with apparent warmth, strength and brilliancy while the inside is dead or unconscious of what is being accomplished.

Many observations have been made upon the customs of great artists just before their public appearance. Many of them are unfortunate victims of the fear-thought and are engaged in doing everything imaginable to stimulate courage. Many strive to keep from thinking about the performance at all. Emil Sauer sits lounging on a couch holding a warm ball in his hands, warming first the backs, then the palms, then the wrists. Mrs. Bloomfield-Zeisler is extremely temperamental and conscientious, and is accordingly much troubled with nervousness, yet her preparation is so marvelous that nothing suffers and the audiences never know. Paderewski sometimes bathes his hands and wrists in warm water. D'Albert whistles softly to himself while crossing the stage to the piano. Rubinstein, it is said, was often so paralyzed by fear that he could not remember the first note until he sat before the piano. The subject of memorizing should be a main consideration in the preparation for a concert. It is easily possible for one to have the pieces so well in mind that he can sit away from the piano and review each note distinctly. It should also be important to be able to begin at any point in the piece and proceed. This may be gained by stopping suddenly taking the hands away from the keyboard in order to destroy the automatic motion of the fingers to the next note, then proceeding as before where the break was made. If the pieces are studied properly and all the details worked out perfectly, such a dissection will have taken place all through the piece.

There are two reasons why artists have abandoned reading from notes in public. First because the practice gives more liberty in interpretation, and second because one becomes much more confident and accurate without them. Those who through lack of confidence have decided to use the notes after having prepared without them will find it handicaps them both in technic and interpretation and creates a feeling of insecurity. Any one with a normal brain can memorize perfectly if willing to take the pains. All students who go into detail in study, as the artists do, will memorize without being conscious of it.

Students who are studying in a conservatory are decidedly handicapped in gaining confidence in public recital work, since the current topic aong the students before each concert is likely to be "stage fright." Before one is to play, "Job's Comforters" come in legions to take the trembling students' nervous temperature. We are compelled to admit that one mind influences another in a marvelous way. Associate only with that friend who thinks you are the embodiment of perfection in your playing; who inspires you with such confidence that you begin to feel that you really are all he thinks you.

PHYSICAL PREPARATION.

Care should be given also to physical preparation. A clear brain enables one to lead one's thoughts into optimistic channels, and also enables one to concentrate on difficulties, which are thus lightened or vanish entirely. Nothing is so stimulating and yet so quieting to the nervous system before an approaching concert, as a daily long walk, accompanied by some congenial light-hearted companion. Avoid absolutely all alcoholic stimulants. The ozone in the country air acts like wine on the spirits, and the effect does not cease when one returns to the practice room. On the day of the concert the diet should be very light. Then will one be able to retain the mental freshness and vigor of the early morning. Eating heartily adds considerably to one's nervousness. A full stomach makes a sluggish mind.

Those who because of poor circulation or anemia suffer from cold hands, should provide some means for putting them in good shape. Provide a vessel of hot water, in which hands and wrists may be immersed, until a redness appears all over the surface of the skin. This stimulates one's fingers almost as much as an hour's good technical work without any fatigue. Since this makes the hands more or less heavy because of the accompanying increase of blood to these extremities, it is wise to hold the hands high above the head, finger tips up and rub toward the wrist for a few moments before going on the stage. This produces a feeling of lightness in the whole hand. When hot water can not conveniently be procured, one can "warm up" at a table or on any surface by playing imaginary thirds, raising fingers well to separate them and driving or pressing them firmly against the surface at hand. One can trill, raise one finger while the others remain quiet, or any exercise that one knows will stimulate the fingers quickly, although, whatever exercise is used must be done vigorously. Better still is the use of the silent keyboard, two octaves or so in length, which is made solely for this purpose. It folds up and can carry it easily to and fro in the hand without anyone realizing what it is.

ANNIHILATE WORRY.

How often have we wished that we might have the privilege of playing the first few measures of our piece before we began our performance. With a silent keyboard one can cover in a limited way the first part or any section of the piece. So often this is the whistle which puts the phantom to flight. Until the time come for the concert do not review in your mind the particular points which do not go well. When the time comes, walk out calmly with a brave front; see that the chair is well located at the piano; try your feet on the pedals; relax your wrists on the front board; speak an encouraging word to yourself; take a mental survey of the beginning of your piece; then confidently begin. The more you have to remember of details, the less time you have to think of nervousness. Try to make the piece express the same things you have worked out in practice. Do not begin to estimate how you are going to cope with that difficult cadenza or skip. This distracts one's attention from the present measures and causes one to make mistakes in comparatively easy passages which are entirely unnecessary, and utterly destroys confidence before one reaches the hard part. There is a tendency also for one to hold one's breath before starting a hard passage and then fail to breathe for a moment until the body becomes stiff. This tends to increase the difficulty by making one contract the wrists and arms when they should be especially relaxed.

The all-important thing is to cease worrying, or what is better, never to begin it. Be prepared, by doing the most careful, concentrated and intelligent practice possible, then let each day care for itself. With the required temperament and technique and mental attitude, one will find oneself rising to that pinnacle where the public will be compelled to say, *"Behold an artist."*

SIMPLE CALISTHENICS LOOSEN THE WRIST.

BY E. E. HIPSHER.

THE importance of the loose wrist in pianoforte playing is universally admitted. In the first place the teacher should not allow the pupil at lessons—neither should the pupil allow himself at practice—to sound the first note before the wrists are thoroughly relaxed. With them in a tense condition, it is useless to attempt either to produce a good, musical tone or to develop more than a small per cent. of the possible dexterity of the fingers.

To secure thorough relaxation of the hands and wrists, the writer has found nothing superior to the simple exercises introduced in school calisthenics. Just shake the hands, first, with an up and down motion, then, with a side to side motion, allowing them to hang limp from the wrists. When all the tension has been shaken out of the hands and fingers, play a simple phrase lightly, with only the weight of the fingers falling on the keys. If tightness begins to return, some more shaking is in order. Fewer notes may be played during the first days of the trial; but many more will have been played at the end of three months. Not that it need require three months to secure relaxation; but, as soon as it has been acquired, progress will be, and will continue to be, much more rapid.

Many are able to execute passage work with relaxed wrists but find them at once becoming stiff when chords are attempted. An excellent corrective for this is to practice dropping the hands as firmly on the keys as is possible without striking at them. When ready to lift the hands, be sure the wrists make the first start upwards. This, in itself, will throw the whole hand into a relaxed condition. Allow the whole hand to hang limp from the wrist as the fingers are lifted from the keys. Of course, this is an exaggerated form of the process to be used in chord playing; but it takes exaggeration to assure the correction of habits once well fixed. In the pursuit of strength of tone it is necessary to impart a degree of tenseness to all muscles below the elbow; but, instantly the chord is sounded, all this should vanish so that the hand may rise in a thoroughly unrestrained condition. With the proper balance of the hands and a ready grasp of the keys, with the fingers, a fully adequate volume may be developed without resorting to the rigid wrist.



How Should the Study of Harmony Benefit Piano Students?

By ROSSETTER G. COLE, A. M.

Mr. Rossetter G. Cole, author of this article, is one of best-known contemporary composers of America. He s born at Clyde, Mich., in 1866. He is a pupil of Max ich. He has held many important positions in America, luding that of President of the Music Teachers' National ociation. EDITOR OF THE ETUDE.]

o plunge at once "into the midst of the thing," to use Vergilian phrase, it is pertinent to ask, how should study of harmony benefit any music students, piano idents included? What is the function of harmony dy in the economy of a musical education? Inability to 're a satisfactory answer to these questions accounts the wide-spread aversion which is felt for this study ong students, by whom it is too frequently regarded a kind of necessary evil, like measles or whooping-ugh, a kind of educational trouble incident to a cer-n period in the development of every young musician. ery student is told that it is good for him, and he ces it with as much outward grace as is possible, and th decorous respect for the patient and painstaking deavors of the teacher on his behalf.

But why should any student take harmony who does t expect to be a composer of some grade or condi-n? For many years I have felt that, aside from the quirement of familiarity with certain technical names d modes of procedure, there is in reality very little practical value to the music student in any course harmony study which does not develop in him some ility for harmonic and melodic originality, be it ever small, which does not develop, in other words, some ility for independent and original harmonic and lodic thinking. Do not imagine that I would develop race of composers or near-composers out of the ble army of harmony students who are so valiantly iving to beat back the assaults of parallel fifths and taves in front and weariness and discouragement in e rear. But I do not think that it is any more pre-sterous to expect that each student of harmony ould acquire some ability to think in actual terms of rmony, than it is to expect that each student of arith-etic should acquire ability to think in terms of num-rs and to work out problems involving some degree independent arithmetical thinking.

THE ULTIMATE PURPOSE OF HARMONY STUDY.

At this point some one may say—"But my students n think harmony; they can name every chord of every ece they play!" Here enters the crux of the whole atter of harmony study. Is it the ultimate purpose harmony study to acquire ability to name chords id modulations from the printed page as a visual pro-ss, or to feel harmonic relationships in their actual und-values as an aural process? Clearly the latter, r, however harmony may be defined, its subject-mat-r at every step deals with music; and music involves und and sound must be heard. Reverse this course reasoning and we have an equally logical and un-isailable form of statement, namely; if nothing is ard there is no sound; if there is no sound there is music, and if no music, the so-called harmony-study solves itself into the mere acquirement of ability to se harmonic names and terminology and notational mbols. Such study can hardly be called harmony udy in any real sense, for sound, as such, does not ter as a factor of the student's thought.

Thinking *about* harmony—using harmonic terms and mbols—is not *thinking* harmony. In like manner naming the chords of a composition from the printed page is not feeling the harmonic progressions in their real sound-values. In fact it may not have even the remotest connection with a real musical process, just as one might quite correctly name all the words of a printed German sentence, as verbs, nouns, adjectives, etc., and still not have more than the vaguest conception of the meaning of the individual words or of the complete sentence. Such a classification could easily be made from their visual appearance and visual relationships.

CULTIVATING A FEELING FOR HARMONY.

While we are all perfectly aware that the printed page of music is not music, indeed is not even a picture of music in any real sense, we have not always been careful enough to remember this in our harmony study or in the application of harmony study to piano compositions. Hence the tremendous emphasis that is usually laid upon the mere writing of harmony exercises on the one hand and the mere chord-analysis of written music on the other hand—both of which are visual processes. For the sake of analogy we might say that the feeling of the changing relationships in any progression of varied harmonies is very similar in essence to the feeling of changing thought-relationship as word moves to word in the unfolding of a verbal sentence. If the student actually feels the musical thoughts of the composer, that is, hears them mentally as he reads the printed page of music, he will feel the logical necessity for certain harmonies to follow certain other harmonies just as in reading a language-sentence he will feel the logical necessity for an object after a transitive verb or a preposition. It is such a feeling for harmony that gives definition and color and individuality to the musical thoughts and ideas, of which the melody alone gives the mere outlines.

While all music students should strive to acquire this larger conception of melody that includes a definite feeling for its appropriate harmonies, it is not to be wondered at that students of voice and violin do not acquire it easily, for in their practice-hour acquaintance with music their attention is centered on melody, that is, on the single melodic line. The piano student, however, has every opportunity to acquire this feeling for harmony in its full sound-value, for the music he deals with constantly is equipped with both melody and its full harmonic expression. But the piano student's opportunity thus to acquire this inner harmonic feeling is too frequently made valueless and is practically nullified by his mode of approaching the matter of piano playing. Whereas the singer and violinist are both compelled, by the very nature of their respective instruments, to do a certain amount of definite pitch and interval-thinking before they can produce their audible melodies, the pianist has at hand an instrument that automatically produces tones of any desired pitch-values without the necessity of any antecedent tone-thinking on his part. He has merely to press certain keys and combinations of keys in order to produce certain tones and combinations of tones. Unless he is very alert to the danger inherent in this mode of procedure and has had careful fundamental training in real tone-thinking, his mode of learning to play any given piano composition is too apt to be almost entirely a visual operation. He transfers black and white symbols that he *sees* on the staff to black and white symbols that he *sees* on the key-board, and then listens to what this tone-producing instrument tells him about the music. In this operation much energy is expended that does not yield any musical results, but remains purely mechanical, and as such tends to retard musically expressive playing. In this case, and it is a very common one, what is called musical memory depends very largely upon persistent reiteration and repetition at the key-board as an essentially visual operation, and upon the development of certain muscular habits growing out of this visual operation—that is, the hands and fingers acquire the habit of doing certain things in certain sequence. In this kind of memory visual items are by far the most numerous and most important factors.

HEARING "INSIDE."

Now, reiteration and repetition at the key-board and the establishment of certain muscular habits are, of course, present in the process of learning to play any piece, where all the energy expended is really musical. But how vastly different are the results in terms of musical expressiveness, when the initiative or impetus to each keyboard activity is a mentally *heard* effect. Every activity of hand or finger is then only a means for the adequate expression of each subtle sound relationship which the performer actually hears in the melodies and harmonies that constitute the subject-matter of the composer's musical thought. In this operation the performer hears what he plays, *inside*, so to speak, before the piano produces the musical effect which he mentally hears, just as the reader or speaker mentally hears words and groups of words before he utters them, in which case all matters of emphasis and vocal inflection naturally adjust themselves according to the relationships which he feels among the various ideas he wishes to express through the words. In a very real sense, then, each performer becomes, during performance, an "inside player."

In this "inside" playing the feeling for harmony assumes a very vital importance. The student, to whom harmony means sound-relationships that can be definitely felt and aurally recognized, approaches the task of playing any given composition with an equipment that makes it possible for him to get into immediate touch with the composer's real musical thought and to follow the musical discourse, so to speak, in terms of the composer's own thought. He does not need to remember names of chords, as such, as a necessary part in the act of memorizing music or in playing it from memory. He feels the flow of harmonies in their changing sound-relationships and follows the musical discourse by feeling the logical necessity of these progressions, filling out, as it were, in a natural and satisfactory way the outline of the melody. It is a part of the student's musicianship to know the chord-analysis of what he plays and to name, if need be, any given harmony. Further, it is exceedingly interesting to note how differently certain composers treat certain chords, how Grieg, for example, frequently lets the ninth of a dominant chord move upward by a skip when resolving to the tonic, instead of diatonically downward, etc. But this or any other similar item of information is of no great moment unless it can be translated into tangible appreciation of its musical value as employed in this or that individual piece. A student who knows perfectly the chord structure and all the details of technical analysis from the printed page may

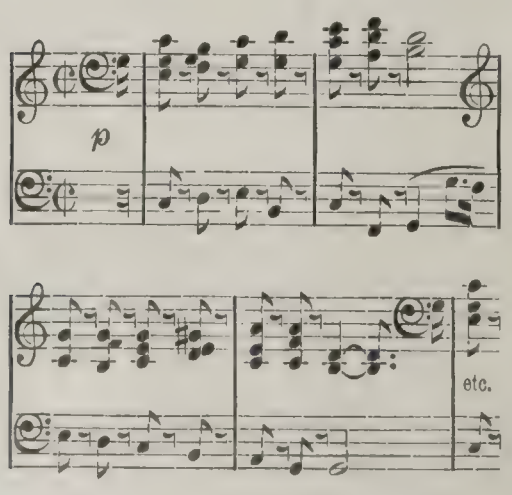
not play a whit more musically or expressively because of this knowledge as mere technical knowledge.

DEVELOP ORIGINAL MELODIC AND HARMONIC THINKING.

Reference has been made to the necessity for developing in students some ability for original harmonic and melodic thinking. Lack of imagination in piano playing is probably due in most cases in a large measure to the fact that the performer has never thought an original music-thought, in other words, has never had a musical idea of his own. Possibly his whole musical experience has been spent in committing to memory and reproducing somebody else's musical ideas—Beethoven's, Chopin's, Mozart's. Think how mentally deadening it would be, think what a cramped and dwarfed mental vision would be produced in us if we never thought any thoughts save those we had learned from someone else and if we uttered these thoughts always in the exact form in which we had learned them. Yet by this process is a so-called musical education usually acquired. Original work is generally left until the end of the period of theory study. Yet the stimulus that comes from original music thinking, be it ever so simple, is especially needed in the early steps of piano study, when the essential mental attitude toward the work is being formed and modes of thought, either musical or unmusical, are being established. It is not essential to their purpose that these melodies should be beautiful in themselves, as a Schubert or Mozart melody is beautiful. The real purpose of original melody-making is that thereby the whole apparatus of music-thinking is set in motion, with a resultant musical activity that is far different in quality from that aroused by merely thinking the musical thoughts of others. Years of experience as a teacher of harmony have proven that nothing stimulates the "inside" feeling for harmony so directly and so powerfully as does original melody work, since a feeling for natural melody always implies ability to feel its appropriate harmonies. In this work the actual worth of the product of the activity, as music, may be insignificant compared with the musical power generated by such activity—a power that gives the student some insight into the *modus operandi* of actual composition and that is immediately available in enabling him more vitally to lay hold of the musical material of the piece he is to play. The composer's thought comes in relation to his own thought from a different angle, an angle which gives him a point of vantage not possessed before.

Such original melodic and harmonic work is not to be confused with what is called the study of composition. It is merely applied harmony. Since the piano student is constantly dealing with the three elements of music—melody, harmony and rhythm—as present factors of his daily work at the piano, he should as early as possible acquire a well developed ability to *think* melody and harmony clearly and accurately. The study of harmony should be the laboratory in which a practical knowledge of these music-elements is acquired and the ability to use this knowledge demonstrated in terms of real sound. The study of harmony which is really a study of all the vital elements of music, thus becomes a real preparation for practical music study as applied to the literature of piano music.

If the student desires a fairly accurate test of his ability to follow the musical context of what he plays—to definitely know its details of melody and harmony, all of which certainly enters into intelligent interpretation, let him subject such a relatively simple composition as the *Andante* movement of Beethoven's Sonata in G-major, Opus 14, No. 2, to some such mode of analysis as the following: While he plays



the three upper parts as written, let him sing (or hum) the lowest part *without any assistance from the piano,* thinking it, not as an independent melody, but as an integral part of the harmonic structure, listening carefully to its relation to the other parts. When the first period has been thought through in this manner, let him repeat the process, observing not only that this bass part has individuality and expressiveness as a melody, but especially that it serves as an outlining voice for the harmony. If this can be easily done, let him hum through the melody without touching the piano and at the same time *hear* the bass part as a counter-melody and see how much more clearly the harmony is individualized in thought by the ability to hear distinctly this outlining melody. If the performer is a woman, the test can be applied, as above, but playing and thinking an octave higher than the music is written, in order to preserve the relationship between outlining voice and upper parts. The importance of individualizing the bass part and of hearing it as an outlining of the harmony can hardly be over-emphasized, for in the majority of compositions its chief function is to outline the harmony.

THE IMPORTANCE OF THE VOICE IN HARMONY TESTS.

The above is one of several tests that might be applied to ascertain the actual status of the student in respect to feeling harmony, as distinguished from mere chord-naming. In an article intended, as is the present one, to be concise and fundamental, extended illustration and explanation would hardly be possible. The above test can well be applied by the student himself. If it is difficult for him, he can at least bring himself into closer mental touch with the actual sound-relationships by humming or singing the part as he slowly plays the whole harmony, without interfering with the individuality of the other parts. The advantage of using the voice in this way lies in the fact that the voice is the only direct means of expressing what he mentally hears. The piano is always an indirect means of expression and of course may be entirely mechanical. Hence the voice (humming will serve as well as actual singing) is the surer test of what the student mentally hears. The greater the ability to individualize the voice parts below the uppermost melody, if the music is contrapuntal in style, and especially the bass part if the music is homophonic in style, the more readily will the student understand the full meaning of harmony, for harmonic feeling and melody, or melody and harmonic feeling, whichever way it is desired to make the statement, can never be separated in actual music-study.

THE LONG-SUFFERING ACCOMPANIST.

BY DR. ANNIE PATTERSON.

THE art of playing "second-fiddle" is at all times a difficult and thankless one. It takes a philosopher to realize the hidden truth that lies beneath Shakespeare's *Coriolanus* having preferred "a place below the first." Fame, at which it is natural most public artists should aim, is connected mainly with solo work of some description. In a sense, this is right and proper. But that those who so effectively serve to beautify and adorn solo work, and without whom the most attractive solo would sound lacking and bald, should so frequently go without recognition or be dismissed with scant courtesy, calls for reform. The efficient concert accompanist belongs to this class.

THE ACCOMPANIST'S REQUIREMENTS.

First, let us briefly consider the duties which fall to, say, a pianoforte accompanist. He must be, in the first place, an accomplished musician. No point in theoretical and executive knowledge should be unknown to him, no mark of expression beyond his comprehension. He should be familiar with all styles of vocal music, whether in oratorio, opera or of a purely lyrical nature. Technically, he should be expert at interpreting all kinds of accompaniments, and this often at first sight. Nor does his art end there. He needs to be able to adapt himself to the idiosyncrasies of particular singers, supporting the nervous and uncertain, and generally accommodating the ofttimes elastic ideas which many vocalists have about time and pace in the rendering of a song. At the basis of such adaptability lies the very necessary possession of a quick and sympathetic intelligence, which anticipates rather than waits upon the wishes of the solo performer.

If we reverse the picture, and consider what are the acquirements of the individual soloist, the marvel of the fully accomplished accompanist's all-round facilities grows upon us. The accompanist has to take his chance often in reading a complicated or badly manuscripted score. Vocal slips, hurried *tempi,* missed bars, are of frequent occurrence on the singer's part, and they generally pass without notice or comment. If the luckless accompanist errs similarly, the criticism of soloist and listeners seldom fails to be his lot.

THE ACCOMPANIST'S TRIALS.

By these remarks we do not claim an invidious distinction for one type of artist over the other. We would only plead for equal sympathy with and recognition for the respective talents of each. Seeing that modern accompaniments are bristling with difficulties, singers should give an accompanist every facility for previous rehearsal for the sake of all concerned. Frantic requests to transpose at sight, when the performers are actually coming upon the platform, should not be made unless under the most urgent circumstances. Some respect should be shown to the accompanist in the matter of asking him to play from tattered or badly manuscripted scores, and this especially when every facility exists for the purchase of well-printed sheet music. Organizers of concerts might also consider the one who "presides" at the piano more than they do. A good instrument is as essential for an accompanist as for solo playing. Dusty keys, low, unadjustable seating accommodation, bad light, and unwieldy or unstable music desks are some of the many impediments with which accompanists are continually wrestling. The writer has frequently known of a spotless handkerchief having to be whisked surreptitiously across grimy or clammy keyboards, an appeal for side candles during the course of a performance, or the amusing episode of an outdoor wrap or coat serving for an impromptu cushion! All this shows lack of the true organizing spirit, and is, in short, culpable want of thought upon the part of those who are responsible for the well-ordering of musical entertainments.

A QUESTION OF CONSIDERATION AND COURTESY.

If we think, at a single concert for example, how often the accompanist comes upon the platform—in a program of, say, eight vocal items not counting concerted numbers, from twelve to fourteen times if we allow for encores—the mere physical exertion, the constant strain, deserves our admiration and respect. Usually all this is done with the most sincere good-nature and obliteration of self. Plaudits are loud and vociferous; but the accompanist stands aside. Applause is not for him or her. Recalls are frequent and urgent, but who thinks of giving an accompanist an encore? In how far the encore is brought about by the skill and self-possession of that very accompanist seldom enters the mind of even the best disposed of singers. Now and then a gracious vocalist will thank, and thank heartily, some one who has afforded a most fitting framework to a charming picture. This little courtesy never fails to please and encourage. It cannot be paid too often.

THE LAW OF COMPENSATION.

But apart from all these considerations that call for reform, the accompanist has his compensations. The task, even in its subordinate character, is a pleasing one. Those who are adepts get honestly fond of their work. They, perhaps, more than even the public or the singers themselves enter into the inner beauties of the compositions which they interpret, for the simple reason that they see them from a very full point of view. Think, for instance, what a study of artistic adaptability are the accompaniments of Schubert's divine songs! To give the requisite spirit of terrific rush and tense anguish to the "Erl-King," or the needful delicacy to the framework of "The Linden Tree," needs the soul and ardor of the true musician. A good accompanist can convey, imperceptibly as it were, this love and pride in a work to the singer, and so feel, even if unnoticed, that his or her devoted playing has shared in earning the meed of applause addressed to the soloist. On a grander scale still comes the work of the accompanist of concerted and choral music, the massive achievements of our great church organists, and, in an extended sense, the massed effects of all well-constituted orchestras. "A place below the first" by no means indicates inferiority. It is rather the hall-mark of excellence to fill such a position effectively and contentedly. Soloists themselves are recommended to cultivate this side of their art if it were but occasionally to enter into the very special joys thereof. Only the singer who can, when required, play his or her own accompaniment, gets a fair view of all sides of a fascinating picture.

Ideas for Interesting Club Entertainments

By ALLAN J. EASTMAN

WHY MANY CLUBS FAIL.

Let us hit the nail squarely on the head. Most clubs ail not because of lack of funds, or lack of sociality, or lack of material, or lack of a suitable meeting place, but because of the lack of common sense. Common sense in club management is a jewel of great rarity. The club manager should study her problem very carefully from the standpoint of limitation and possibilities. Perhaps more can be learned by the use of the dismal "don't" than by any other means. Therefore let us devise a few don'ts founded upon our observations of club failures.

Don't assign subjects for papers or meetings that demand the trained knowledge of the expert and then expect your librarian or your music house to dig up the information for you. Remember that the member who does his own digging is the one who profits most.

Don't select music that is unobtainable. Music houses constantly get orders for such things as "a" good bass solo from *Parsifal* "or" the ballet music from *Pelléas and Mélisande*, music that never existed. Before you plan a subject and set others to working it is a fine plan to know something about it yourself.

Don't expect results without patience and work. If you plan a Liszt evening or a Liszt meeting save it for the end of the season so that your performers may have ample time to prepare their difficult pieces. In fact, it is a fine idea to have your programs planned as far ahead as possible.

Don't try to do too much. Seek simple, understandable music rather than the very difficult or the bizarre.

Don't have programs of dull, stupid involved music simply because you have read in some paper that the Society for Promoting the Outrageous in Musical Art has just had such an orgy in Kjuzieffowsczlienkix, Siberia. Use your own judgment and while you are a leader try not to be a dictator.

AN OPERA EVENING IN COSTUME.

Club leaders who are looking for a novelty in the way of a club entertainment will find that an extremely attractive evening may be devised through having the lady members of the club costumed as the heroines of the famous operas. The names that come to mind first are the following:

Carmen	Spanish costume
Marguerite	Gretchen costume
Juliet	Conventional costume of period
Lucia	Scotch costume
Brunnhilde	Conventional Wagnerian costume
Madame Butterfly	Japanese costume
Santuzza	Italian peasant costume
Little Buttercup	Costume suggesting the sea
Girl of the Golden West	Cowgirl costume
Aida	Egyptian costume

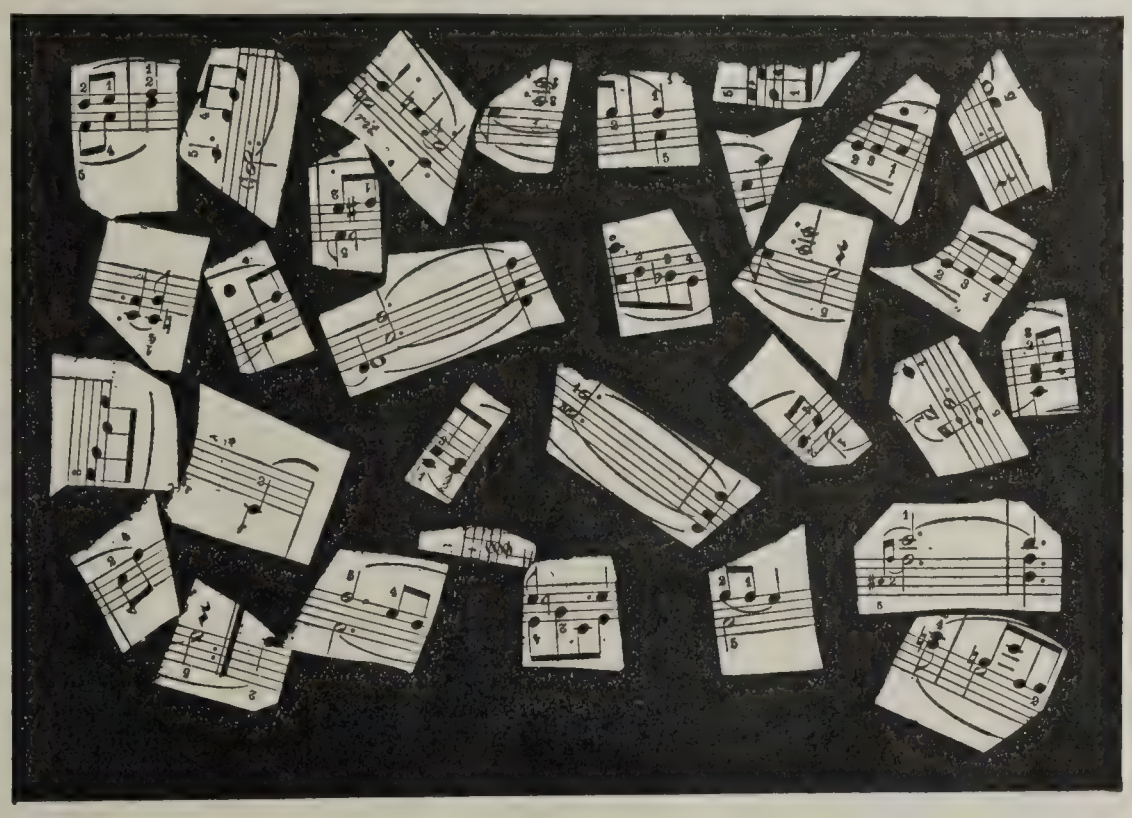
The costumes may be as elaborate or as simple as desired. The writer has seen very effective costumes suggested by the use of a few simple ornaments about the head and the neck without the bother of making an entire dress.

In the selection of the music for this event the natural abilities of each performer must be considered, and the piece most appropriate to the performer assigned. It may be a song, a violin solo or a piano solo depending upon circumstances. This will also govern the selection of the costumes in a measure. As the member who can sing the *Faust* "Jewel Song" should not be cast as *Madame Butterfly*.

If there are gentlemen among the guests and if these gentlemen are familiar with musical notation, a pleasing feature may be made of place cards giving the theme of the best known song of the opera. By these cards the gentlemen may identify their partners and lead them to their places at the table.

FUN IN ANALYSIS.

Analysis may be made extremely entertaining if it is done in the right way. Take some standard sonata in regular form like some of the Mozart Sonatas or the Haydn Sonatas. Give a talk to the club members, indicating the main subject, the secondary subject, the introduction, the development group, the episodes, etc.



MUSICAL PUZZLE FOR CLUB ENTERTAINMENTS.
(See article on this page.)

Next get a book of sonatas and play them one after the other. As you advance have the members call aloud the main divisions "First Subject," "Second Subject," etc. Give them the name of the key of the sonata and then have them tell merely by hearing what the key of the second subject is. If the members have had some instruction in harmony it is fun to have them call out whenever they identify a tonic chord of the original key and when a dominant. It is a well-known fact that the aural sense is quickened by concentrated thinking and nothing aids in this so much as competition in a class or in a club.

ATTRACTIVE PRIZES FOR CLUB MEETINGS.

The prize that proves to be the best prize is the one that brings both pleasure and surprise. Do not select a prize just because you happen to covet some particular object. Remember that the prize may be won by any of the members. Choose some object likely to appeal to all and likely to bring the idea of pleasure.

The following prizes suggest entertainment as well as musical education. That is, there is something pleasing and inviting about their appearance that will make them welcome.

Life Stories of Great Composers .....Streatfield.
European Reminiscences .....Elson.
Life of Richard Wagner .....Julien.
Stories of Standard Teaching Pieces .....Perry.
Descriptive Analyses of Piano Pieces .....Perry.
Musical Celebrities .....Garbett.
Masters and their Music .....Mathews.
Master Lessons in Piano Playing .....Bowman.
Success in Music .....Finck.
Pianoforte Playing .....Christiani.
Musical Education .....Lavignac.
Standard History of Music .....Cooke.
Masterpieces for the Pianoforte (Music).
Mozart's Sonatas (Complete).
Chopin Album.
Schumann Album.
Beethoven Album.

Plaster plaques and medallions of famous musicians (25c to 50c). Platinotype postals for framing. These make very artistic and economical prizes. The postals come in series of 12 for about fifty cents. The series include American composers, American conductors, celebrated organists, celebrated violinists. These pictures also make suitable souvenirs.

PUZZLE FOR MUSIC CLUB ENTERTAINMENTS.

The following is eight measures taken from the beginning of one of the best known of all piano pieces. It is a piece which almost every amateur pianist past the elementary grades has played. The clefs and signatures have been removed and the whole eight measures cut up and printed below with the exception of four notes from one measure. Copies of this puzzle should be placed in several parts of the room so that all of the club members may be able to look at it at once. Suitable prizes should be awarded for the solutions.

1st Prize—For the first member to declare what the piece is.

2nd Prize—For the first member to write the eight measures correctly supplying the missing notes.

The advantages of this puzzle are that it will offer the less skilled members an incentive as it should not be difficult to identify the piece and it also offers the more skilled members an incentive since it will be necessary to piece the whole composition together to find out what notes are missing and supply these notes. The larger prize, therefore, should be offered for the missing notes.

This puzzle has been purposely arranged so that the pieces can *not* be cut out and pasted together like the conventional picture puzzle. For this reason each club member should be provided with a sheet of ruled staff paper so that the members may write down the notes in the order in which they come.

Remember that the edges of the sections printed below do *not* fit together so it is impossible to put the piece together in that way. The brains must be used with this puzzle. (See illustration on this page.)

COMPOSITE BIOGRAPHIES.

One of the very best tests of the students' knowledge of musical biography is that employed successfully by many history teachers. Some famous musician is selected for the subject of a club entertainment and the club members are all requested to study the life and works of the master in advance.

At the meeting numbered cards are distributed to the members. The member having number I is expected to tell of the birth and ancestry of the master—number II of the youth and education—number III of his early manhood—number IV of his character and personality—number V of his friends—number VI of his compositions—number VII of his ability as a performer—VIII of his death. Smaller subdivisions may be made if desired.

The member receiving card number I is assigned to give an account of the composer's ancestry as well as

the date of his birth. Number II continues the story as a second chapter. This plan is followed until the last card is reached. The advantage of the plan is that it obliges every member to be up to the mark on every phase of the composer's work. If some one who writes shorthand can be secured, notes of the meeting may be taken and the members may have an opportunity of judging which chapter has been best told and thus afford the basis for a prize.

A QUANDARY RECITAL.

THIS plan has been tried with much success at club entertainments. A program is prepared in advance giving the name of the performer and the nature of the selection, thus:

A QUANDARY RECITAL.

4. PIANO DUET
   Name .....
   Composer .....
   Miss Millicent Klauder
2. VOCAL SOLO
   Name .....
   Composer .....
   Miss Winifred Smith
3. VIOLIN SOLO
   Name .....
   Composer .....
   Miss E. G. Harrison
   accompanied by Mr. Ronald Wilson
4. PIANO DUET
   Name .....
   Composer .....
   Miss M. Klauder and Miss Ethel Willis
5. PIANO SOLO
   Name .....
   Composer .....
   Mr. Howard G. Stone

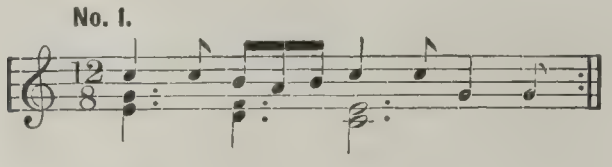
Each member and each guest is given one of these programs and a pencil. As the numbers are rendered the blank spaces are filled in by those who are fortunate enough to identify them. The one to fill all spaces correctly is the one to win the first prize.

In selecting the pieces for this program the performers and the club leader are the only ones who know what they are to be. The club leader sees to it that they are pieces likely to be known, but not so familiar that they could be identified at once. For instance, to select such pieces as Mendelssohn's *Spring Song* or Handel's *Largo* would be of little interest to the program.

UPSIDE DOWN MUSIC.
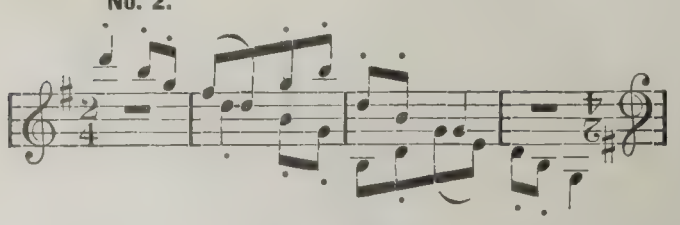
THE art of counterpoint is looked upon by most students as something way up in realms presided over by doctors of music in which the unsophisticated find no pleasure. Nevertheless, the gentle art of combining tunes finds its way into music of all kinds, from Bach fugues to Victor Herbert's operas. Counterpoint of this kind, however, is of a decidedly "free" order, and is rather remote from that employed in writing canon or fugue. The canon has won its way into more or less popularity through such familiar catches as *Three Blind Mice*. All the music required to make up this pathetic ditty can be compressed into a single measure:

No. 1.



It is the entry of each voice in succession after repeating the line three times that gives the catch its continuity. In olden times much ingenuity was expended by learned musicians in writing music that would sound equally good (or bad) upside down, such as the following:

No. 2.



Such a canon as this is called a reverse retrogade canon. There are many other kinds, such as the circular canon, in which the voices follow one another through all the keys and the polymorphous canon in which the subject is capable of being worked in many ways, etc.

A SQUARE DEAL IN MUSIC TEACHING.

BY HANS SCHNEIDER.

THE only part of a teacher's work that can be measured and therefore made subject to strict business principles is the time consumed in the lesson. When a pupil makes arrangements with a teacher it generally means that it is agreed between the two that on a certain day each week a pupil gets so much time for so much money. This is, in fact, a verbal legal contract between the teacher, the party of the first part, and the pupil, the party of the second part, and until such contract is cancelled a certain time period is reserved for the sole use of the pupil, at which time the teacher cannot accept any other pupil and of which he can make no other use because it is engaged beforehand and has been sold.

There may be a reason for it, or not, and the reason given may be valid or not, but there surely seem to be as many reasons for missing lessons as there are stars in heaven, and most of them are as far away from being real reasons as these are distant from Mother Earth. The only reason for cancelling a lesson that way is sudden illness, and in most cases a telephone call or postal could have prevented the teacher from wasting the time to call, and saved carfare in many cases.

THE REMEDY.

Now is there a remedy for all this? Yes, there is, and the remedy is a little backbone and a little independence on the part of the teacher and a willingness to lose a pupil occasionally, rather than suffer injustice. We are imposed upon just as much as we allow people to impose upon us, and if we are considered "easy" we have invited this consideration by our attitude.

It will not take a teacher very long to find out what pupil misses lessons for valid reasons, and who the pupils are who miss them for any old reason, and the sooner he gets rid of the latter kind the better off he will be. There is nothing gained by keeping such pupils, for the constant irritation resulting from their peculiar way of taking lessons is out of all proportion to the money really gained from it.

Another remedy is to go about it in a business-like way, and conduct one's affairs in a business-like manner, and deal with the pupil the same way as a business man and a doctor deals with ourselves and have these matters understood from the very beginning. Often such assertion of professional dignity is a splendid thing, and improves one's own self-respect. We are appreciated only as much as we desire to be. The less we think of ourselves, the less others do, and the less we value our time and efforts the less valuation is put upon them by the public—always, of course, these matters to be considered, cum grano salis.

Where a teacher is properly regarded by parents or pupils, a quiet understanding in regard to these matters will greatly improve the relations between them and do away with many irritating undercurrents, which are always more harmful than a good, open scrap. It very seldom will result in the loss of the pupil; in fact, I firmly believe that the standing up for one's rights always increases the respect of the pupil for the teacher. Whenever the pupil or parents do not think enough of the teacher to treat him justly, and are not amenable to reason—why, good riddance!—*Extract from article in the* PROVIDENCE JOURNAL.

A PUPILS' RECITAL THAT PAID.

BY ARTHUR W. SEDGWICK.

MOST teachers look upon the pupils' recital solely as a means of advertisement. It becomes a kind of musical show window in which they display their goods. Unquestionably the pupils' recital is the best advertisement that the teacher can possibly have. If the pupils' capabilities have been carefully studied, and if the music has been selected with wisdom and taste, the recital should bring certain artistic results which in themselves should pay for the event irrespective of advertising. The pupils' recital that helped me most was the one in which I criticised my own teaching as severely as my closest business rival could have done. During the previous year I had been giving up my time to teaching. At the recital I became the pupil and studied my own shortcomings. It was one of the most profitable lessons I ever had.

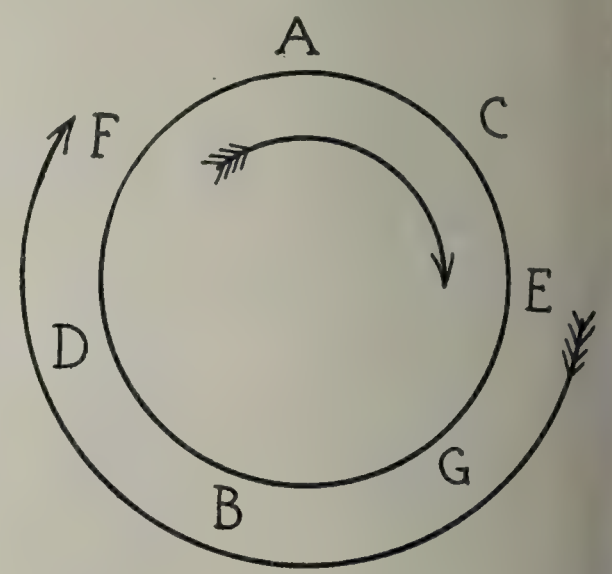
THE DIFFICULTIES OF THE LEGER LINE

BY CHAS. JOHNSTONE.

A GREAT many pupils seem to have a very hazy co ception of the lines and spaces above and below tl stave. They can read the notes on the stave qui readily, but as soon as the notes extend beyond tl limits of the stave they seem to be under a cloud. any one who is in this position will follow closely tl following explanation he will find the clouds of dif culty rapidly vanishing.

A PRACTICAL PLAN.

In the ascending or descending major scale the not are alternately on lines and in spaces. If C is a lin then D is a space, E a line, F a space, and so o Well, then, if we name alternate letters only, we a naming either *lines only* or *spaces only*. Now, if v name the alternate letters in a rising scale from A, v go round the following circle (reading in the directi in which the fingers of a clock move):



We find that we have used every one of the seven le ters, so that starting from any letter in the circle, v eventually arrive at the point we started from, AN WE CANNOT GET AWAY FROM THIS CIRCL Starting from E with the outside arrow we get o Treble lines, E, G, B, D, F, but this same F is also t first of the names of the spaces F, A, C, E, as inc cated by the inside arrow, and this same E is again t starting point, so it is simply a constant repetition E, G, B, D, F, A, C, E, G, B, D, F, A, C, E, G, B, a so on, and these are either all lines or all spaces.

Now, because the first line of the stave is E, ther fore the lines of the stave are E, G, B, D, F. But t fourth space is also E, therefore from the four space upwards the spaces also read in like mann E, G, B, D, F, A, C, E, G, B, D, F, A, etc.

Again, because the first space is F, therefore t spaces read F, A, C, E. But the fifth line of t stave is also F, therefore from that line upwards t lines are in like manner F, A, C, E, G, B, D, F, A, C, and so on. Applying the same principle to the ba stave, we find that from the fifth line upwards, the lin read just like the spaces of the staves A, C, E, G, D, F, A, C, E, G, and so on, and the spaces from t fourth space upwards read just like the lines of t stave, G, B, D, F, A, C, E, G, B, D, F, and so on, a so we find it impossible to get away from the origin circle of notes.

NOTES BELOW THE STAFF.

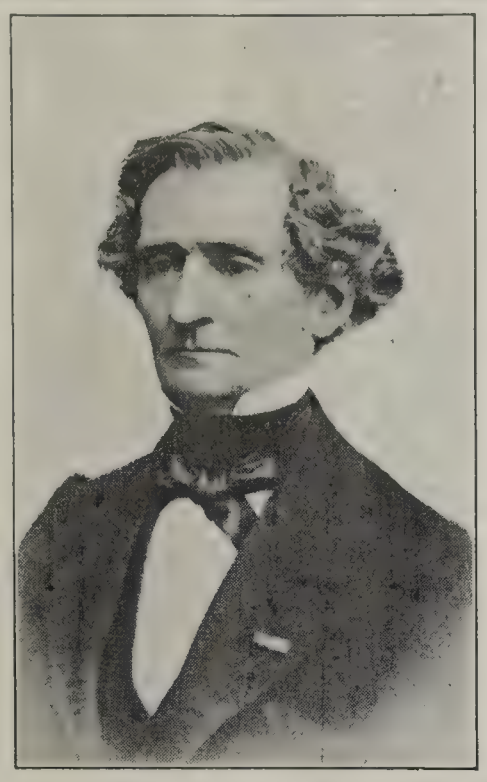
So far I have been speaking of the notes above t stave. Now let us consider those below the stave.

Watch the following very closely.

Because the fifth line of the Treble stave is F, ther fore the preceding four lines are E, G, B, D. But t first space is also F, therefore the four spaces bel the stave are also E, G, B, D. Again, because t fourth space is E, therefore the preceding three spac are F, A, C. But the first line of the stave is also therefore the three preceding lines are also F, A, And the same principle may be applied to the no below the Bass stave.

If this article is studied thoughtfully and careful the leger lines and spaces need not give any furth trouble.

The Etude Master Study Page



1803—The Real Berlioz—1869

"Paris, Paris, Let Paris Hear of My Triumphs."

THE PERIOD OF BERLIOZ.

Berlioz came into the world just as the French democracy, that allowed Robespierre to barter his insatiable ambition for his life, was merging into the Empire which was to offer Napoleon a similar tragic opportunity. In 1804 "the little corporal" importunately snatched the crown from the hands of Pope Pius VII and placing it upon his own head with his own hands declared himself Emperor of France. During the childhood and youth of Berlioz he saw upon all sides the significant "N" of Bonaparte. France was ascending to new power and new glory. Berlioz was all patriot. He loved his France and particularly his Paris. Mercurial at all times, his disposition and life experiences were not unlike the fortunes of his native land. During his entire life the French people seemed to be struggling for republican freedom —a freedom, which did not arrive in anything like a permanent form until the year after the death of Berlioz.

BERLIOZ'S ANCESTRY AND YOUTH.

Hector Berlioz (pronounced Bair-lee-ohs) was born at La Côte St. Andrè, near Grenoble, on Dec. 11th, 1803. His father was a country physician who was determined to have his son become a great surgeon. In the home every possible attempt was made to suppress the boy's very manifest love for music. Berlioz had the greatest imaginable disgust for the horrors of the dissecting room, and whenever his father urged him to become a medical student he rebelled. Consequently when he went to Paris in 1822, for the purpose of entering the medical school, he found the Conservatoire far more inviting and spent most of his time in the pursuit of musical education. This resulted in a long domestic war between the parents and the talented son.

BERLIOZ'S PRIVATIONS.

Regarding his attendance at the Conservatoire as open disobedience, his remittances from home were discontinued and Berlioz suffered the direst poverty in his efforts to secure a musical education. In his autobiography he tells how he was obliged to take a chorus position in a minor theatre to get the bare necessities of life. There is an element of the tragedy in the case of this young man with great musical talents and ambitions, denied all through his youth the technical training which might have affected his entire career as a composer.

In his earlier years Berlioz had learned to sing at sight, play the guitar and flute fairly well, but he never mastered the pianoforte or the violin instruments which have proved so indispensable to other composers. Singularly enough, with this meagre executive ability he became the greatest authority upon instrumentation of his time. His discoveries in the realm of orchestration were so striking that he revolutionized many phases of the art.

Shut off from assistance at home, Berlioz was more determined than ever to become a great master. Accordingly he secured the interest of Jean Francois Lesueur, who became his teacher of composition. Lesueur, now forgotten, was one of the foremost musicians of Paris in the early years of the last century. As Master of the Chapel at Notre Dame and later for Napoleon he gained wide influence. He took a great interest in Berlioz and in a very few months we find our young musician writing a Mass for one of the Parisian churches.

AT THE CONSERVATOIRE.

Berlioz had some difficulty in securing admission to the French Conservatoire. As in the case of many another genius trying to secure a position in an institution conducted along conventional lines his talent was altogether ignored in face of his technical short-comings. Cherubini was then the director. Although Beethoven looked upon Cherubini as one of the foremost musicians of the time and Berlioz made a veritable god of Beethoven, there was little friendship between the director and the student. During the seven years, which Berlioz spent at the Conservatoire, he was in a constant state of turmoil. The student was a romanticist to the core while his teachers took a pride in being as academic as possible. They took it upon themselves to build a barrier of rules around each student and called that barrier education. Berlioz was regarded as a kind of musical anarchist to be repressed rather than encouraged.

THE PRIX DE ROME.

Finally, after many failures, due partly to his own technical deficiencies and again to the political maneuverings of his enemies in the Conservatoire, Berlioz succeeded in winning the much coveted *Prix de Rome* with a cantata *La Mort de Sardanapale.* This entitled him to two years in Rome and one year in travel in other continental countries. Berlioz was no sooner away from his Paris than he longed to return, and with the consent of the ministry back he journeyed in 1832. He had already written two of his well known works, *King Lear* and *Symphonic Fantastique.*



THE BIRTHPLACE OF BERLIOZ.

A ROMANTIC MARRIAGE.

In his entertaining autobiography there is no part as interesting as that in which he describes his courtship and marriage with the Irish actress, Henrietta Smithson (1833). She was the rage of Paris in her day and Berlioz, who had developed a great fondness for everything Shakespearean, saw in Henrietta Smithson the actualization of one of his ideals. Berlioz, nowever, was in love with Juliet and Rosalind rather than with the one who portrayed them. Later in life his actress wife fell so far below his ideals that a separation became inevitable.

Berlioz's marriage was undertaken at a time when he had little prospect of future income. In fact after the birth of his son he was obliged to devote so much time to writing newspaper criticisms that only a little time could be devoted to the actual work of composition. He had been turned down at the Conservatoire where he had applied for a position as teacher of harmony. Cherubini would have none of such a revolutionist. Had it not been for his ability as a *feuilletonist* he and his family might have starved.

HIS REMARKABLE PRODUCTIVITY.

Berlioz was a very rapid writer. Many of his critics contend that if he had written a little slower and taken more pains with his work he might have produced compositions of higher consequence, but Berlioz was a rhapsodist and wrote as he improvised. In fact in order to get his ideas down quick enough he was obliged to invent a kind of short hand notation. During the years immediately following his marriage he wrote the three symphonies. *Symphonie Funèbre et Triomphale, Harold in Italy* and *Romeo and Juliette,* a cantata on the death of Napoleon; the opera, *Benvenuto Cellini,* the *Requiem,* and other works of smaller dimensions. Gradually his works became more and more popular and some financial return was received This, however, came in the form of awards and gratuities rather than earnings. The French Government, for instance, paid him 4,000 francs for his *Requiem* and the violinist, Paganini, presented him with 20,000 francs for his *Harold en Italie.* Through this and other sources of income he was enabled to make a long-coveted trip through Germany. Liszt and Schumann had championed his cause so well that he was enthusiastically received everywhere. In fact his tour has been compared to a triumphal march and was quite different from the critical drubbing which the German composer, Richard Wagner, was then receiving in Paris. During the next few years he made tours in Austria and Russia, returning to Paris to produce his *La Damnation de Faust.* This work did not win anything more than very slight approval at the outstart. During the entire time Berlioz was abroad he strove to win popular favor in Paris by sending back bulletins of his great successes in foreign countries, but Paris was apathetic, and the more Berlioz knocked at her doors the sounder was her sleep. His next foreign ventures took him to England, whither he went four times between the years 1848 and 1855, meeting with success as a conductor.

SLIGHT RECOGNITION AT LAST.

In 1856 France began to show her appreciation of Berlioz by making him an Academician and later the Librarian of the Conservatoire. In 1854 Berlioz's first wife died, and after a very short time we find him mar-



ried again to a singer with very slender gifts, Mlle. Martin Recio. Despite the fact that she insisted upon taking the leading rôle in the performances of her husband's works—often with disastrous results—he was greatly devoted to her.

Berlioz was profoundly affected by her death in 1862. He became still more disconsolate when the work upon which he spent the best labors of his life, *Les Troyens*, a grand opera in two parts (I. *La Prise de Troie*. II. *Les Troyens à Carthage*) failed after a very few performances (Paris, 1863). Not even the success of his little opera, *Béatrice et Bénédict*, performed with much favor at Baden in Germany, could revive his inspiration. *Les Troyens* was his last work of consequence, and its failure wortlicc the composer so that a rapid decline of his health followed.

THE DEATH OF BERLIOZ.

It has been said that it is a failing with the French to show their appreciation after death, but that after all is a common failing of all peoples. Berlioz died in Paris on March 3rd, 1869, and received a most pompous funeral. Ten years later all Paris turned out to an immense concert of his works given in the Hippodrome in commemoration of his death. Busts, statues, and all of the other pitiful means of petrifying his memory may be found around the great city that so long permitted him to starve in neglect.

BERLIOZ AS A CONDUCTOR.

Much more might be said of Berlioz as a conductor than of Berlioz as a composer. He gloried in huge orchestras and once had one so large that it was necessary for him to have electrically operated metronomes stationed in different parts of the orchestra so that by controlling the beat from the conductor's desk he might be sure of maintaining the tempo. In prescribing the instruments for his ideal festival orchestra he calls for the following: 120 violins, 40 violas, 45 'cellos, 18 three-stringed basses, 15 four-stringed basses, 4 octo-basses, 6 large flutes, 4 third flutes, 2 piccolos, 2 piccolos in D flat, 6 oboes, 6 corni inglesi, 5 saxophones, 4 tenoroons, 12 bassoons, 4 clarinets in E flat, 8 ordinary clarinets, 3 bass clarinets, 16 horns, 8 trumpets, 6 cornets á piston, 12 trombones, 3 ophicleides, 2 bass tubas, 30 harps, 30 pianofortes, 1 organ, 8 pairs of kettle drums, 6 drums, 3 long drums, four pairs of cymbals, 6 triangles, 6 sets of bells, 12 pairs of antique cymbals, 2 very low great bells, 2 gongs, 4 Turkish crescents—450 pieces in all. Surely the modern claims of Richard Strauss are modest in the extreme.

BERLIOZ AS A COMPOSER.

The work of Berlioz has been variously estimated by different critics. His greatest service to music was unquestionably his work in orchestration, where he was at once bold, artistic and ingenious. Those who place a low valuation upon his gifts as a composer do not hesitate to say that he provided the basis for much of our latter day orchestral treatment. His sense of color was extraordinary and in a way glossed over his technical deficiencies in composition and his lack of melodic inventiveness. While many of the melodies of Wagner became the common property of the masses, it is difficult to point to a single theme of Berlioz outside of the *Rakoczy March* which has been adopted by the public as its own, and the *Rakoczy March* is in fact a Hungarian inspiration. The *Rakoczy March* was so named because at first it was a lament for one of the great Hungarian heroes, Rákoczy. Originally it was a slow and solemn tune played upon an instrument (the *tárogaté*) resembling the oboe. It first appeared about two hundred years ago, but in the early part of the last century the same theme occurs as a march. Berlioz seized upon the theme and introduced it in his *Damnation de Faust*. The march then became the craze of Europe and Berlioz was given the credit of having been the composer. In justice to him it should be said that had it not been for his highly colored and skillful orchestration the famous tune might never have become so popular. In his autobiography Berlioz gives vivid pictures of the uproarious enthusiasm with which the march was received.

This does not mean that the music of Berlioz does not contain moments of greatness, but his lack of the substantial characteristics which have made the fame of such masters as Beethoven, Tchaikovsky, Franck and others permanent, must always dim the reputation of Berlioz. What Berlioz might have been had he had the right technical training early in life must always be one of those discomforting problems which baffle solution.

BERLIOZ AS A WRITER.

We are tempted to say that no more fascinating book has ever been written by a great composer than Berlioz's *Autobiography*. His delineation of his own desires, mental attitudes and emotions is so remarkable that it has the charm of a Thackaray, a Heyse and a Maupassant combined. It is one of the most interesting narratives of its kind. All through the work one is convinced that Berlioz is writing about the man he would like to be rather than the man he really is, but in this very angle of treatment we have revealed to us one of the intimate views of the composer's character. Berlioz was in many ways a *poseur*. His appetite for renown amounted to an obsession hardly excelled by that of Wagner who, after all, could forget himself in his work. Nine volumes of the writings of Berlioz have been published, but the most interesting by far is the *Autobiography*, which reads from cover to cover like a fascinating novel.

His attitude toward other composers was unique. He placed little value upon Chopin, Schumann, Schubert, Bach or Handel. In many cases his investigations had been so superficial that he was hardly qualified to judge. Of Beethoven, Weber and Gluck he could hardly say enough.

His radical position in musical art made him the subject of much caricature, as well as invective. His replies were witty and sharp and he never seemed to lack ammunition to fire back at his enemies.

DIFFICULTY IN ARRANGING A BERLIOZ PROGRAM.

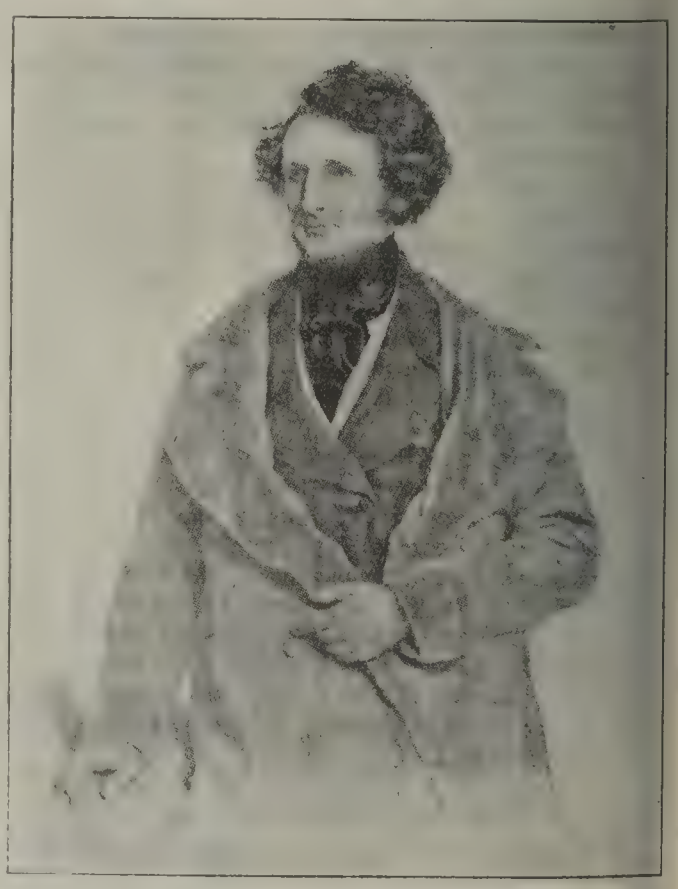
It is a comparatively simple matter to arrange a program of the works of Richard Wagner which may be played in the parlor or the studio, although Wagner wrote but little outside of his huge music dramas. With Berlioz, however, the case is quite different. Without the color and fascination of the orchestra most of his works seem to be lacking in that broad human interest which would make them suitable for the ordinary recital or club program. In addition to this practically everything which might be adapted to a Berlioz program is either difficult or awkward for the performer. The *Träumerei and Caprice* for Violin, Opus 8, is about grade seven and is one of the most attractive recital numbers written by Berlioz. The *Rakoczy March* comes in various grades of difficulty and is almost always effective. The *Gnomenchor und Sylphentanz* from the *Damnation of Faust* comes in a splendid arrangement by Carl Tausig, of which a new edition has been made by Xaver Scharwenka. This, however, is suited only to the concert pianist. The *Serenade of Mephistophele* has been arranged for piano by Dr. William Mason. This arrangement, while not particularly difficult, is not especially effective. The *Villanelle* from *Summer Nights* is a really excellent song from the musical standpoint, although difficult for the singer, owing to the incessant high range. Berlioz's best song *La Captive*, one of his masterpieces, calls for a voice of large range and power. It is a concert song in the bigger sense of the term. The student should remember, however, that most all of Berlioz's orchestral works are wonderfully effective, rich, and brilliant when heard on the orchestra. In fact, there is no department of musical composition that was not quickened by the efforts of this remarkably active man. Ernest Newman, the well known English critic, has shown how Berlioz brought new life to the Opera, the Symphony and the orchestra itself. It is hardly advisable to attempt a Berlioz program without elaborate resources.

BERLIOZ'S SHORTCOMINGS.

One of the best estimates of Berlioz's shortcomings may be found in the biography of W. H. Hadow, Esq., used in the Grove Dictionary. Mr. Hadow writes: "There is, indeed, a singular perversity in Berlioz's music, due partly to a twist in his disposition, partly to deficiency of early training. He had, for example, a spring of pure and beautiful melody, and in *La Captive* in the love scene from *Romeo*, in the great septet from *Les Troyens*, he showed that he could employ it to noble purpose. Yet, time after time he ruins his cause by subordinating beauty to emphasis, and is so anxious to impress that he forgets how to charm. The *Evening Song* in *Faust* is spoiled by the very cadences that were intended to make it effective. The beginning of the *Pilgrim's March* in *Harold* is delightful, but the last strain offends like a misplaced epigram. No doubt there are other artists who have yielded to similar temptation. Chopin used often to end his dreamiest improvisations with an unexpected discord. Heine often closes with a freakish jest, a song full of pathos or romance. But these men did it out of sheer mischief. Berlioz did it because it seemed to him the natural outcome of his thought.

TEST QUESTIONS.

1. State the nature of the French Government during the early years of Berlioz's life.
2. What assistance did Berlioz receive from his family?
3. What instruments did Berlioz play?
4. Who was Berlioz's principal teacher?
5. How long was Berlioz at the Conservatoire?
6. Tell something of Berlioz's romantic marriage.
7. Describe Berlioz's remarkable productivity.
8. How did France recognize Berlioz.
9. State Berlioz's rank as a conductor and as a composer.
10. Why is it impracticable to give short programs of his compositions apart from the orchestra?



BERLIOZ IN HIS PRIME.



The Teachers' Round Table

Conducted by N. J. COREY

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

GIBBON'S CATECHISM.

"I am using Gibbon's *Catechism of Music* with my pupils, having them memorize a given portion for each lesson. A teacher of music in this place criticizes me for this, so that some of my pupils are becoming dissatisfied with it. As she is a graduate in music she has some influence. She says she never heard of the book being used before. Should I abandon the book?" H. J.

Gibbon's *Catechism* is one of the best now before the public, and if your critic has examined the book and cannot recognize its merit, it is much to her discredit. The fact of a teacher being a graduate is not necessarily equivalent to a certificate of wisdom. I have known many graduates who knew nothing beyond the little rut along which they studied, and out of which they never get. In almost any community you will find amateurs with a broader musical knowledge than many teachers. It is unfortunate that there are many teachers who know nothing except what they learned in the studio. Now the teacher can be only a guide, and should therefore point the way to students. Those who seek for information at every possible point, testing it by the facts they are learning in their teacher's studio, are the ones who in the long run will acquire the reputation for knowledge. Those who have none of this original propensity to seek for information will in the end, more than likely, become hopelessly superseded.

It is hard when one is doing conscientious work to have others try to discredit it, whether it be from professional jealousy or any other reason. It is not necessary for you to abandon the catechism. Simply state that it is recommended by competent authority, and that through its study a pupil acquires a much more comprehensive understanding of music. In order to get the best results from its use, however, you must be careful not to give too much for each week's lesson. Furthermore, if the pupils are young, you must carefully explain and verify the various questions. It is not enough that they learn to answer the questions. The answers must be made vital. Hence a very small number of questions should be given, or it will take too much of the lesson hour to make the necessary explanations. Furthermore, the most practical part of such work is the review. Nearly all pupils need a great deal of reviewing.

OLD SCALES.

"1. How many modes are there in Plain Chant?
"2. Why do some church books use eight modes and others fourteen?
"3. What is the difference between plain chant scales and the modern scales?" L. B.

1. There were fourteen church modes, two of which were considered spurious and rarely used.

2. The modes were an evolution from the Greek scales. Tradition ascribes to Ambrosius the establishment of four of these, termed the authentic modes. Tradition also credits Gregory with the addition of four more called the plagal modes. If you will play on your piano octave scales on the white keys beginning on D. E. F. and G. you will have the four authentic scales attributed to Ambrosius, termed Dorian, Phrygian, Lydian and Mixo-Lydian respectively, from their original Greek names. Begin a fourth below each of these and play scales in same manner on white keys and you will have the four plagal modes attributed to Gregory, termed Hypo-Dorian, Hypo-Phrygian, Hypo-Lydian and Hypo-Mixo-Lydian.

2. All melodies must end on what was termed the Final. In the authentic scales the Final was the bottom note; in the plagal it was in the middle. In order to gain an idea of this, play the familiar tune, *Duke Street*, in the key of C, the melody only. You will observe that it begins at the bottom and climbs the octave and returns without going below the beginning note. It is therefore authentic. Play in same manner *Yankee Doodle* in key of C. You will note that the melody lies above and below the final note C, bringing the tune to an end on the Final in the middle of the scale used. This is therefore plagal. You will understand from this the difference between the Dorian and Hypo-Mixo-Lydian scales which are played on the same keys. In one case the Final is on C, in the other on G.

Playing scales on all the white keys of C, you will find seven in all, and with their Hypos, or plagals, making fourteen. Four of these were in common use, the Aeolian, Hypo-Aeolian, Ionian and Hypo-Ionian. In dividing these scales into pentachords and tetrachords, the division always formed perfect fifths and fourths, except in the cases of the thirteenth and fourteenth scales, termed Locrian and Hypo-Locrian, in which there was a diminished fifth and an augmented fourth. These were considered bad and hence these scales were spurious.

3. The Ionian mode corresponds to our modern major, and the Aeolian to our minor with flat seventh. In the gradual evolution of harmony these two scales became established in the common usage because of their amenability to harmonic treatment, especially as the scheme of the tonic, dominant and subdominant assumed the sovereignty of the harmonic system.

BRIGHT, BUT DULL.

"I have a young pupil of seven years, who is bright and seems to be fond of music, yet after twelve lessons I cannot get her to learn her notes. She cannot remember anything I tell her, but it all has to be gone over again at each lesson. She does not learn like my other pupils. Is there anything that can be done to develop her talent?" S N.

The only thing possible to do is to make the lessons as much like play as possible. Little children cannot understand why life should be anything but play, and the discipline of music to such small tots should not be made too heavy or nothing but a distaste for it will be developed. For this reason a book like the *Kindergarten Method* of Batchellor is excellent. Such small intelligences can understand nothing of the need of practicing exercises that only mean drudgery to them. The main thing in teaching such small children should be making them familiar with music, particularly such good music as lies within the scope of their intelligence. Most children, when left to themselves, as is usually the case, hear nothing but the trash that is thrummed out by empty-headed older sisters or others, and therefore as they grow up no foundation for musical appreciation is formed within them. If parents could only be made to realize it, the instruction for such little children is not necessarily that which teaches them to play, but that leads them to enjoy listening to music which is worth while. Later, as the mind and physical system develop, the child of itself will be anxious to learn, and will be better fitted for the work. There are exceptional cases, of course, with which there is little or no trouble. But what one has to consider most are the cases that are only average. Unusual talent is only found occasionally. With the average pupil the taste for music seems to have to be built in, as it were.

With a pupil of the kind you mention it is a good plan during the first few weeks to copy the little exercises and pieces in the instruction book in finger numbers only, and teach by means of these. You can also buy a large number of little pieces that are written in five key positions. It may make you a little work to copy them out, but you will find that it will pay in the end. These make almost no demand upon the undeveloped intelligences of pupils, but do interest them in playing. After a couple of months, or even more, of this kind of work, give the same pieces that the child has already learned, or a certain selected favorite number of them, in notation, and the ability to read the notes will rapidly grow. From these lead on to others. While working with the finger numbers you will find that the child will be vastly interested in playing the pieces in many keys. All you need to do is to place the child's hands over the five keys representing any key, and have her play as in other positions. She will thus become familiar with the various keys, or to the extent of five notes in each. In writing your little melodies let a figure represent one beat, a dash a silent beat in which no note is struck, and a line over two figures indicate that the two are to be played on one beat. Nothing could be made much simpler than the following example, and if you will play it on your piano you will at once recognize it:

Count four to the measure.

RH |C 3 $\overline{3\,2}$ 1 1 | 2 2 $\overline{3\,2}$ 1 | 5 $\overline{5\,4}$ 3 3 | $\overline{2\,1}$ $\overline{2\,3}$ 1‖
LH | 5 — – – | 1 — 5 – | 5 — – – | 1 — 5 – ‖

Place third finger of right hand on E, and fifth finger of left on C. The fingers will thus fall over their correct positions.

POINTS FOR YOUNG TEACHERS.

"I am a young teacher of the piano, and many things are puzzling me.
"1. How soon should the scales be given with both hands together?
"2. What technical exercises would you advise for students in the second and third grades?
"3. I have one pupil who is bright but does not seem to be able to detect discords. How can she overcome this defect?
"4. How can I impress on children's minds the necessity of practicing slowly?
"5. Do you think a twelve-year-old girl would derive much benefit from the metronome?
"6. Is it not better to give pieces that are too easy rather than over-difficult?
"7. Other teachers in this town allow their pupils to lay aside their pieces when only fairly well learned. Should they not keep at them until they learn all that is possible from them? Or is it possible to be too thorough?" E. F.

1. It is not possible to fix the time when the hands may practice the scales together. So much depends upon conditions. It is well, however, for the pupil to go through all the scales in one octave, hands separately until a good position and execution are formed, and then take them up together. Some teachers have their pupils take the scales hands together almost from the first practice of them.

2. Aside from the five finger exercises, and running exercises which you will find in Presser's *Beginner's Book, School of the Piano,* and the first, second and third books of the *Standard Graded Course,* there is little needed more than the scales and arpeggios. The staccato touch must be taught, and the wrist and arm touches, and enough in regard to octaves to meet requirements in these books. *Mastering the Scales and Arpeggios* by Cooke will provide you with scale practice that will last years.

3. At every lesson give her a few minutes of ear training, in which you play various simple intervals in many positions on the piano, teaching her to distinguish between them. After a time she will acquire the ability to distinguish the dissonant ones.

4. By continually keeping at it. Do not forget that in teaching the piano the same bit of information has to be repeated innumerable times. These points do not seem important to very small children because nothing is important to them. You are dealing with faculties in the making. The things they forget the quickest seem to be the points of routine. Therefore repeat constantly.

5. Every student is the better for a metronome. It is a good plan after the student can play her exercises and etudes smoothly at a slow tempo, to set the metronome and gradually advance it notch by notch until the student can play the given passages as fast as seems best to you at that particular stage of the pupil's progress.

6. As a rule the pieces should be very carefully chosen so as not to advance too fast. Nothing so quickly superinduces a condition of stiffness in fingers and hand as practicing music which is too difficult. Meanwhile does it not occur to you that if you always gave music that was "too easy," very little progress could be made? Sometimes a piece of considerable difficulty which the pupil is very anxious to learn will act as an incentive for work, and occasional selections of this sort will enable your pupil to advance rapidly.

7. It is not likely that one will be too thorough. The habit of laying aside the pieces before they are thoroughly learned is a bad one, and will lead eventually to great superficiality. It is a good plan to learn thoroughly and memorize all pieces and keep them in the repertoire indefinitely. Great progress will result from playing these.

Study Notes on Etude Music

By PRESTON WARE OREM

SPRINGTIME—T. CARREÑO.

Mme. Teresa Carreño, who stands unquestionably among the front rank of the pianists of to-day, is also a composer of talent and originality. Her published piano compositions are few in number, but they are brilliant and interesting. *Springtime* is one of her best pieces. This is a pretentious waltz movement of the idealized type. It must be played with dash and vigor, but it lies so well under the hands that when well performed it sounds more difficult than it really is. We would class this waltz in Grade VII.

THE BUTTERFLY—C. LAVALLÉE.

Calixa Lavallée was born in Canada in 1842 and died in Boston in 1891. He was a pianist, composer and teacher of considerable note. Mr. Thomas Tapper, well known to our ETUDE readers, was his pupil at one time. He wrote many pieces, both in the larger and smaller forms, but by far his best known composition is *The Butterfly* It is an exemplification of what can be done in the way of pure, clean finger work. Moreover, it is tuneful throughout and perfectly balanced in form. Pieces of this type must be played with automatic precision. Sometimes it is necessary to practice them very slowly at first, taking the greatest care with the fingering, in order that the correct execution of the various passages may become almost a matter of habit. After the piece is mastered the speed can be increased gradually up to the requisite point. Ordinarily, this number would be classified in Grade VI, but when played at a high rate of speed it should be graded higher.

AZURE DREAM—L. OEHMLER.

Mr. Leo Oehmler has been a valued contributor to our music pages in the past, but we regard the *Azure Dream,* his last composition, as probably his best. This composition is of the nocturne type, and while it is well suited to the pianoforte throughout, its general treatment is somewhat in the orchestral manner. Considerable attention must be paid by the player to contrasts in tone color, and the piano must be made to sing; especially is this the case where the principal melody is assigned to the left hand. Technically this piece does not present any great difficulties and consequently the efforts of the player may be centered largely upon an accurate and finished interpretation. We class this piece in Grade V.

AN EVENING REVERIE—W. D. ARMSTRONG.

This is another nocturne, rather easier than the above but very finished and artistic, melodious, and with a warmth of expression. This number will also require a polished interpretation with attention to the cultivation of the true singing tone. It may be mentioned that for the better production of the singing tone in melody playing, the *super-legato* touch should be employed. In this touch the tones slightly overlap and the fingers are not raised quite so briskly as in the ordinary pearling *legato*. *An Evening Reverie* lies in Grade IV.

SPINNING WHEEL—C. HEMANN.

This is an excellent teaching piece suitable for use in Grade III. It is a tuneful and characteristic piece based upon some conventional finger passages but very effective when well played, and taken at a fairly rapid pace. As the finger work is not at all difficult the attention of the player may be devoted toward the cultivation of clarity and velocity.

FRIVOLITY—G. L. SPAULDING.

Frivolity is another very satisfactory teaching piece for use in Grade III. This waltz movement is very tuneful and brilliant but at the same time is quite easy to play. In a few passages, notably where the detached octaves between the hands occur, it reminds us of the favorite *Concert Waltz* by Mattei, but nevertheless, it is an original and graceful number.

WHISPERING ZEPHYRS—C. HEINS.

Carl Heins is a contemporary German composer, who has been a prolific writer of educational piano pieces, chiefly in the drawing room style. *Whispering Zephyrs* is a very good example of his work in this particular line. It has three well defined contrasting themes and it will prove attractive when played in a refined and elegant manner. It may be classed in Grade III.

JUNGLE DANCE—H. D. HEWITT.

A lively characteristic piece in G-minor. *Jungle Dance* should not be taken at too rapid a pace, but it should be played in forceful style and with strong accentuation. It will be noted that it has a sub-title *Humoresque.* This gives the clue of the composer's idea of its interpretation. This number lies midway between Grades II and III.

'ROUND THE CAPSTAN—CHARLES LINDSAY.

This is a jolly little hornpipe movement which should be played in a brusque and vigorous manner, in the style of the sailors' dance. This number should prove suitable for a student well along in Grade II.

MARCH OF THE PRIESTS—W. A. MOZART.

Gems from the classics appearing from time to time in our ETUDE music pages have proved very attractive and acceptable in the past. This arrangement of Mozart's *March of the Priests* from his opera of the *Magic Flute,* is one of a series of new transcriptions from the classics by A. Sartorio. It is one of the immortal melodies. The present arrangement is not too difficult for second grade work.

DÉBUTANTES' BALL—S. SEWELL.

Débutantes' Ball introduces a promising American woman composer who has not been previously represented in our music pages. It is a pretty and tuneful number suited for second grade work. It should prove acceptable for use in elementary recitals.

L'ALLEGRO—J. M. BLOSE.

This is one of the best teaching pieces for second grade work that we have seen in some time. It has considerable variety both in form and in passage work, and just the right technical features. It is tuneful enough to please the student and its educational features will appeal to the teacher.

HUNGARY (FOUR HANDS)—C. KOELLING.

Some years ago this showy and characteristic number appeared in THE ETUDE in solo form and proved very successful. We now present a very effective four-hand arrangement. This composition is also published as an eight-hand number, and the various arrangements are so made that it will be possible to use them all at once. That is to say, the solo arrangement could be used at one piano, the four-hand arrangement at another piano and the eight-hand arrangement at two more pianos. Performed in this manner it would make a very brilliant exhibition piece. In the duet arrangement both players will find plenty to do as the parts are well balanced. The primo part is about right for the fourth grade player and the secundo to be played by the third grade player.

MANDOLINATA (VIOLIN AND PIANO)—R. FRANZ.

This is an excellent teaching piece for violin. It is taken from a series of similar arrangements of various well-known melodies, all designed to afford the violin student practice in various styles of bowing, execution and expression. *Mandolinata* is a very pretty Spanish folk song, and the variations by Mr. Franz are practical and effective.

FESTIVAL MARCH (PIPE ORGAN)—J. L. ERB.

Mr. J. Lawrence Erb is a welcome contributor to our musical and literary pages. His latest organ composition, the *Festival March in A,* is a very useful number either for church or recital purposes. It is of but moderate difficulty, but in effect it is brilliant and impressive. It will sound well on an organ of almost any size or scope.

THE VOCAL NUMBERS.

Mr. W. B. Goäte's *Wrecked* is a ballad of the descriptive type, with a characteristic refrain. It is melodious and easy to sing, and it will prove effective for any medium voice, but it would prove especially good for a man's voice.

Mr. C. E. Dancey's *My Fondest Dream* is a tender and expressive love-song. This is also quite easy to sing, but it will make a good study in expression and interpretation.

In the Time of Roses is an artistic song which has been used with great success in recital work by various well-known singers. This song is almost a classic and it should become a standard teaching piece. The composer, Louise Reichardt, was born in Berlin in 1788 and died in 1826. She wrote a number of charming songs.

CORDIALITY IS ALWAYS BEST.

BY LUTIE BAKER GUNN.

THE quality of cordiality may be cultivated to such an extent that a teacher who is naturally reserved may eventually overcome a tendency towards reticence which invariably proves a hindrance to his success. It may be difficult to appear at all times genial and encouraging, but nevertheless the task can be accomplished and one unconsciously assumes a uniformly cordial manner. A bright smile of greeting with a few pleasant words will carry encouragement through the entire lesson hour. How often we hear pupils complain of their teachers' ill temper, the fear experienced during the lesson, and the feeling of relief when the ordeal is over. Surely it is possible for the teacher to be strict and exacting and at the same time amiable.

CORDIALITY AT THE FIRST LESSON.

If cordiality is an advantage in the regular lessons, it is still more so at the first lesson, when the pupil naturally feels somewhat embarrassed. The following experience was related by one of my advanced pupils who went abroad to study with a noted voice teacher to whom I sent her. In anticipation of the interview the student, a young lady, had drawn upon her imagination until she expected to see a very magnificent and pompous personage. After entering the studio of her new teacher, she paused and asked a little lady sitting near by if she might see Madame L——. To her astonishment the little lady rose from her chair and remarked as she came towards my friend with outstretched hands, "I am Madame L——."

After Madame L—— had read the note of introduction I had given my friend the expression of her face changed like magic. She laughed so joyously and was so cordial in her greeting that the barriers of reserve were broken down for ever and the two became great friends.

Once I greeted one of the celebrated European teachers in his studio, telling him I was a "gleaner," and could spend but a short time away from my teaching in America to gain new thoughts and advanced ideas abroad, and that I desired to "glean" what I could, as I could. I think that great hearted man must have been impressed with the word "gleaner," for he reached out his hands and took both mine in his, giving them a hearty shake. With an earnest voice and an extremely cordial manner he assured me he would do his best, and he did more than I had ever hoped for. Each lesson proved to be exceedingly profitable and my association with him has always remained a pleasant memory of the interest shown to me by an utter stranger.

MAKING NEW ACQUAINTANCES.

Not only when in the class-room will cordiality prove to be an important asset to the music teacher, but also when out of it. The making of new acquaintances is of the utmost importance to the teacher who would secure a large class of pupils, and without being affable in one's dealings with one's friends and neighbors with whom one lives and works, this is hard to do. Too little heed is at times given to the social side of life by the music teacher whose thoughts are engrossed with the problems, the interest, and even the drudgery, of teaching a large class. He often absents himself from society not from lack of cordiality on his part, but from zeal and from allowing his mind to dwell upon his art after lesson hours are over.

Cordiality shown towards one's competitors is a most commendable virtue, and may perhaps be considered one of the most important attributes of a teacher. We find it is only the narrow-minded, non-progressive music teacher who permits himself to show the slightest sign of professional jealousy or ill-temper towards his professional rivals.

NOTHING leaves me colder than the Philistine's howl over a disturbance of his ease; here any compassion would be complicity; just as it is a property of my whole nature to rouse people out of vulgarity, I am driven also here to naught but goading, to give them to feel of the great sorrow of life!—WAGNER.

FRIVOLITY

VALSE VIVE

GEO. L. SPAULDING

Vivace

Tempo di Valse

M. M. ♩. = 63

f *f* *rit.* *p* *Ped. simile*

p cresc. *rit.* *p a tempo*

f *p* *p* *p cresc.* *Ped. simile*

brillante *last time to Coda*

Coda

f *p* *f*

ff *f* *ff* *f* *p* *Ped. simile*

dolce *ff* *f* *ff*

p *ff* *sf* D. C. *Ped. simile*

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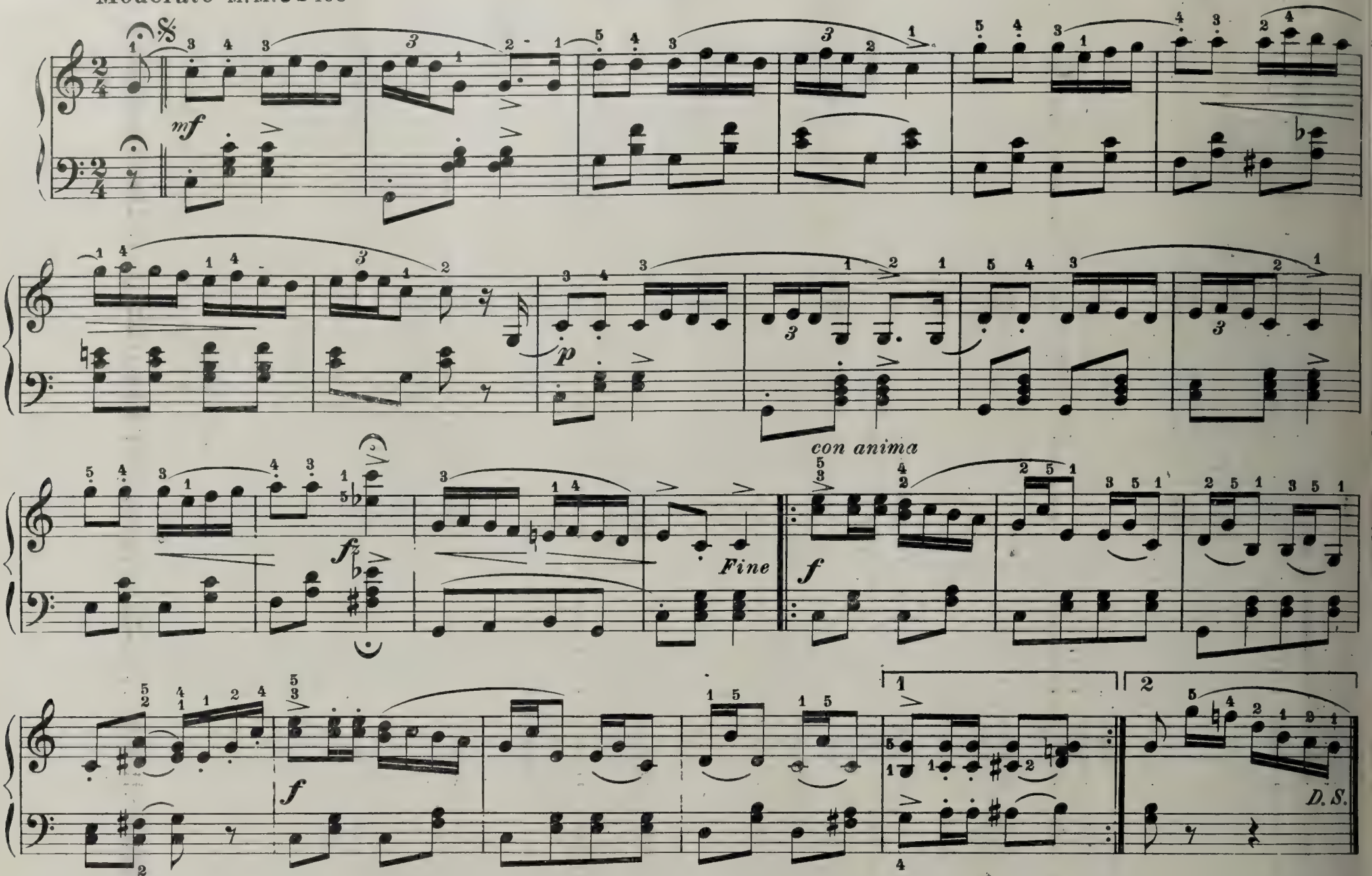
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'ROUND THE CAPSTAN

SAILORS' DANCE

CHAS. LINDSAY

Moderato M.M. ♩= 108



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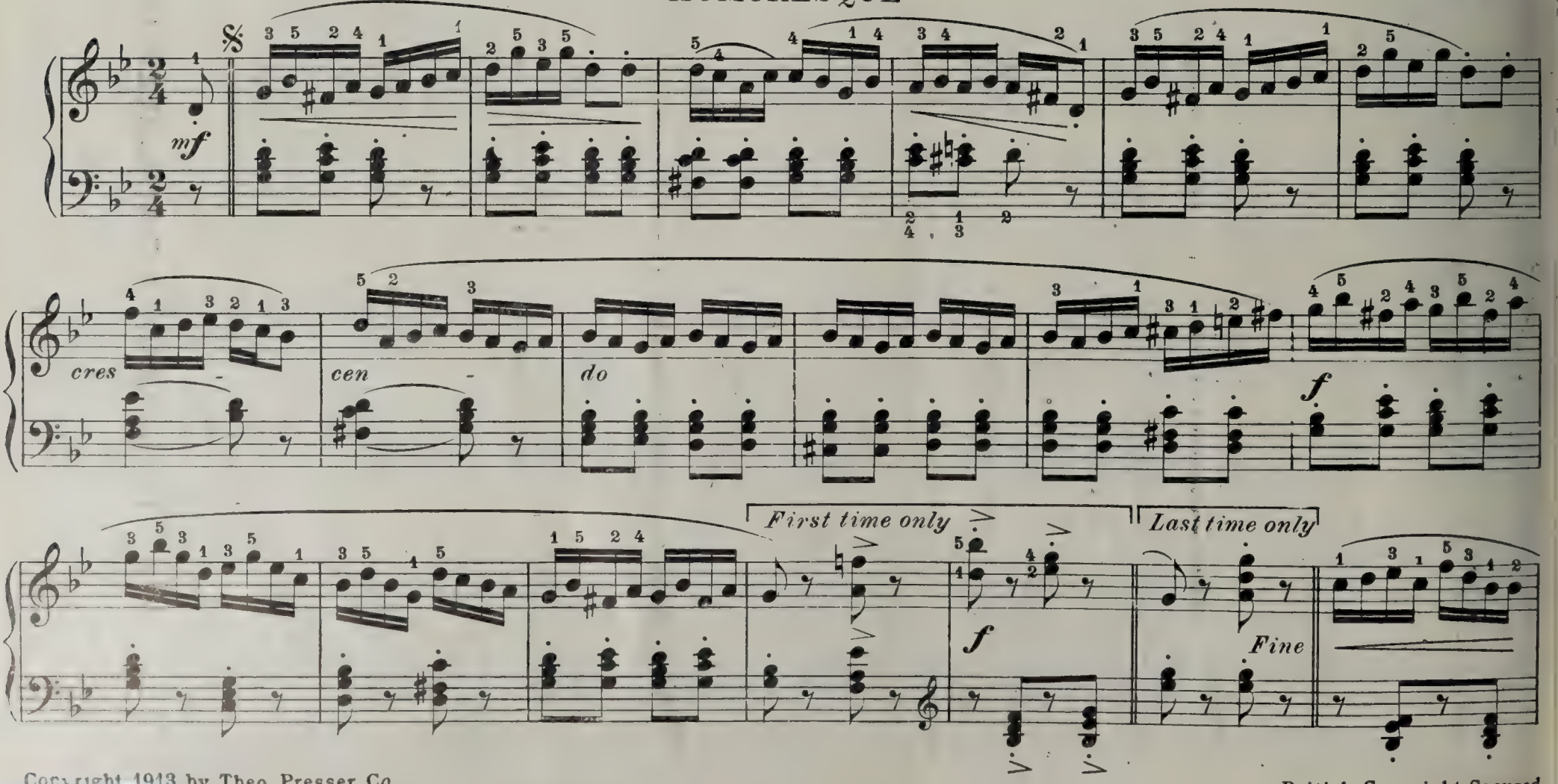
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JUNGLE DANCE

HUMORESQUE

H. D. HEWITT

Allegro vivace M. M. ♩= 126



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AN EVENING REVERIE

Andante con espressione M.M. ♩= 72 LOVE SONG

W. D. ARMSTRONG

cantando

Ped. simile

dim.

marcato

rit. e dim.

Ped. simile

D. S.

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cresc.

con sentimento

mp

p

cresc.

rit.e dim.

p

pp

Tempo I.

ff

cresc.

Ped.simile

mf

mp

pp calando

THE BUTTERFLY

LA PAPILLON

ETUDE DE CONCERT

CALIXA LAVALLEE

Revised and fingered by
Anthony Stankowitch

Allegretto (Vivace M. M. ♩ = 112)

p leggiero

stringendo

ff

pp

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f dim - - in - - u - - - en - - - do

poco - a - poco

p

rit.

a tempo

p

f

p

accelerando

f

con fuoco

p

poco rall.

a tempo

p

animato

fp

8

con grazia

p

sf *sf*

sf *sf*

8

sff

sff *sff*

8

ff

sf *sf* *sf* *ff* *ff*

rit.

Dedicated to Miss Ilka Killish von Horn

HUNGARY
RAPSODIE MIGNONNE
Secondo

CARL KOELLING, Op.410

Allegretto moderato M.M.♩=76

f

Poco lento M.M.♩=58

ff *p*

Allegro M.M.♩=132

p

pp

f

cresc.

ff

p

dim.

Poco lento

p

rit.

rit.

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Dedicated to Miss Ilka Killisch von Horn

HUNGARY

RAPSODIE MIGNONNE

Primo

CARL KOELLING, Op. 410

Allegretto moderato M.M. ♩=76

Poco lento M.M. ♩=58

Allegro M.M. ♩=132

Poco lento

cresc.

dim.

rit.

Secondo

Allegro

f *cresc.*

ff *p* *p*

ff *Fine*

Allegro vivo M.M. ♩=100

f *mf* *f*

mf *cresc.*

ff

cresc. *fz* *D.C.*

Allegro

Primo

f

cresc.

ff

p

p

Allegro vivo M.M. ♩=100

ff

Fine

1

f

mf

mf

f

cresc.

ff

cresc.

2

f

D.C.

THE SPINNING WHEEL

RONDO

Intro.

Vivace

CARL HEMANN

f

p

Allegretto M. M. ♩= 108

2d time; Right Hand one octave higher, and f

rall.

p

2d time, Right Hand one octave higher

cresc.

p

cresc.

mf

cresc.

Trio

last time to Coda

mp dolce.

cresc.

CODA

ff

mp *f*

2d time; Right Hand one octave higher, and f

p *cresc.*

p dolce. *cresc.*

D.C.

MARCH OF PRIESTS

from "MAGIC FLUTE"

Arr. by A. Sartorio

W. A. MOZART

Andante M.M. ♩ = 96

p *sfp*

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SPRINGTIME

LE PRINTEMPS

VALSE DE SALON

TERESA CARREÑO

Allegro brillante

Intro.

f

cresc. e accel.

ff *pesante*

Presto M. M. $\dot{d}$. = 72

Valse

mf

Ped. simile

p

cresc.

last time to Coda

f

ben marcato il canto

una corda

cresc. *p* *dim.*

con grazia *Ped. simile*

cresc.

❊ *From here go to top of Page 802*

Coda

ff *Ped. simile*

pesante *sf* *con forza*

f piu mosso

ff *rinforzando*

molto rinforza

fff

Brillante eleganza

ff *tre corda* *Ped. simile*

f

p *cresc.* *Ped.simile*

sempre cresc. *f*

quasi arpa *p* *una corda* *tre corda*

Ped. simile

scherzando *p* *tenuto per il pedale*

Ped. simile *cresc.*

dim. *mf* *D. S.*

DEBUTANTES' BALL

WALTZ

SADYE SEWELL

INTRO.

Vivace

Tempo di Valse lente M.M. ♩.=54

TRIO

* From here go back to 𝄋 and play to Fine; then, play Trio.

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THE WHISPERING ZEPHYR

SÄUSELNDES LÜFTCHEN

CARL HEINS, Op. 239

Allegretto M.M. ♩.=72

f *p* *f* *p* *f*

poco rit. *grazioso e legg.* *patempo*

Ped. simile *mf*
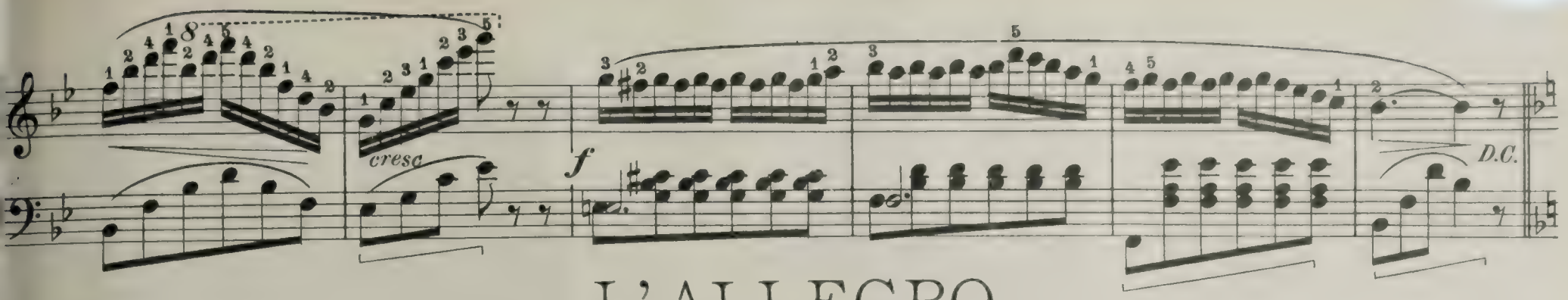
Fine *f* *Ped. simile*

mf

8 Ped. simile

p leggiero *Ped. simile*

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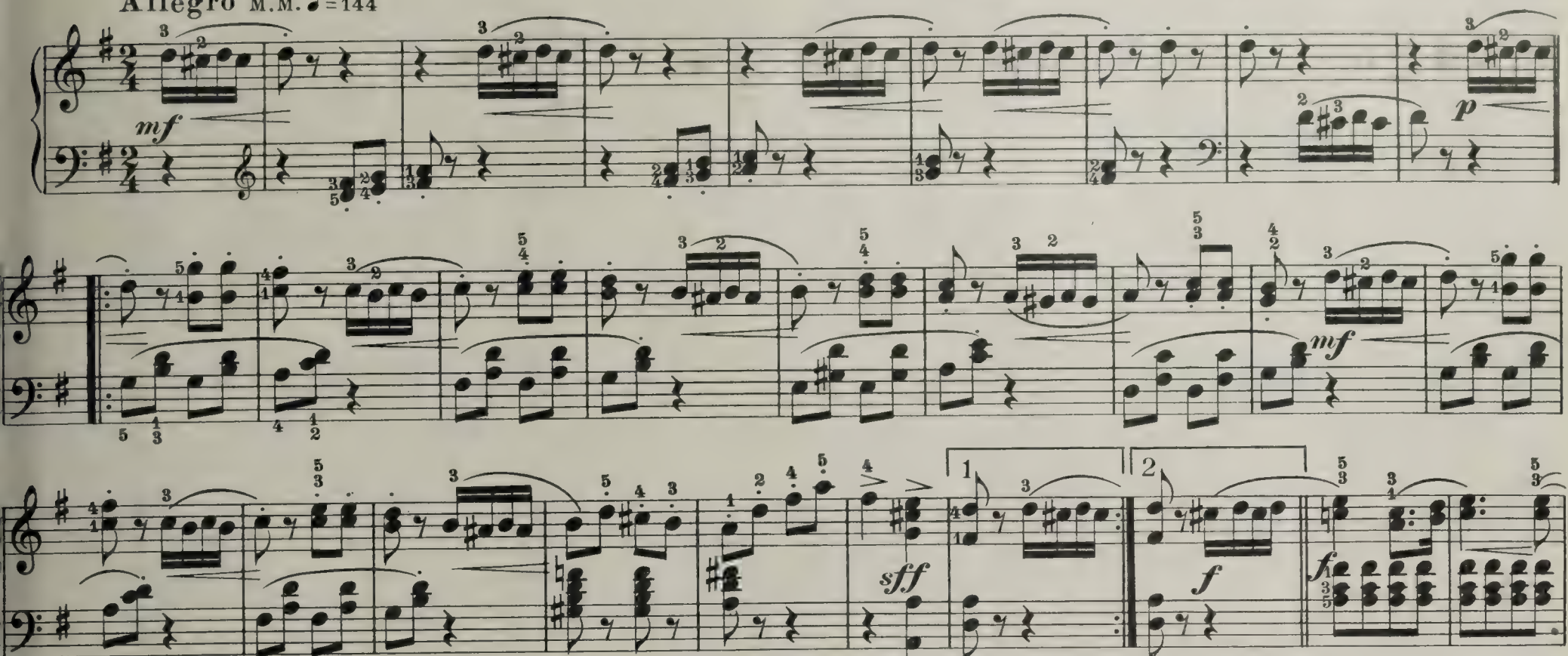
L'ALLEGRO

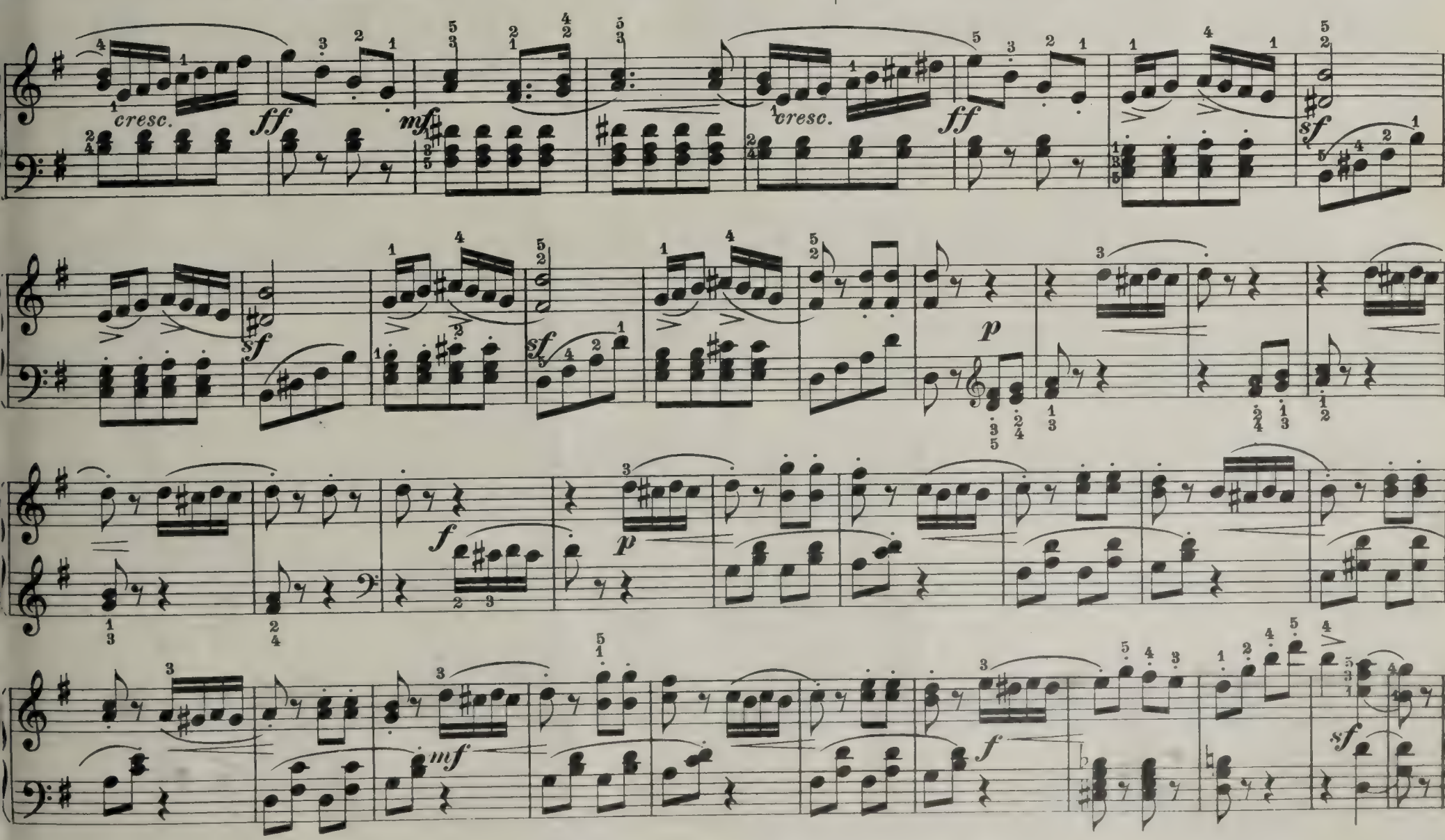
SCHERZO RONDINO

"Nods and becks and wreathed smiles."
Milton

J. M. BLOSE, Op. 18

Allegro M.M. ♩=144





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TRIO

ff p sf sf cresc. 8 8 sff Fine mf f marcato D.S. Trio

AZURE DREAM

AZUR TRAUM

Andante quasi adagio M.M. ♩ = 69

LEO OEHMLER, Op. 137

pp melody very legato and dreamily as though far away mf rinf. cresc. agitato f tranquillo rinf. f con passione decresc. rall. rall. atempo pp mf con passione ff ff

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animato

mf

es-

mf

pressivo

pp

rall.

mf

agitato

stringendo

f

largamente

ff

p

grazioso

simile

mf

f

rall.

pp

con passione

atempo

delicatamento

f

ff

Adagio

rall.

rall.

ff

heroique con recitativo

pp

rall.

pp shimmeringly

melodie espressivo

mf

rall.

f

* This abbreviation ( ) is equivalent to ( )

agitato

f

rinf.

rinf.

con passione

ff

rall.

a tempo

mf tranquillo

murmur of the brook

rinf.

rall.

mf

a tempo

simile

p

mf

p

Adagio

mf

pp

rall.

ppp

MY FONDEST DREAM

CHAS. EDWIN DANCY

Andante

Sweet in-spi - ra-tion of my fond-est dream, Thine eyes doth speak, so sweet the theme; My puls-ing heart is leap-ing up for joy; O theme of love, O love-ly theme. Thine eyes doth speak, Thine eyes doth speak to me, Thine eyes doth speak of love. Can I be dream - ing, on - ly dreaming? How sad would be the 'wakeing, 'wakeing! Sweet in-spi - ra-tion of my fond est dream. Sweet in-spi - ra-tion of my fond-est dream, I love you as I loved the dream, my fond-est dream.

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WRECKED

C. Howard Tunison

W. B. GOÄTE

Moderato

1. The sul-len waves do naught but roll, The watch tower bell rings
3. A sail-or man, now comes a - long, He light - ly hums an

forth no toll, Some where at sea, A ship is tossed, Her strug-gling souls will soon be lost, They bend each mus - cle
old time song, He paus - es in his meas-ured pace, To glane up - on, the sweet young face, He cuts her loose, from

to the strain, But something seems to say in vain, Be fore the morning breaks a - new, The sight will long be lost to view.
where she lies, And to re - store her vain-ly tries, He knows to well the pen - al - ty, Ex-act - ed by the cru-el sea.

𝄋 Refrain

slower

Wrecked, wrecked, out on the deep, wrecked, wrecked, no vig - ils keep, Wrecked, wrecked, a - bove the roar,

Fine ✻

wrecked, wrecked; for ev - er more.

Moderato f

2. The ris - ing sun shines

✻For 3rd verse go back to the beginning.

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pleas-ant-ly, And all is peace-ful on the sea, Yet while the cheer-ful break-ers roar, A

p

rall. *p slower* *a tempo* *rall.* *faster* *f*

shat-tered mast rests on the shore, A child-ish form to it is tied, some lov-ing hand has no-bly tried, In

rall. *p slower* *a tempo* *rall.* *f*

tenderly *rall.*

mo-ments of in-tense de-spair, To save her life has lashed her there, To save her life has lashed her there,

rall.

IN THE TIME OF ROSES

D. S. Refrain

(WENN DIE ROSEN BLÜHEN)

HOFFNUNG

LUISE REICHARDT
(1778-1825)

Simple and fervently, the 2nd stanza with rapt expressione
(Einfach und innig, die 2te Strophe mit dem Ausdruck der Verklärung)

1. In the time of ros-es, Hope, thou wea-ry heart! Spring a balm dis-clos-es For the keen-est smart.
1. *Wenn die Ro-sen blü-hen, hof-fe, lie-bes Herz, still und kühl ver-glu-hen wird der hei-sse Schmerz.*
2. In the time of ros-es, Wea-ry hearts, re-joice! Ere the sum-mer clos-es Comes the long'd for Voice.
2. *Wenn die Ro-sen blü-hen, matt ge-qual-tes Herz, freu-e dich! wir zie-hen dann wohl him-mel-wärts.*

pp

epressivo *poco sostenuto*

Tho' thy grief o'er come thee Thro' the win-ter's gloom, Thou shalt thrust it from thee, When the ros-es bloom.
Was den Win-ter üb-er oft un-heil-bar schien, es ent-weicht das Fie-ber, wenn die Ro-sen blüh'n.
Let not death ap-pal thee, For, be-yond the tomb, God Him-self shall call thee, When the ros-es bloom.
E-wig dann ge-ne-sen, wirst du neu er-glüh'n, wirst ein himm-lisch We-sen, wenn die Ro-sen blüh'n.

fz

MANDOLINATA

ITALIAN MELODY

AIR VARIE

ALBERT FRANZ

Allegretto non troppo

VIOLIN

PIANO

mf *sfz* *f* *fz* *mf* *fz* *cresc.* *fz* *cresc.* *f* *rall.* *mf* *atempo* *ffrall.* *frall.* *mf* *atempo* *ffrall.* *atempo* *sfz* *atempo* *sfz* *sfz* *f* *fz*

VARIATION

L'istesso tempo

mf *cresc.* *p* *cresc.* *f* *ff* *mf* *cresc.* *p* *cresc.* *f* *ff* *mf* *mf* 1 *cresc.*

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FINALE
Allegro

2

f *mf* *f* *f* *f* *mf* *mf* *f* *mf* *f* *cresc.* *ff* *cresc.* *ff*

mf *cresc.* *f* *mf* *cresc.* *f*

ff 1 2 *stringendo* *ff* *stringendo*

p *fff* *p* *fff*

FESTIVE MARCH IN A

(For Pipe Organ)

J. LAWRENCE ERB, Op. 23, No. 1

Maestoso M. M. ♩ = 112

f Gt. 8′

Gt. 8′ & 4′ Repeat with mixture

Pedal

16′ & 8′

rall.

Fine

Gt. Op. Diap.

Sw. 8′ & 4′

mf

TRIO

2nd time, octave higher.

Gt. 8′ coup. to Sw. & Ch.

p Swell box closed.

D. S. ✻

ff

D. S.

✻ From here go back to 𝄋 and play to Fine, then play Trio

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Musical Penmanship Leading to Legible Music Writing

By W. HOLDSWORTH

The ability to make a readable manuscript is by no means a common accomplishment. Very few pupils have sufficient opportunity to learn how to write notes so that they may be most easily read. The student who would write provides himself with music paper and then produces what he feels is a fair imitation of the printed notes he has seen. In most cases he makes a manuscript that is not only hard for the amateur to read, but which would set the professional engraver entirely at sea in making a plate for the purpose of printing his music. Those who have to do with the publication of music know that most of the costly mistakes made in music plates are not due to ignorance but rather to careless, slovenly manuscript.

Everyone who studies music should learn to write notes. Musical dictation is an invaluable aid in music study and in ear training. The *Writing Book for Musical Exercises and Rules*, by E. F. Marks, gives some very valuable suggestions upon writing notes, which we reprint here.

In writing music the pen may be held in the ordinary writing position, but it is better to hold it between the second and third (fore and middle) fingers, as this position gives freer movement and facilitates the backward stroke which is used in forming notes.

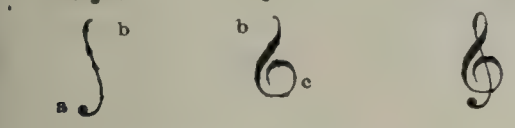
Any steel pen may be used, but either a stub pen or a regular three-pointed music-writing pen is preferable.

TO MAKE THE TREBLE OR G CLEF.

The treble clef consists of two parts, joined together. First, draw from a to b (Fig. 1); second, from b to c (Fig. 2).

No. 1.

Fig. 1. **Fig. 2.** **Complete Clef.**



TO MAKE THE BASS OR F CLEF.

The bass clef resembles the letter C made backwards with a colon following it. Place one dot of the colon above and one below the line F.

Bass clef

The sharp consists of two short parallel vertical lines, crossed by two short oblique lines, drawn upward from left to right ♯.

The double sharp is the letter X with a dot in each angle.

The flat is a short vertical line with a loop to the right of its lower half ♭.

The double flat consists of two single flats ♭♭.

The natural consists of two sections joined together.



TO MAKE THE BRACE.

The brace is placed at the beginning of two or more staves to connect them.

To indicate the measure, draw a vertical line, called the bar, from the upper to the lower line of the staff, separating the notes according to the rhythm indicated by the time signature. The double bar consists of two parallel single bars.

Two strokes are required to make the heads of open notes.

In manuscript the heads of black notes are made with one short stroke of the pen. The tendency is to insure distinctness by making the size of the head of the open notes a little larger than in printed music and make the head of the black note a little smaller.

If the head of the note is below the middle line of the staff, the stem is drawn from the right of the head upwards.

If the head of the note is above the middle line of the staff, the stem is drawn from the left of the head downwards.

If the head of the note is on the middle line of the staff, the stem may be drawn either upwards or downwards.

The hook to upward stems is made by a short dash of the pen downwards to the right.

The hook to downward stems is made by a short dash of the pen upwards to the right.

A succession of two or more notes with hooks may be connected by drawing a heavy line from stem to stem, instead of the hooks.

Clear, distinct music writing is a great aid to those who have to read from manuscript. Players in theatre orchestras are often obliged to try their eyes and indeed their souls with miserable scrawls. At the Paris Conservatoire all students are required to read from manuscripts as a part of their regular training and at some examinations they must read new manuscripts at sight.

In making notes and accidentals the very greatest care must be taken to see that the line or the space runs directly through the centre of the note. For instance, if the accidental is a sharp, the line must run directly through the centre of the rectangle in the middle if the accidental is meant to be on a line. If it is meant to be on a space, write it so that no portion of any line gets into this square.

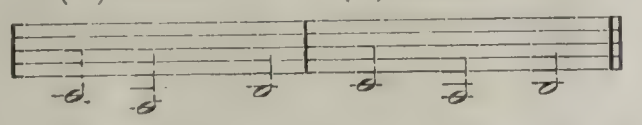
Take care that the chords and notes in the right hand are squarely and directly over the notes in the left hand that fall on the same beat. In writing piano score draw the bar lines over both staves, binding them together rather than making separate bar lines for each stave.

In preparing music manuscript for a printer remember that the rule that applies to literary manuscript, obliging the writer to write upon one side of the paper only, does not always apply. In fact many music engravers making music plates often prefer to have the music written upon both sides of the sheet, as it helps them to keep the matter together and they are accustomed to working with it in that form.

Possibly the error most frequently allowed to creep into manuscript is that of writing the leger lines at varying distances from the staff. This is the cause of much confusion and an entirely incorrect idea is carried to the mind of the player, who must read rapidly.

No. 2.

(*a*) *incorrect.* (*b*) *correct.*

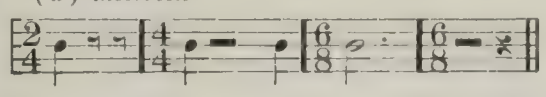


To avoid this defect remember that the leger lines should be written at exactly the same distance from the staff as the distance between the lines and spaces of the staff.

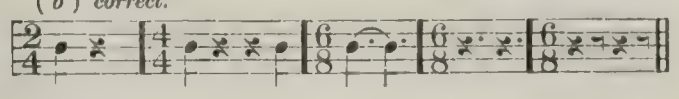
Another important consideration is that of having the notes or rests in each measure arranged so as to convey with the least possible obscurity the division of the bar into its several beats. Thus in No. 3 a would be incorrect and should be altered as at b.

No. 3.

(*a*) *incorrect.*

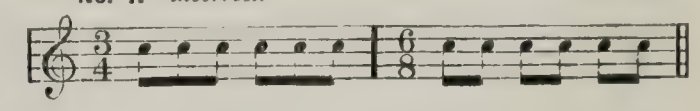


(*b*) *correct.*



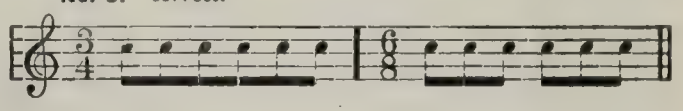
This idea must also be followed out in connecting notes that have hooks. Great care should be taken to avoid such mistakes as the following, in which three-quarter time is made to suggest six-eighth and six-eighth time made to suggest three-quarter.

No. 4. *incorrect.*



In three-fourth time the six-eighth notes in a measure may be connected with one hook, but in six-eighth time it would be better to divide them into two sets of three notes.

No. 5. *correct.*

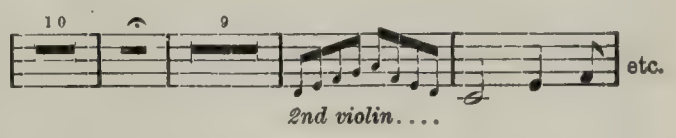


It is usually inadvisable to write a single half note in manuscripts written in six-eighth time. It is better to employ quarters, eighths and dotted quarters instead.

In transcribing for the orchestra from the pianoforte copy it is important to remember that accidentals which have been omitted in the pianoforte part must be carefully written out for each individual instrument in the orchestra.

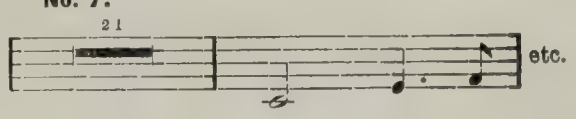
A very common cause of worry could very easily be avoided in the manner shown in No. 6.

No. 6.



How often has the writer seen such passages indicated as at No. 7 which gives no indication whatever of the pause occurring in the eleventh bar of the "rest."

No. 7.



BE JUST TO THE FORMER TEACHER.

Do not fall into the temptation of abusing a boy's last teacher, however justifiable it may seem. Look at your own pupils, and see how little justice they appear to do to the most frequent of your instructions, and give others the credit of having tried to do a great deal more than appears on the surface. If boys could realize in their practice all the teaching given to them in their lessons, and carry all the instruction afforded in their heads, it would not take long to drain the store of the most talented master. Fortunately they do not usually do so, but appear to forget it as far as possible every holiday, so that the task of teaching becomes one perpetual, untiring repetition, to the practice of which I leave my reader in the hope that he will find therein those delights which the constant association with the young must always afford to anyone who has not allowed himself to become a prey to irritability and impatience.—E. D. RENDALL, in *Hints on Pianoforte Teaching.*

MAKING STUDENTS OF OUR PUPILS.

BY HARVEY MORRIS.

STUDENTS of music often do not realize the need of deep thinking and broad culture as a necessity to accomplish the best work.

A pupil with a fine voice or an unmistakable musical talent, with nothing in the way of culture, can not grasp the meaning of much he studies, but often makes both himself and art appear almost ridiculous.

Did you ever know the silly girl with a mother quite as silly, who didn't think it worth while to use even the little sense she had, because she had a wonderful voice, or could play the piano beautifully?

"If you want to educate a girl begin with her grandmother," comes to us now and then with special meaning. I knew a young girl with a voice of unusual merit, who needed a sensible mother so very much, but the fates had not been kind and the possession of a daughter who could sing was the mother's highest ambition. The daughter carried a novel of the yellow hue around much of the time and I often thought: "What a pity she couldn't have had a mother who knew good literature and could have guided her in the higher ways of thinking!" she really might have become a gifted, sensible daughter. It is pitiful that so rare a gift as a really good voice should remain undeveloped.

We have many fine things for students in musical literature, but I believe they ought to know also, some of the classics, especially those that often form the basis of the music thought worked out by the composer.

This winter, while listening to the orchestra under Damrosch play the numbers best known of the Grieg "Peer Gynt" Suite, a friend asked just as the music commenced, "Do you know the story of Peer Gynt?" It was too late then, however, for explanations and she simply enjoyed the beauty of the music. How much more it would have meant to her had she known the literature back of the thought Grieg had put into his music!

How Music Leads to General Development.

The study of the origin of the mazurkas and the polonaises of Chopin brings to us much of Polish history. Examples might be multiplied both in history and literature, but the point I should like to make with the student is that it pays to broaden our knowledge in every way possible.

It pays to know the things in literature that have helped others, and the things in history that make the study of music so delightful in the twentieth century. Much that we interpret from the masters in music depends upon the education and culture with which we begin to study them. In travel, it is said, we see only the things our education and culture make us see; why not in music?

One of the important things a pupil gets from broad thinking is the formation of right habits. Benjamin Ide Wheeler once said: "A college man wins in life not by virtue of the special knowledge he has acquired, so much as the habits he has formed. Habits of mind involve an attitude toward truth. Habits of thinking involve a control of the mental processes. Habits of work involve sense for time and duty. A man who does things at the time when they ought to be done is likely to be wanted. It is the men who are wanted that are successes."

If pupils could be made to feel the need of more intellectuality in music, they would soon be studying broader and deeper. We must always be bigger than our profession, to be successful, and in no way can we do this except by living higher and thinking deeper. There is no use expecting great things from little people.

One of the best examples of the broad culture of the present day is the Roumanian pianist Moritz Rosenthal. In literature and music he is asknowledged as an authority. His technic is wonderful, and hear what technic means to him. "Technic, as I understand it, is not at all what it means to most people. To them it is mere mechanics, dependent solely on strength and suppleness of arm and finger—in a word, the manual speed and dexterity of the player. Now, to me this is th purely physical side of the matter. Technic, as I conceive it, is also intellectual and closely connected with the æsthetic side. It is akin to style. In the fullest sense it is the power to express accurately the player's idea of the music before him. It means hand and brain and heart in unison."

There are many ways in which a teacher can inspire the student to greater effort along the road of broad-mindedness. In many cases the home environment has already begun the work, but oftener it must come from the teacher.

Be a student yourself. I remember one teacher who always made me want to read and study, although she very seldom mentioned literature in our work, but I felt she was working just the same as her pupils to broaden her life, and she didn't need to say just the manner of the doing.

In the short lesson period, a teacher really has very little opportunity for anything more than the work in hand, but if anyone doubts the influence of the student teacher, let him consult the pupils themselves as to the teacher who most inspired him in his work.

Put more intellectuality into teaching by making students, not merely pupils, of those intrusted to your care. There are so many helps these days. Our musical journals and books full of suggestions to the wide awake teacher, and history, art, literature and science only waiting to be used. It is often surprising how ignorant some pupils are in this day of easy learning.

Other Professions.

Be in touch with other professions. Music teachers are often too much unto themselves. Teaching of any kind well done means the loss of physical energy, and one becomes nervous and too often irritable. Some other interest entirely different is needed to counteract this evil.

In our smaller towns most of our teachers are women, and I believe it is a fine thing for them and their pupils if they belong to some literary club, making their interests broader and meeting women of refinement. It also is good from a financial standpoint, if you want pupils of the best home environment. Cultured teachers make all with whom they come in contact feel the high calling they have chosen, and from no other one source can we hope so surely to make students out of pupils.

It is not always easy to live on the mountains, but only those who do can beckon the climbers to come up higher.

STRENGTHENING THE WEAK.

BY ETHEL M. KING.

JUST at present there is a great revolution going on in the world of education. Old, worn-out methods of teaching are being replaced by modern, sensible ones. In the realm of music echoes of this revolution are beginning to be heard. Common sense is struggling to gain a foothold, and for the good of humanity we should each lend a helping hand.

In hardly any other one point do music teachers sin as often as in their methods or want of methods of teaching the equalization of the hands and fingers. The almost utter absence of even playing among all except the "artists" makes one wonder if something cannot be done to help matters, and in wondering thus I arrived at a conclusion that seems to me at least worthy of consideration.

The usual procedure, as we all know to our sorrow, is to start with the right hand and to play interminable five finger exercises, beginning with the thumb, with which we unconsciously give a strong thump, and ending with a weak tap of the fourth and of the fifth finger. The thumb and first finger, naturally strong, receive first attention; while the poor, weak, helpless fourth and fifth fingers are treated as valetudinarians and given very little exercise as befits their feeble natures.

Then, after awhile the left hand receives some attention, very slight in comparison to what is given the right hand. And very soon after this, exercises for *both* hands are given. The right hand drowns the left and hides its weakness. This goes on for years. Finally, if the teacher and pupil are very ambitious, the then almost hopeless task of equalizing the fingers is undertaken.

Now, my conclusion is that we should begin where we leave off, start at the other end as it were, and at the very beginning of piano study commence to practice with the weak fourth and fifth fingers of the weak left hand.

The initial lessons should be short ones and should be devoted to those fingers of the left hand almost entirely. First, let the fifth finger play, the other fingers assisting by holding down the keys. Then the fourth finger must play in the same manner. This work must go very slowly and frequent rests must be taken. Then the exercises can be repeated many times. The first lesson should be brief but frequent if possible. There should be a slight emphasis on the amount of work done by the fourth finger.

The pupil should always be taught to listen to the kind of tone he produces. At first, of course, and for a long while this will be very weak. During the first few lessons the fingers should be raised as high as possible so as to give force to the downward movement; but as soon as can be all unnatural lifting of the fingers should be abandoned.

In the beginning the fifth and fourth fingers should play entirely on two white keys; then on two black keys; later from a white to a black and from a black to a white key up and down the scales. The tempo should be marked and the two notes played in three-four time, common time, etc.

The chromatic scale should be played up and down with these two fingers. Some of the major scales may be learned and played with them also.

At the end of each lesson the pupil may be allowed to play once or twice with his left hand an exercise that involves the five fingers in order to give a slight variety to the work and in order to build up the strength of the whole left hand. However, an exercise for any other fingers but the fourth and the fifth should occupy a wholly subordinate position in the lesson.

Just how long these two fingers require absolute and sole attention, depends on the ability of the pupil. When they have acquired strength and dexterity then the whole left hand must be looked after. Five finger exercises must of course come first in this training. One good exercise is to play the chromatic scale in two or more octaves using the five fingers. Later comes the real scale work. When this has been mastered fairly well the right hand that has been treated as a step-child so far comes in for its share of attention.

As with the left hand, we must begin on the weaklings, the fourth and fifth fingers. All possible kinds of exercises should be given to strengthen them. An ingenious teacher can invent or find some that are interesting as well as truly valuable. The lessons should be longer now as well as the practice hours since there are now *two* hands to be taken care of, although at all times the pupil should do *twice* as much work with the left hand as he does with the right.

When the fourth and fifth fingers of the right hand have become strong, then exercises for the five fingers may be given, and still later comes the "great work," the scales.

When every finger of each hand is independently able to produce a good tone, both hands may start together to draw forth from the piano, if not celestial music, at least an earthly sort, of good sounding quality. Exercises for the fourth and fifth fingers of both hands should come first. Then both hands may join in five-finger exercises and later the scales. The scales should but rarely be played in parallel motion.

MAKING YOUR OWN ENVIRONMENT IN MUSIC.

BY ARTHUR W. SEDGWICK.

ASK the next musician you meet how he came to be a musician and he will probably tell you that he drifted into it as a child. Most of us labored on from the desultory music study of our childhood, through the usual amount of drudgery and gratifying applause until something seemed to call us to the work. Very often the call was for some way to earn money, and music was the means by which we stood the best chance to acquire an immediate income. Accordingly we resolved to make music our life work. When we came to an age of understanding we found perhaps that our training was not up to our ideals of what our future would require. Accordingly we reached out for wider knowledge. With the acquisition of this knowledge came more power and more ambition. Some friend asked us to give lessons to his child and, behold, we became teachers.

A few more neighbors' children came in and ere long we have a veritable class. We gradually saved money enough to take lessons from a famous teacher in a nearby city. Back home we came with empty purse and the fires of ambition unquenched. It is somewhat remarkable that musicians succeed as they do with such desultory, unsystematic training. How much better it would be if the child's musical ability could be determined at a very early age and his training for his future career as a teacher commenced so that it might be pursued with more certainty and security.



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Editor for November

MR. E. DAVIDSON PALMER

[In a previous number of THE ETUDE *Mr. E. Davidson Palmer, a thoughtful and experienced English investigator of vocal problems, introduced ideas which some considered iconoclastic. Many others were in entire accord with Mr. Palmer.* THE ETUDE *believes that the only true highway to deep educational insight lies in listening to all opinions ideas and methods and then developing one's own opinion.* EDITOR OF THE ETUDE.]

THE PRIMARY CAUSE OF VOICE-FAILURE IN SINGERS AND SPEAKERS.

OBSCURITY OF THE DISORDER.

THE peculiar kind of throat trouble to which singers and public speakers are liable is a matter about which, surprising as it may seem, the truth has never yet been revealed. The various causes to which it is attributed are secondary causes merely. In many cases it is assumed to be simply the natural consequence of a too free use of the voice during or immediately after a severe cold. In others it is said to be the result of unduly prolonged vocal effort at a time when perhaps the singer or speaker is not in his normal state of health. In others again it is supposed to be brought about by a faulty method of breathing, or by exercising the voice at a higher pitch than nature intended, as when a baritone is mistaken for and trained as a tenor.

There is of course much truth in these explanations and much virtue in the remedy prescribed; but they do not go to the root of the evil. Consequently, in cases where a vigorous and prolonged use of the voice is a professional necessity, while they are the means of effecting a temporary cure, they offer no guarantee against a return of the ailment. Indeed I might go much further and say that in such cases its recurrence may be regarded almost as a certainty. The primary cause of the malady is unknown, and as long as that is so a permanent cure ought not to be expected.

According to present-day theories, the man's voice is usually divided into two registers and the woman's into three. By some authorities it is contended that these registers may be subdivided, but that is a question which need not be entered into here. The lowest register, in both cases, is commonly termed chest voice. In the female voice the middle and upper portions are differently named by different authorities, but most commonly they are called the medium and head registers. In the adult male voice the upper register is called by a variety of names which serve admirably to conceal its true nature. Sometimes it is called the thin register, sometimes mixed voice, sometimes head voice; but the name by which it is commonly known is falsetto.

The change from one register to the other called "the break," is, in the male voice, said to occur naturally at or about F in the first space of the treble stave. The note here given represents the real pitch of the sound, but when the treble clef is used for men's voices the notes written are an octave higher than the notes actually sung. Consequently this F would be on the top line of the stave. In the female voice the same break as that referred to above is fixed at the same point; that is, at the same actual pitch, while a second break is believed to take place at or about C sharp in the third space of the treble stave. Other breaks, which are said to occur by those who believe in a subdivision of the registers, are acknowledged to be of minor importance and need not be particularized.

AN ERRONEOUS ASSUMPTION.

It is somewhat surprising to me that scientific investigators should be so ready to accept these complicated theories of breaks and registers as affording a satisfactory explanation of the phenomena of voice-production. Moreover, the points of disagreement amongst these quasi-scientific theories are by no means so slight and unimportant as to be easily set aside. Some of them, indeed, are quite irreconcilable and plainly indicate the existence of some lurking error which, while it remains undetected, ought surely to deter the scientific world from accepting any such theories.

The points to which I wish to direct special attention are two. In the first place, the authorities who claim a scientific basis for their theories are all agreed that no voice, whether of man, woman or child, is produced throughout its whole compass in one way only. They maintain that in passing from the lowest note to the highest some fundamental change in the action of the laryngeal mechanism is a physiological necessity and in those cases in which no such change can be detected their explanation of the phenomenon is that it is owing to the exceptionally skillful manner in which nature has succeeded in blending the registers. The explanation is plausible, no doubt, and assuming that there is a physiological necessity in the matter, it is probably the best that can be given. But the whole assumption is a gratuitous one. Not only so—not only is there no evidence to support it, but I can offer positive evidence against it, for my own voice in boyhood was of the kind in question and my recollection of it as it was then, together with the remembrance of what happened afterwards at the period of adolescence, enables me to state as an actual fact, about which there is no possibility of mistake, that before the age of puberty not only was no change in its production discernible at any point in its compass but none took place.

My voice at that time was an exceptionally good one. Its compass was from G below to B flat above the treble stave, and its mode of production was identical with that of what is called the medium register of the soprano voice. Employing this mode of production throughout, I sang equally well either alto or soprano and I never knew what it was to feel my voice tired. It was only after I reached the age of puberty and exchanged the mode of production in the lower part for that of the so-called chest register that I began to have any difficulty with my voice. Thousands of men who were formerly choirboys must be able to testify to a similar experience, and, therefore, when modern theorists assert that it is impossible, for physiological or other reasons, that any voice can be produced throughout in one way only, they assert what is demonstrably contrary to fact.

A CURIOUS FALLACY.

In all the systems of training claiming a scientific foundation it is taken for granted that, for by far the greater part of their compass, men's voices must necessarily be produced in one way and women's in another. As we have already seen, women are taught to employ the chest register in an upward direction only as far as E on the first line of the treble stave, the change taking place on the next note, F, while men are required to carry this register up to this same point and often beyond it, which, since the pitch of their voices is, on an average, about an octave lower, means that, whereas women are allowed to use this particular mode of production for a comparatively few of their low notes only, men have to use it for nearly the whole of their vocal compass. It has not been found possible to account for this differential treatment on physiological grounds, though some feeble attempts in this direction have occasionally been made; but it is supposed to be in accordance with the plain and obvious dictates of nature. Men, it is argued, naturally employ the chest voice to a far greater extent than women. For speaking purposes it is commonly used exclusively, or nearly so, and therefore a much freer use of it for singing purposes is justifiable and would seem to be necessary.

There is a curious fallacy here—a fallacy which, even when pointed out, is not readily perceived. It lies in the assumption, which appears to be universal, that the voice which goes by the name of chest voice is produced in each individual case in the same way; that is, always by the same action of the laryngeal mechanism. Now the voice so designated is found in the male sex in two markedly different conditions. In a large number of cases it appears as the lower of two distinctly separated registers, the upper of which is very thin and weak, and commonly goes by the name of falsetto. In a smaller number we find it extending throughout the whole of the vocal compass, the voice in these cases having apparently no other register. In the first-mentioned condition there is always a more or less noticeable and often a painful effort in its production, except at a very low pitch. As the pitch rises the effort increases until a point is reached at which, the strain being no longer endurable, the voice breaks into the so-called falsetto. In the other condition no such effort is discernible, because no such effort is felt. There is no more difficulty with the high notes than with the low ones. The voice is produced with perfect ease throughout its whole compass and no break or change can be detected at any point. Seeing then that there is this wide and striking difference between the chest voice of one man and that of another, is it not reasonable to infer that there must be some fundamental difference of production?

TREATMENT OF THE MALE VOICE.

In training those men's voices, whether basses or tenors, in which two registers are more or less plainly discernible—that is, the large majority of men's voices—the upper register, when it is used at all, is used only for a few notes near the top of the vocal compass. This is a natural and necessary consequence of modern theories. It is also the reason why the true nature and capabilities of this register have so long remained undiscovered. Instead of being thus treated it should be carried downward as far as it will go and regularly and persistently exercised at a gradually lower pitch, its extreme upper notes being used sparingly or, if abnormally high, omitted altogether. Meanwhile, the lower register, if used at all, should be used only for a few of its low notes; but it is better that it should be let alone.

The beneficial effect of this treatment is twofold. While the upper register itself is strengthened and developed and

INDIAN MUSIC

Longfellow's HIAWATHA opened the eyes of all Americans to the wonderful possibilities latent in the poetry of the red men in our own land. HIAWATHA still remains one of our finest native literary products. The opportunities offered by the mystical music of the American Indians were likewise neglected until recent years. Carlos Troyer, Thurlow Lieurance and others gifted in composition have been to the wigwams and abodes of these remarkable people and have "absorbed" their melodies and breathed their traditions, incorporating them into music that can be brought to the concert halls and homes of civilization. Much must be lost because the intervals of aboriginal music often defy modern notation but the wild spirit of the Indian has been preserved and may live in song long after he has become extinct through civilization.

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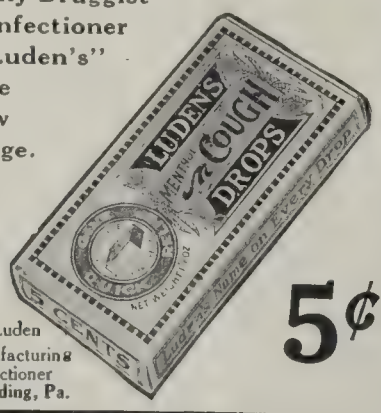
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its downward range increased the lower or chest register is improved in quality and rendered easier of production. As we proceed with the treatment the tone-quality of the upper register approaches more and more nearly to that of the lower until it becomes difficult to distinguish between them. In this way is formed a new kind of chest voice which gradually displaces the old; for the latter, while increasingly easy to produce, is felt to be less and less needed, and is therefore ultimately discarded. The voice, being then completely transformed, is found to be the exact counterpart of the one-register voice previously described. It is, of course, only under favorable conditions that so complete a transformation can be effected. In a large number of cases the final result stops far short of this. But in all cases the twofold benefit is experienced in a more or less noticeable degree (that is to say, the downward exercise of the upper register is found to be highly beneficial to both registers), while in the case of young voices in good condition, where this upper register is fairly strong to begin with and the break between it and the lower register is not too prominent, the complete success of this method of training, if carried out perseveringly for a reasonable length of time, is not only possible but may be regarded as virtually assured. I have several times effected, in the voices of tenor singers, this complete transformation and can therefore vouch for its feasibility.

But let us suppose for a moment that the training process above described is reversed before it has reached its final stage. Let the upper register be rested for a time and the lower one exclusively exercised, and what is the result? I can here again speak from personal knowledge. In a very short time it will be perceived that the lower register, instead of being improved by exercise, is unmistakably deteriorating in quality and becoming more difficult of production, while the upper register grows gradually thinner and weaker. In other words, the voice speedily returns to its former condition.

ORIGIN OF THE DISORDER REVEALED.

The perfect voice is not divisible into registers, but is produced throughout its whole extent in one way only, and though in men it has all that robust quality which is associated with the term chest voice, its mode of production is not that of the separated chest register, but is identical with that of the voice into which this register breaks when carried up beyond a certain point. In the second place, whenever the chest voice is separated from the upper part of the voice by a break, thus forming an independent register, no matter whether it be a bad voice, an indifferent voice, or a fairly good voice, it is always more or less wrongly produced.

Having arrived at these conclusions, which, as it seems to me, are the logical deduction from the stated facts, we are now in a position to answer the question with which the previous article in this department is especially concerned—the question as to the primary cause of that particular kind of throat affection to which singers, pulpit and platform speakers and others who have to use their voices in public, are peculiarly liable. The disorder owes its origin to that mode of production which is erroneously believed to be a physiological necessity for the lower part of every voice, but which is really an indication that the voice which feels the need of it is in an imperfect condition. This mode of production, though sometimes acquired by children in very early years, is by a great many persons first discovered and adopted at the age of puberty, when an exceptionally rapid growth of the vocal organ takes place. In certain other cases it is acquired gradually at a much later period. These are the cases of trained singers, whose voices originally were produced throughout in quite a different way and in whom the change has been brought about unconsciously by the method of training employed. Such voices, having been well developed by nature (I am speaking now of men's voices), often last for many years in spite of the error in their production; but there is always, as time goes on, an increasing difficulty with the upper notes, and in the case of tenors especially the danger, gradually presenting itself more and more plainly to the mind of the singer, of a sudden breakdown.

But apart from this matter of wrong training the persons most liable to throat trouble when a strenuous use of the voice is required of them are those who have acquired the wrongly-produced chest voice as their ordinary speaking voice at or before the changing period and during that critical time have formed the habit of using it exclusively. The common practice, however, at the period referred to, is to employ the separated chest register interchangeably with the upper register, the speaker passing from the one to the other undesignedly and almost unconsciously. It is in this latter way that the majority of men's voices are formed. Such voices must necessarily be imperfect, more or less, but it does not follow that they cannot be good voices. Some voices formed in this way are undoubtedly good, while others are undeniably bad. Their condition in after-life depends firstly upon the proportion in which, during the changing period, exercise is divided between the two registers, and secondly, upon the pitch at which each register is employed. If the chest register be very much exercised and carried to any considerable extent upwards, while the upper register is used but sparingly, the voice in after-life is sure to be either a bad or an indifferent one. If, on the other hand, the upper register be employed freely, in speaking, at a gradually lowered pitch and the lower register be used only at or near the bottom of the vocal compass, the probability is that the voice will afterwards prove to be a fairly good and serviceable one.

THE PROPER REMEDY.

The chest voice is the voice commonly employed by public speakers and by bass and baritone singers. Notwithstanding the error which certainly exists in its production, it is often used for a great many years without serious difficulty or inconvenience, the deterioration which gradually takes place in its quality being little observed and generally regarded, when sufficiently noticeable, as attributable solely to advancing years.

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and developed in the same way, that is by the same action of the laryngeal mechanism, as the finest voices of women. The voice which is the natural voice of childhood is employed exclusively right through the changing period at a pitch which, as the vocal organ grows, is gradually and unconsciously lowered. This child's voice, without any change in its production, is thus slowly developed into that kind of chest voice which alone forms the perfect voice of manhood.

The only remedy which goes to the root of the disorder is the regular and long-continued exercise, at a suitable pitch, of the neglected upper register, which, being in these cases always in a very weak condition, is probably supposed to be of no use whatever. This voice may be dealt with in two ways: 1. By means of singing exercises, especially long-sustained notes and arpeggios. 2. By being employed at a medium pitch in reading aloud, at first for about half and hour at a time and afterward, as the voice grows stronger, for a longer period and at a lower pitch.

As the voices under consideration must be regarded as extreme cases, it is not to be expected that the treatment here recommended, unless persevered with to an extent which in most cases would be impracticable, will bring about the complete transformation previously described. The chest register will probably still be the only voice available for loud speaking, such as is needed on the platform or in the class-room. But this exercise of the upper register alone is as remarkable for its effect upon the lower register as it is for its effect upon the upper register itself. If therefore a reasonable time be allowed for carrying out the experiment the lower or chest register will ultimately be found so much strengthened and so much easier to produce, not merely at the bottom but at a moderately high pitch, that its employment for public speaking, if not only prolonged, will be attended with no appreciable difficulty or inconvenience and with very little fatigue.

In conclusion, let me say a word or two regarding the physiological explanation of the separated chest register, which, as I have endeavored to show, is the primary cause of all the trouble. Of course I cannot speak positively on this point, not being a physiologist, but I will state what appears to me to be the explanation. When the said chest register is employed the normal position of the larynx is, as I imagine, interfered with. By this displacement of the larynx the wings of the thyroid cartilage, to which the vocal cords are attached, are compressed, and thus assist in that necessary approximation of the cords which in the perfect voice is brought about entirely without such assistance. When the chest register, though wrongly produced, is in fairly good condition the displacement of the vocal organ is but slight and consequently no great inconvenience is felt. But when that register is in a bad condition the displacement is very much greater and this is what creates that irritation and inflammation of the throat which ultimately results, in extreme cases, in entire loss of voice.

CULTIVATE THE POWER OF MUSICAL THOUGHT.

GIVE yourself time to think. If there is any truth in the old adage, "Evil is wrought by want of thought," then it applies to music as much as to anything else. For many people, music ends with the ability to play a few simple pieces on the piano, or to sing a few songs.

Perhaps one reason why music in this country is not more advanced than it is at present is that too many people want to *play* and too few want to *think* about music. Many religious bodies insist that the devotee shall spend some part of the day in meditation; that the soul should "go into the silence" and give itself up to thoughts of the divine power that rules our universe. The power of thinking music is hardly less blessed. It can be cultivated just as well as any other noble attribute of the human mind, and the most gifted musicians are those who can sit apart with idle hands, brooding over the music of the great masters as it wells up into the locked chamber of their memories.

A RADICAL VOCAL THEORY.

BY E. DAVIDSON PALMER.

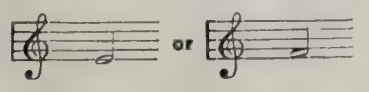
[EDITOR'S NOTE:—The decidedly novel ideas, which Mr. Palmer contributed to this department in March, 1912, created a great deal of comment. The following article is a further development of those ideas. Nevertheless, it may be read with interest by those who did not read Mr. Palmer's previous articles.]

WHAT, then, is the true story? The answer which I am about to give will, no doubt, cause a shock to minds unprepared to receive it. *The perfect voice is produced by only one laryngeal mechanism throughout its whole compass, and the mode of its production is identical with that of the so-called falsetto.*

The question, "What is falsetto?" is continually exercising the mind of the vocal physiologist. He learns from one musician that falsetto is "an artificial and not a natural voice," and from another, that it is "the remainder of the voice of childhood." The one tells the singer that he may use it, and the other that he may not.

The term *falsetto* is a misnomer behind which may be found concealed the whole secret of voice-production. It is quite true that the voice to which this unfortunate name has been given is, as Garcia states in his *Hints on Singing*, "the remainder of the voice of childhood." The so-called *falsetto* is more than this; *it is the remains of the rightly-produced voice.* This is the important truth which has lain hidden for centuries—a truth which, in spite of its importance, or, perhaps, because of it, is unlikely, I fear, to obtain due recognition for many years to come, but which will eventually enable the vocal physiologist to clear up the whole mystery of voice-production.

For if we examine the various systems of training, what do we find? However widely they may differ in other respects, they are all agreed in the view they take concerning what is commonly called chest voice. They all assume that there is, broadly speaking, only one kind of chest voice; that it is one of two or more differently-produced registers, and that it is right and necessary to exercise it within certain limits.

Sopranos and contraltos are taught that it is not safe to carry the chest voice up beyond  Thus contraltos are not permitted to employ it for more than half of their compass at the most, while sopranos are allowed to use it only for two or three of their lowest notes. Men singers, on the other hand, are commonly taught to employ it exclusively, or almost exclusively. If, therefore, it be a wrongly-produced voice, as it is in all those cases in which it is one of two separate registers—that is, in the large majority of cases—it is obvious that the injury which the regular and

(Continued on page 832)

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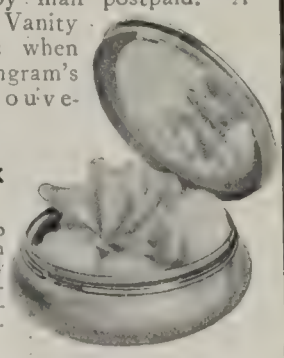
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Editor for November, Mr. HARRISON M. WILD

[Mr. Harrison M. Wild, the distinguished organist and conductor of Chicago, was born March 6th, 1861 at Hoboken, New Jersey. He received his general education at Dyrenfurth College. At Leipsic he was a pupil of Zwintscher, Rust and Richter. He commenced his active musical life as a professional musician at the age of fourteen. He has been the organist of some of the most prominent churches in Chicago. His success as conductor of the Apollo Club and the Mendelssohn Club has been exceptional.—EDITOR OF THE ETUDE.]

OPPORTUNITIES FOR ORGAN STUDENTS IN THE WEST AND MIDDLE-WEST.

THIS subject has two viewpoints; the first, the preparation for the opportunity; the second, the opportunity during, or after the preparation.

There will always be three classes of students; first, the youth, undertaking music as a life work, because of his own or his parents' desires; second, the young man, or young woman, who makes music a profession, because drawn to it, or because there is a thought that it will pay better than something else; third, the one, who has failed at something else and hopes that music may be made to pay. Later on the three classes become two only; those who think not at all of the reward as they prepare, and those who think of nothing else.

WILL IT PAY?

If all of that which is considered preparation be put aside, perhaps to be made the subject of another article, and the business side alone be thought of we naturally ask, "Will it pay?" In order to answer this satisfactorily we must thoroughly and carefully weigh 1, Expense of education; 2, Chances of income during student days; 3, Comparison of ages; 4, Comparison of income with expenditures; 5, Comparison of possible income with income of parents or friends, or other profession or business; 6, Male versus female; 7, Business ability; 8, Influence of age, appearance and bearing upon people.

I know of several cases where, the persons playing piano fairly well, after three lessons organ positions were obtained where the emolument was five dollars per Sunday. The expense of this much education was less than ten dollars. These people were particularly fortunate, for the positions were theirs before a finger had been laid upon an organ.

To one living in a city, like Chicago, the expense of a three years' course of study would be about six hundred dollars. This does not count living expenses, or expense of musical entertainment. At the end of such a period of study the chances of earning thirty dollars per month would be very good. Pending this, one might reasonably hope for a position in the first year, or forepart of the second, at either no salary, or a couple of dollars per Sunday, giving routine and experience, and saving a hundred dollars a year in expense of practice. From then on increase of salary would be sure, as efficiency and dependability came into notice of employers.

Age has much to do with securing a position, for the very young person is doubted. The younger is the one with the big future, but he often has to wait for his opportunity. When he gets it, if he has the right stuff in him, he's on the right road to as great a success as any.

If a merchant were to buy for one hundred dollars and sell at two hundred, and, paradoxical as it may seem, have more goods left after selling than when he began to sell, we'd say, it does pay. The difference lies only in that the merchant repeats the transaction frequently; if fortunate, the organist—church playing considered—once only. The capital necessary to conduct business must be taken into account. The organist's only capital is his ability.

The six hundred dollar education that provides a living for life has without doubt paid. The income of ten dollars per week compared with ten pays. Twenty-five with ten extremely well. But ten with one hundred is a beggarly pittance. So, if one compares possible income with wage, or incomes of small businesses, or the earnings of ordinary doctors and lawyers, it will be found to pay. If with the earnings of large businesses where large capital is interested, or with huge winnings in stocks, bonds, wheat, or manipulation of any kind, then, emphatically, no. As we shall discover later, many positions are open to the male organist where the female organist need not apply. The time may come when the choirmistress will be just as effective in point of authority as the choirmaster, but musical ability being equal, that time is not yet.

HOW THE ORGANIST GETS BUSINESS.

Aggressiveness in the business of an organist is quite as necessary as in business. Business men advertise, display, drum-up, hustle and fight for business. Many a good organist folds his hands and wonders why he is not successful; why business is poor. He can advertise in many a way. His better and better work is one kind. Black on white is not the only way. He can be on the lookout for the men and women who control positions, and in one way or another bring his work to their notice. The business man who folds his hands and waits is unworthy the name; sooner or later he becomes part of that awful ninety-seven per cent. that fails.

Confidence in one's self, the carriage which it promotes, the bright eye, the confident, straightforward, clear speech, all these count for as much as good goods and talk well put up. If we have the goods to sell, what market have we? In other words, if we can play a service satisfactorily, what do the churches offer? Latterly there has sprung up a great call for organists at theatres, the organ supplanting small orchestras, and to a certain extent, in the "Movies," the piano.

In a general way churches may be divided into four classes: Those unable to pay anything; those able to pay about five dollars per Sunday; those reaching from three hundred to seven hundred and twenty dollars per year; the comparatively few paying from the latter sum to twenty-five hundred per annum. The church that usually offers the very best field for the male organist is the Episcopal, because it usually carries large responsibilities, and expects two offices in one, *i. e.*, choirmaster and organist. To faithfully serve the Episcopal Church and its vested choir takes much time and ability, but it is full of training and help to the man with open mind. The Roman Catholic Church, with its vast and immensely rich literature, its vast musical possibilities and opportunities, pays comparatively little to its musicians. The Jewish Synagogue usually pays well, and its demands upon time are not great. The Christian Scientist Church pays well, but offers no chance at all for display other than through good playing of simple hymns, and one simple song accompaniment per week. The very best start a young man can make is that of the so-called "articled" pupils in England. To associate with that office that requires all sorts of musical knowledge that quickens thought and action, that demands obedience, that rub up against all sorts of boys and men, offering problems in training and tact, giving that training of self and routine so telling upon one's character and work, is best even though at first the pay may be nil in dollars and cents. If one can play the Episcopal service satisfactorily all the rest will be easy.

The market is to a certain extent limited, yet one is always assured a beginning in which experience may be had, and from then on it is up to the individual. The best of musicians never go begging. If failure is made it is owing to a lack of dependability—failure to give for value received, dryrot, drink, immorality, or some such cause. You must love your work.

If one is not drawn to the organ by a love for it, but goes into the work as a speculation, better keep out. If you feel called, and have quick reasoning faculties, push, perseverance, good sense and tact, you'll find a good living.

When a young man or woman has entered upon service, in what way may one work to insure recognition and promotion? First, and everlastingly, daily, earnest practice along the lines of complete equipment. That means the practice of the best of the original organ works, accompaniment study, transposition, sight reading, and the study of vocal training if possible. Not to do it all in one day, but daily, and always daily, a little of each. It is the little done daily that makes up ultimately such a grand total.

ADVANTAGES OF RECITALS.

Next, I am a firm believer in the recital, free or otherwise. A teacher was asked: "Will it pay to study piano?" He answered: "It will pay somebody." Just so with the recital. The ones who decry the free recital are those who have reaped the reward of an infinite number of free recitals, or who, to save their lives, could not give a recital free or otherwise. The practice necessary for a recital, the actual appearance before the public in the doing of something inviting attention and criticism, the program making, the attention to necessary business details, if nothing further than having the recital announced and causing the program to be printed, all these work for good for those who would be organists.

Then, the doing of all the work one is called to do with all one's understanding, with energy, after a plan thoroughly worked out, as though the service were of value and vital, these will draw the attention of all with whom one is thrown in contact, and the result is sure to be the help upward and onward in reward of position, and money return up to that

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point where you may stand as honored in your profession as any other in his profession or business, here in the Middle West, the Far West, or indeed the East, for the opportunities in the West for the right man or right woman are always plentiful, perhaps more so the farther West one goes.

THE CHURCH ORGANIST'S PREPARATION.

I GUESS many of us see to the end too quickly, and measuring the quantity to be accomplished, or asking the question: "Will it pay?" or imagining that it won't pay, give up the task as wholly hopeless. I have in mind an incident of two young organists, one of whom, with no thought of anything but acquisition of knowledge, gave himself up to the training of transposition. The other thought it a foolish waste of time and energy. Both were called for trial, and both proved satisfactory until in an unfortunate moment for number two, and very fortunate for number one, one of the committee said: "Supposing a hymn-tune were too high, could you put it down?" Number two was out of the race instanter. Now, aside from the reward of position, number one had set himself to a task which kept his mind alert, made of himself a better reader, gave him a greater confidence, left undone less of the grand sum total which goes to make up a complete equipment—the lack of any part of which worries a conscientious man so—and set a fine example; number two used his energy and time, if for anything, for that which counted for nothing.

Now, transposition was taken as an illustration only, but let that be followed up for a moment. As mental training, as a help to score reading, as a developer of quick perception, it is good. To become acquainted with a clef placed anywhere let the student play for ten or fifteen minutes daily the upper part of hymn-tunes with right hand, using the alto clef on middle line. Go through a couple of hundred times before taking next—the lower parts, played with the left hand, same clef. Next place the clef on the fourth line, same clef as 'cellists use. The ability to play at sight from both will give the power of transposition a whole tone up or down, and more one will almost never need. But to carry on further, the clef should be placed on at least the first and second lines as well. These four C clefs, with the G and F clefs, give command of practically everything. As an exercise of independence in reading devote ten minutes—five may do—to reading hymn-tunes the hands crossed. That is, playing from the G clef with the left hand, while from the F clef with the right.

A splendid exercise is to play—for a few minutes only per day—hymn-tunes, the soprano as solo, with the right hand, on the great, let us say, alto and tenor upon the swell with the left hand, the bass, in position just as written, with pedal coupled with swell.

Naturally in both left hand and pedal it is taken for granted that the two fundamental necessities of good hymn playing—*i. e.*, sustaining of a sufficient number of notes to give an organ-like character, and the striking of a sufficient number to produce distinctly the rhythm—be present.

A SPLENDID SUGGESTION.

Nothing gives an organist a better preparation for good accompanying than to arrange for the organ a few of the larger choruses, such as *Hallelujah*, Handel; *The Heavens Are Telling*, Haydn; *Thanks Be to God*, Mendelssohn, committing to paper, and submitting to an organist of authority for criticism. I have found that the making of at most four such arrangements has brought about a keen sense of what an organ arrangement should be, what the left hand should do to fill, what figures to employ to pronounce rhythm, where to use the pedal to advantage, and where to prepare for change of registration. Thus far, with transposition, reading, and the necessary trials of what is to be committed to paper, not over forty minutes need be employed daily, and these forty minutes would be of tenfold benefit to the church organist over and above the benefit to be derived from the same forty minutes given over to the grinding out of ordinary organ studies.

ALL DEPENDS ON THE PUPIL.

The study of registration is simple or complex, just in proportion as one views it. I have had pupils who would not exert themselves to make a first attempt, even after a most careful explanation of the simple points had been made. For such, education is almost an impossibility. Contrariwise, I had a pupil of a few months study only, who said in response to my criticism that "that registration is not an effective registration for that part." "But that's the only effective registration on the organ upon which I practice." I never again alluded to registration with that pupil; it was unnecessary.

Just to contrast qualities and quantities, to learn substitutes, as a St. D. for a Melodia, a Clarabella for either, a Viola for a Salicional, a violin diap. for an open diap., or *vice versa*, to transpose manuals if necessary, to discern the characteristic of the music, as, for example, horn-like, violin-like, organ-like, flute-like, dignified, churchly, angelic, to know chiefly to underdo rather than overdo; these will go a long way toward giving one a necessary registrative sense, equipment and facility. If one takes a small andante of, let us say, Smart, the probability is that it will be registrated in an organ-like, mezzo-piano way. As one can easily determine, the same composition will sound well played in a *Vox Humana*, or as a postlude, in dignified tempo on full organ. Many an ordinary number can be made to do duty as three. Nothing is absolutely wrong. One registration proves itself better than another in that it expresses a deeper insight, a greater cunning, or an educated taste. First of all venture with the thought that nothing is wrong. All of these points in preparation, if considered daily, gently, not going at them as though the mountains were to be removed in a few months, can go on with the regular work of technical acquirement and general organ work, and need not take, all told, more than one-third of the practice time. As time goes on you will find yourself possessed of an equipment which will make all things easy for you, bring your work to most favorable notice, give you financial returns, and cause your friends and yourself a deep satisfaction. You will have arrived!

WHAT WE PLAY.

IT largely depends upon the church. In some cases upon the whims of the minister. In many more upon the limitations of the organist. I know of one place of worship where the organist was requested to "Hit it up with a good, brilliant march" to begin the services. In another, where cheerfulness and optimism are dominant, the congregation would feel wet-blanketed were the prelude not a big concert piece. In other churches, where dolefulness and pessimism reign, anything of a character to promote the blues is considered successful. In one church the minister requested the organist to avoid everything pretty, tuneful, or with clear form. He

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desired only that which was "Vague, formless; mere uninteresting sound." In the Episcopal Church, where the processionals and recessionals are nearly always bright and full of swing, the organist cannot very well err. Anything of a devotional nature, loud or soft, will make a good prelude. Most of the Andantes and Adagios of Merkel or Smart are examples. *Vision* of Rheinberger is another. For postludes, such compositions as *Aus tiefer Notte,* Merkel; *G Minor Fantasie,* Bach; *Sonata in A,* Mendelssohn, seem to be generally appropriate.

The safest course to pursue is to try to divine the characteristic of the day, putting one's self into the congregation mentally, listening to the composition thought of, and determine its appropriateness. Easter, Christmas and Thanksgiving are easily felt and provided for. Likewise solemn services like those of Good Friday. When it comes to many a service, that only fits which, in a general way, is churchly, dignified, good. To play Bach just because it is Bach is stupid. To play anything for the name of it is decidedly poor taste. Let everything used be as nearly fitting as possible, names, display, technic, learning, all to be laid aside.

THINGS TO KNOW ABOUT CHOIRS.

It seems to me that efficiency of choirs as a medium of divine worship could be classed as follows: 1. The vested choir, if well trained; 2. The chorus choir, if well trained; 3. The quartet; 4. The soloist, precentor choir—if choir it may be called. Numbers two and three are often united, to the great advantage of both. In some of our smaller cities, music heard in great city churches proves expensive; professional choirs will be found going on in many a church; the efforts of an enthusiastic, energetic and devoted organist, saves expense to anyone, save as time is reckoned as expense. The country differs little in respect of music. We are prone to feel that the farther West we go the poorer becomes the music. In nearly all cases the organist is responsible for the quality of the offerings, if not the form through which they come, and "Way out West" they have just as talented, well-schooled, high-minded, ambitious and painstaking organists as in the East. The kind of musical person who wants six hundred dollars and plays for three can be found everywhere, and that one's choir will reflect his spirit. The one who receives three hundred dollars and plays for six can also be found everywhere, and that one's choir will be an uplift to any community, large or small. The one bit of advice to the young organist is, no matter what the money involved, no matter what the medium, be jealous of the cause you serve and the reputation you would make, and spare yourself not at all in the quest after better and better results. It will pay in every way, to the church, to the people, to the singer, to yourself, to your future.

THE ORGANS WE PLAY.

Nobody questions the value of a superior instrument. It is both a satisfaction and an inspiration. A large organ may be far from satisfactory, and a small one a delight. One may be easy of manipulation, another quite difficult. One slow of speech, the other rapid. One may be well-balanced, the next poorly. As a rule the trend of not alone builders but churches is for larger organs, those that will be imposing in sound, characteristic in all departments, a satisfaction to congregation and organist alike.

We read and have learned dissertations on organs as they should be, on what we should refuse to play, on what we should demand, but the fact is always patent that "The champagne appetite can not be satisfied on a beer purse." A church having to go into debt for a fifteen hundred dollar organ cannot see the wisdom of a five thousand dollar instrument no matter how much they'd like it, how much they realize the benefit of it, or how greatly the organist and organ builder urge it. Eventually it comes down to the fact that a fine player will make even a poor instrument sound well, and a poor player a fine instrument sound poorly, proving that, while there is much in the organ, there is far more in the organist. Not the great number of gee-gaws, couplers, releases, tilts, angles, radii, extended compass, swells and appurtenances, but the practice the individual has put in, and puts in, to bring forth music without these, and knowing when and how to make good use of them when at hand.

I have heard it stated that Wilhelmj could bring such glorious sound from a ten dollar fiddle that he would find a purchaser at many hundred dollars for that same instrument. The cases are not exactly analogous, for tone in an organ will not respond in such a great measure to the power of the performer; but it is true that an organ does not sound the same, neither in quantity nor quality, under different players. The manner of playing, the phrasing, the filling in, the choice of registration and the wisdom of the choice of music have much to do in making an inferior instrument sound well, and this, after all, is the great test. Few organists there are who will play a fine modern organ for a small salary when an inferior one offers at a salary just double. But, organs are better, superior instruments being now the rule rather than the exception.

Organists—strive to be worthy of the best.

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In an account of the Hamburg instrument by the Rev. I. H. Burn, which appeared in the London *Organist and Choirmaster,* we are informed that "Through the generosity of a wealthy trust (the Godeffroy-Stifftung) which bore the entire expense, there was no restriction as to cost, the only condition being that the instrument should be the very best that could be made.

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Department for Violinists

Edited by ROBERT BRAINE

HOW HIGH TO AIM.

Every good sized town in our country has one or more talented violin students who have attained local celebrity. They have played the stock violin compositions at local concerts and various social events in their own and surrounding cities, and the customary "brilliant future" has been predicted for them by their home newspapers and by their friends. They read of the artistic and pecuniary triumphs of Kubelik and Kreisler, and are fired by an ambition to duplicate them. Their friends advise them to study in Europe under some great teacher, whose frequent concert tours have made his name a household word in America, and in accordance with the American characteristic of being satisfied only "with the best," they frequently act on this advice.

Having studied for one or two years in Europe with more or less success, and at a great expense and loss of time, they seek a concert engagement as solo violinist, only to find that they are seemingly as far from the goal as they were back home. Only when they actually try to enter on a career as a solo artist do they realize what an immense amount of talent, skill, "pull" and ready cash is necessary to even start on this career. If they are living in a large European city they realize for the first time what an enormous number of clever violinists there are occupying humble positions at modest salaries in these cities, with little hope of fame.

Discouraged, many of these pupils return home to teaching and orchestral work, realizing at last that they had aimed at what was, for them, impossible.

It is well to "aim high," but not to be heart-broken if one has to be contented with a lower mark. There is much public misapprehension in regards to the pecuniary rewards awaiting the successful violin soloists. Very few retire with fortunes, and the life is very hard. Public violin playing makes great drafts on the nervous energy, and to succeed a violinist must keep himself up to the highest efficiency. Then much laborious traveling must be done, in some cases reaching 50,000 miles a year, and one cannot have a settled home. There is a very limited market for solo violin playing, and the ranks are terribly overcrowded.

SACRIFICE AND HARD WORK.

These facts being true, the violin student who aims at a great public career as a violin soloist, should count the cost well beforehand. Even if he is convinced that he has the necessary talent, he should remember that immense labor, constant disappointment, and great expense are necessary before he achieves success. Great sacrifices are also necessary on the part of his parents, relatives or friends. Maud Powell, the representative American violinist, recently wrote a magazine article in which she told of the sacrifices her parents had made to give her the advantage of several years' study in Europe, and warned those who would aim at the career of violin soloist to be very sure of their ground before they demanded such sacrifices of those near and dear to them.

The expenses of the education and launching of a concert artist who expects to rank among the leading concert violinists of the day seem to grow heavier year by year. Demands for money on the newcomer spring up on every side. A young violinist told me that the expense of his London début concert had been $1,200, and that most of the tickets had been distributed gratis. Another told me that the expense of his education and launching had cost his family $22,000, since the father and part of the family had remained in America and the mother and the young violin student had lived in Europe for several years, thus putting the family to the expense of two separate households, besides the actual cost of lessons and concertgoing. One of the heaviest items of expense in launching a young artist is the publicity end. The musical and daily press of almost the whole civilized world must be subsidized in advance of concert tours. It is getting to be almost like bringing out a new patent medicine.

It is laudable to aim high, the higher the better, and always to keep this high aim in view, but the point I wish to make is that the student must be satisfied with a reasonable success in teaching or orchestral work if he fails to make good as a concert artist. If his whole life is to be embittered, as so often happens, by failing to become famous as a violin soloist, he had better not make the attempt.

LOCAL SUCCESS.

Too often the student who has achieved a little local success feels that he is a genius, and that he possesses abilities which would make him a millionaire if he had European training. How much better it would be if we had more students who studied for the love of the art, and who did not feel that it was necessary to coin their musical activities into money. During a long musical life I have found that the violinists who got the most pleasure out of their playing were the amateurs who never made a cent of money from their playing. As Fritz Kreisler has testified, the greatest violin concertos become stale and uninteresting to the performer if practiced too much, and have to be laid aside for some months before their beauties become fresh. It is the same way with violin playing itself. The constant playing and practice of the professional, to say nothing of the weary hours of teaching, palls on the taste, while to the amateur with no teaching to do, and with only an hour or two of practice daily, everything seems new, fresh and interesting.

Speaking of the great number of students in Berlin who fail to achieve success as concert artists, Arthur Abell, the well-known critic of the New York *Musical Courier* in Berlin, says:

> In the field of instrumental activity, technical achievements and feats of memorizing that would have dismayed the elect twenty-five years ago are now everyday occurrences. Here in Berlin the critics and even the public have seen so much of this that they have become wholly indifferent to dazzling feats of technic and memory. Season before last Henri Marteau played eighteen of the greatest violin concertos with orchestra from memory during a period of six weeks. The impression he made was wholly incommensurate with the amount of effort put forth. Last winter Ossip Gabrilowitsch repeated the feat, playing eighteen piano concertos with the Philharmonic Orchestra. He was more successful, but the general verdict was that such feats are not worth while. A few years ago another violinst, Alexander Sébald, played in public in one evening all of the Bach sonatas for violin alone and on another occasion all of the twenty-four Paganini caprices in succession. All these are extraordinary feats and must challenge admiration. After all, what is their object? Have these men done more than set up a record for endurance? Boys in knee breeches and girls in short dresses play the Brahms, Tchaikovsky and Paganini concertos technically as if they were Kreutzer or Cramer etudes. We have had hundreds of such débutants here during the last few years. Where are they all? How many have made a name and become public favorites? Far less than 1 per cent. And why? Because these people have no real art mission.
>
> Up-to-date scientific methods for violin and piano can and have advanced the technic, but they cannot and have not and never will make great interpreters or commanding personalities. With the universal elevation of the technical standard of accomplishment in the reproductive field of musical activity, there seems to have been a decline of commanding personalities.

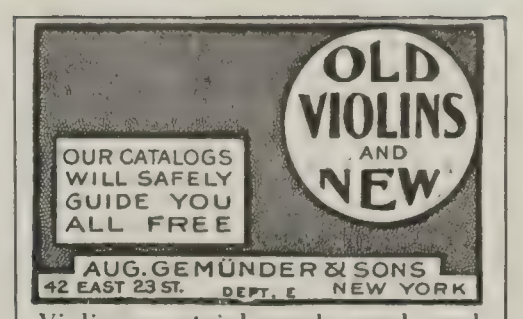
THE ADVANTAGES OF ENSEMBLE PRACTICE.

The violin teacher who does not offer his pupils something in the way of ensemble work is making a great mistake from both an artistic as well as business standpoint. All the principal conservatories of the world have orchestra or ensemble classes as part of the education of their violin students as well as players on other orchestral instruments. These classes are the training schools from which the ranks of the symphony and other professional orchestras are recruited. I could give a long list of violinists who have gone direct from the orchestra classes of conservatories into good paying positions in professional orchestras. I know of an instance where a pupil, whose training and experience had been acquired almost exclusively in the students' orchestra classes in the Berlin Hochschule, secured a position as concertmeister of a leading American orchestra at a high salary. Many other instances could be given.

The conservatories in the larger cities do not, as a rule, have sufficient performers on wind instruments from their own student body to make a complete symphony instrumentation, but when public concerts are given they augment the students' orchestra by good professional orchestra musicians sufficient to make a complete orchestra. As a rule they have plenty of violins, with a scattering of other instruments. By engaging additional men to round out the orchestra they give their students the advantage of hearing a complete instrumentation. Many of the leading symphonies, overtures, suites, and other compositions by the great masters of orchestral writing are studied, except those which are too difficult for the students, and the students become familiar with these works, thereby gaining a knowledge which stands them in great stead in future professional life. In the orchestra they play from direction, and the routine is exactly the same as in a professional symphony orchestra.

It is a most valuable lesson for a young musician to play under a good director, where he learns to "follow the stick," for it is a lesson which no amount of private practice or solo work would give him. The violinist who expects to do solo work exclusively will be a much better musician and soloist if he has had a certain amount of orchestral training. This obtaining of experience in orchestra playing in students' orchestras is where the advantage of metropolitan music study comes in, for it is extremely difficult to obtain it in the smaller cities.

While the private teacher cannot offer his pupils the advantage of playing important orchestral works in a large students' orchestra, he can and should offer his pupils much in the way of ensemble work, and playing under the baton. He can at least form his pupils into an ensemble class and play violin duets, trios,



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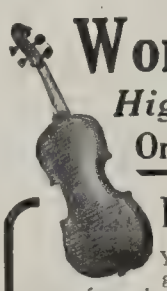
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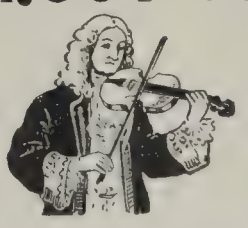
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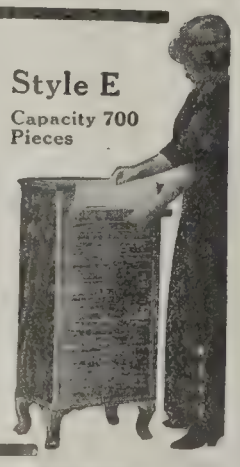
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and quartets, either alone or accompanied by the piano. If he can muster a dozen fairly good violin pupils, he can have them play violin quartets, three violins to a part, violin trios, four to a part, or duets six to a part. I know of a teacher who has his pupils practice string quartets, the violins being divided between the first and second violin parts, and one or two violas and 'cellos completing the four parts. He encourages his pupils to learn the viola, and the violins take turns in playing the viola part.

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BERLIOZ ON THE MANDOLIN.

IMPORTANT composers will scarcely acknowledge the existence of the mandolin as a musical instrument; however, so great a master as Mozart wrote a part for the mandolin in his immortal opera, *Don Giovanni.*

Hector Berlioz, the famous composer, has a good word to say about the mandolin in his well-known treatise, *Modern Instrumentation and Orchestration.* He says, "The mandolin has fallen into desuetude at present, and this is a pity; for its quality of tone—thin and nasal though it be—has something appealing and original about it which might occasionally be made of effective use. The mandolin has its real character and effect only in such melodious accompaniments as the one written by Mozart in the Second Act of *Don Giovanni.* The mandolin is at present so neglected that in theatres where *Don Giovanni* is produced there is always a difficulty in performing this serenade piece. Although a few days' study would enable an ordinary violin player to acquire sufficient knowledge of the mandolin for the purpose, yet so little respect is entertained for the intentions of the great masters, wherever it is a question of breaking through old habits, that almost everywhere, even at the Opera (in Paris), the last place in the world where such liberties should be taken, they venture to play the mandolin part of *Don Giovanni* on violins, *pizzicato*, or even guitars. The quality of these instruments has not the keen delicacy of that for which they are substituted, and Mozart knew quite well what he was about in choosing the mandolin for accompanying the amorous lay of his hero"

A few years ago the mandolin had an astonishing vogue in the United States, and hundreds of thousands of the instruments were sold. There was hardly a city that had not numerous mandolin clubs, and many students. This craze has died down at present to a great extent, although there will always be more or less of a demand for the instrument. Teachers of the mandolin complain that students seem satisfied to take only a comparatively few lessons, and there are few instances of where students become sufficiently interested to study the mandolin for years, as they do in the case of the violin or piano. Artistic mandolin players are extremely rare, and many music lovers have never heard the instrument at its best. Most of the playing one hears is extremely crude, nasal and metallic, caused by playing too close to the bridge, and the whole performance lacking in every musical quality.

THE MANDOLIN.

In Vienna recently, Ernesto Rocco, a famous mandolin virtuoso, gave a concert, in which the program included many famous violin compositions which Signor Rocco plays on the mandolin. Among the numbers were the Paganini *D major concerto*, a Bach *prelude, andante and fugue;* the *Orientale* by Cæsar Cui; *Serenade* by Moszkowski; The *Swan* by St. Saens; *The Bee* by Schubert; and a fantasia from *Carmen.*

To many persons whose knowledge of the capacities of the mandolin are limited to the performances of cheap dances and popular music on excursion steamers and in third-class restaurants, it would seem incredible that the Paganini concerto, one of the most stupendous pieces of violin technic in existence, could be rendered on the mandolin. Signor Rocco, however, has devoted his life to the instrument, and possesses such an immense technic that he is able to play practically all the great works written for the violin upon his chosen instrument, the mandolin. Vienna audiences listen to him, so it is stated, with the greatest wonder and delight.

VIOLIN AND MANDOLIN SIMILAR.

The left-hand technic of the mandolin and violin are exactly the same, with the exception that the mandolin has frets while the violin finger-board is smooth. The strings of the mandolin are eight in number, of which there are two E, two A, two D, and two G, tuned to the same pitch as those of the violin. The two strings of the same pitch count as one and are struck together. Instead of the bow, a pick (plectrum) is used in producing the tone, and long tones are produced by the rapid motion of the pick which produces the "tremolo," which is the characteristic tone production of the instrument. Rapid and staccato notes are produced by a single motion of the pick, corresponding to the pizzicato of the violin.

VIOLIN MUSIC USED.

As good composers seldom write for the mandolin, and it has practically no literature, concert mandolin players use music written for the violin, adapting the music for the use of their instrument. By varying the force used in producing the tremolo, and alternately approaching and receding from the bridge while executing it, some remarkable effects in tone color can be produced. Really good players on the mandolin are rare, since few musicians care to spend the time in learning it, which they can employ to better advantage in learning the violin or 'cello. However, the instrument is very popular in Spanish countries, and the Italians also seem to enjoy it. I heard a mandolin orchestra of sixty performers in Venice on one occasion which had reached great proficiency. While most of the instruments used were mandolins and guitars of various sizes, several violins, two flutes, two 'cellos and a double bass were also used, making quite a range of instrumentation possible. The playing of this orchestra seemed to give great pleasure to the audience, and such overtures as *William Tell* and *Tannhäuser* were performed, the mandolins playing the first violin parts.

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Piano compositions **only** will be considered in this competition. Do not send songs, organ pieces, violin pieces, or orchestral works.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided.

No restriction is placed upon the length of the composition.

No composition which has been published shall be eligible for a prize.

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The Spanish Students and the Mexican Typical Orchestra, two mandolin orchestras, toured the United States for several years, meeting with great success.

MANDOLIN LESSONS.

A correspondent recently wrote to this department asking if it would detract from the dignity of a violin teacher to give lessons on the mandolin. This depends entirely on the community. In the smaller cities many violin teachers give lessons on the mandolin to eke out their income where violin pupils are not too plentiful, without losing caste. Classical violinists and violin teachers of good rank, especially in the larger cities, will have nothing to do with the instrument, or with teaching it, as they consider it degrading. A violin teacher of high standing would be afraid of being mixed up in the eyes of the public with the "professors" who conduct "mandolin, banjo and guitar" parlors, if he should teach the mandolin. Many of the large conservatories and music schools in the American cities recognize the demand for lessons on these instruments, and have departments for the study of each. A special teacher to teach each instrument is employed, however, as the violin teachers could not be induced to teach them.

A REAL STRAD DISCOVERED.

THERE is such a legion of yarns about the discovery of genuine Strads in barber shops, hay-mows and fishermen's cabins, the instruments afterwards turning out to be worth about $2 each, that it is a relief to learn that the real article was discovered not long ago among the effects of Sir W. Rouse Boughton, in England. By looking up the family records, it was found that the violin had been in the possession of the family since 1790, and had not been used for 100 years. It was in perfect preservation, and had not been improved by any meddlesome repairer. It was taken to Hill & Sons, the famous experts of London, and pronounced genuine. It was valued at $10,000. It was found to possess a magnificent tone and was sold to Frank Gittelson, the gifted sixteen-year-old Philadelphia violinist, who made his debut in Berlin this year.

Within the past hundred years convents, monasteries and the houses of the nobility have been the most likely places for finding genuine Cremona instruments. When the great superiority of Cremona violins began to be recognized, it became a fad among the nobility and among the Catholic clergy to possess one or more Cremona instruments, and often an entire quartet was purchased. Recognizing this fact, violin collectors and dealers have often traveled through Europe calling at convents, monasteries, castles and the homes of the nobility, and offering to buy the old string instruments which were often found there. Many valuable instruments have often been found in this way.

YSAYE'S TOUR.

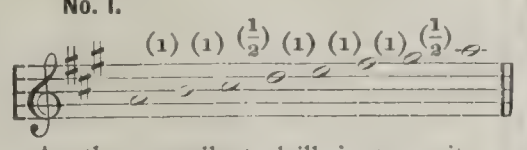
THE American tour of Ysaye, the great violinist, has been unique in this regard, that there has been practically no adverse criticism. Everywhere the critics have used their space in exhausting the dictionary in seeking superlatives of praise. None seemed to feel that they were competent to find any flaws in the great man's performances. It is said that such a thing has never happened in the history of the American tour of any foreign artist. One critic tells us that Ysaye is the last of the "hero" violinists, and that the other great living violinists belong to a more modern and different school.

One thing is certain, the visit of Ysaye has given a mighty impetus to the study of the violin in this country. The visit of such an artist always does much to raise the standard of violin playing among those who hear him.

SCALE BUILDING.

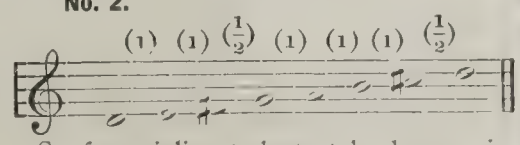
As the scales in violin playing are studied, it is an excellent idea to have the pupil mark the intervals between the notes of the scales, so as to show where there is a difference of a tone and where half a tone between any two consecutive notes. As an example take the following key of A:

No. 1.



Another excellent drill is to write a note on any degree of the staff, as the first note of a scale, which the pupil is to complete by writing the remaining notes with the necessary accidentals, in the manner of the following:

No. 2.



So few violin students take lessons in theory of music as well, that the teacher will find it greatly to his interest to give his pupils little elementary theory tasks, which are so necessary to anything like a clear understanding of music. These should be done at home, and corrected by the teacher in the lesson hour.

THE DEVELOPMENT OF THE ART OF CONDUCTING.

BY SIR FREDERIC H. COWEN.

THE conductor's art as we know it at the present day is of comparatively modern growth. Conducting with a bâton was a thing unknown, at least in this country (England), until Spohr introduced the custom in 1820, although one infers from this that the custom had been adopted in Germany some years previously. Up to this period the principal violin was the leader in fact as well as in name, and played and beat time alternately with his bow, while the so-called conductor's chief duties seem to have been to sit at a piano with the score before him and fill in any missing notes or correct wrong ones. It is not difficult to imagine what the renderings of the great orchestral works of the earlier masters must have been under those circumstances, as compared with the performances to which we are now accustomed to listen.

The development which music generally has undergone, the ever-increasing complexity of modern orchestral works, the growth in the resources of the orchestra as well as in the individual capabilities, technical and artistic of the players, have all gradually tended towards an equal development of the conductor's art. It is no longer a more or less mechanical thing which can easily be acquired by any musician, but it requires resources and gifts of a high order, and as such it now stands on the same artistic level as all the other executive branches of the art of music. —From an essay on "The Art of Conducting" in *The Musical Educator*.

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Department for Children

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A THANKSGIVING LETTER.

Dear Everybody:—

Thanksgiving is here, the first vacation since school began, and oh how welcome it is, for I am quite like that distinguished ancestor of mine, the old woman who lived in the shoe; but unlike her I have known what to do with my numerous musical family. I'm certain you want to know every little thing that has been going on in the studio since September fifteenth.

There is pretty Pattie Harte, in a white dress and scarlet blazer,—for all the world like the Jack o' Hearts—Pattie has never had a lesson in her life, so she wants it all in ten minutes. She told me she wanted to go just as fast as she could because she was not to have over ten weeks of lessons, and of course the very thought of becoming a pianist in ten weeks is enough to throw any one into a panic. Pattie was no exception. She practiced so fast that I was unable to tell what she was doing at her second lesson so we had to do it over again, and learned to make haste slowly. Then there is Edith Marger who can not concentrate, and stops every measure to say "I can play that at home." We have had a fearful time together. She just can't think straight for five seconds, so its stumble, stumble, mumble, mumble, until I am utterly distracted.

HOW KATIE PLAYED.

Now Katie is different, she plays straight through and never makes an error. Sometimes I think she is too correct; and then she will sit at the piano all humped over and she takes physical culture too. I know you would like Helen Hudson; she is nervous with fingers as slim as wires. They fly up like sky rockets, and one of our greatest troubles has been to make those ten fly-aways hug the keys.

Oh the way she rattles along—she rollicks through a Romance without any regard for propriety. It seems to me as absurd as running a horse in a funeral procession. To have the proper regard for tempos is a fine thing.

I never count Miss Homer as one of my musical children because she comes only once in two weeks. Then she brings mountains of sheet music to her lesson. She always tells me what she wants to take, and our ideas are never the same because I believe in working bottom upwards. If I had the gift of prophesy I would say she would be rustling through that music for the next five years. How much better it would be to throw it all out of the window and begin from the beginning.

THE MUSICAL GIRL.

Now Edith Boughton is another sort of girl, she's musical, oh very musical, and so is Jean Randall, they are both teachable and willing. And Julia Birch has the most glorious technic. It's as natural to her as breathing, and she never thinks her way along; the music simply flows from her fingers as freely and as easily as a warbling bird sings.

Marion who is seven years old, is a case, a very decided case of stubbornness. She will not practice what I give her; she usually finds something she likes better than the study pieces. It's so terribly annoying because she never has anything ready to play, and *entre nous* Marion needs a good shaking.

Vida is the diligent one; but so hopelessly untalented. She fairly digs the notes up with a pick-axe. She sharps everything that should be natural and *vice versa,* for she can not hear her mistakes. I am wondering whether to tell her that it is hopeless to try. I know it will nearly break her heart; but even a little knowledge of music is a great blessing and perhaps we may get somewhere after all; teachers make grave mistakes sometimes and Vida may turn into a star pupil.

If Vida is hopeless then the girl who follows her is hopeless, for she plays the piano with about the same movements that she would use in washing clothes. When I told her of it the other day she laughed and said, "If I don't do it that way, I'm not doing anything." After vacation I think we will break up this clothes washing movement.

Of course, I have two giggling girls who don't play well because they keep taking their hands off the keys to say "I can't"—you all know how maddening that is. One of them went home in tears the other day. I had scolded her, and as tears are usually a form of wrath, I shall expect her to play well next time. Did you ever notice how divinely you can play when you are really mad.

THE WORKER.

I have one jolly boy who can do Czerny better than any girl in the class; my, my—such a worker. He will be the envy of every one before the year is out.

I love to hear Eugenia play. I have given her a piece for left hand alone—she does it beautifully and besides that she can transpose every exercise in the book. I love to see that girl coming; she seems to unravel my tired nerves when they are all snarled up into knots.

I have told you so much about my musical children that I have no space left for the program we are to give Thanksgiving Day; it is a beautiful program and I hope you are all having one too—so good-bye.

With best wishes for the jolliest sort of vacation.

Your

AUNTIE MARSH.

THE water lily (*Nymphæa*) is by the German nations regarded as the flower of the Nixes, or water nymphs. These charming beings, it is said, are so fond of music and dancing that they occasionally come up from the water to the villages lying near their abode, especially at the celebration of a wake, to join in the festivity. But if they tarry too long at these visits, and fail to return home before the crowing of the cock, they must forefeit their lives, and on the glassy surface of the water, into which they have again descended, may be seen a tinge of blood.—ENGEL.

STORY RECITAL FOR VERY LITTLE FOLKS.

(The pieces used in this recital are from THE ETUDE of the present year, they are from grade I to grade IV.)

I

In the little green house around the hill, just over there—you can't see it from where you are sitting—live Rubato and his sister Tetrachord. They have had the jolliest vacation, making mud pies, keeping store, riding the new velocipede and playing that old-fashioned and much loved game of Hide and Go Seek. It goes something like this: *Hide and Seek,* Strelezki (THE ETUDE, June, 1913).

II

Now Rubato has a chum living across the way whose name is Presto. Presto climbs trees, scares the birds, chases cats, clumps around in heavy boots and runs races with Tetrachord. Presto is southern born, and when he sings or plays the jews' harp, the tune always sounds like this: *Way Down South,* R. S. Morrison (THE ETUDE, Jan., 1913).

III

One day Rubato, Tetrachord and Presto went down to the cool clear spring that flows from the huge rocks at the foot of the hill.

No one knows, but the fairies, from whence the water comes or where it goes; no brook finds its source in this natural fountain. Many have wondered and many have asked. On this particular day Rubato, Tetrachord and Presto were determined to find out the secret, so hand in hand they went to the spring and shouted long and loud "Where do you come from and where do you go."

Can you guess the answer It was only a *Mocking Echo,* Schmoll (THE ETUDE, April, 1913).

IV

When the echo had died away Tetrachord looked into the cleft of the largest rock and what do you think she saw—just give one guess—a tiny Elf-man, buttoned up in furs, with a raincoat hanging over his arm. This is what he told her, *Fantastic Tale,* Pachulski (THE ETUDE, March, 1913).

V

Tetrachord told Rubato and Presto what she had heard and they were so excited they forgot to go home for lunch; they forgot everything in thinking about the Elf-man. They cut long sticks and poked about the rocks for him, but with the last note of his tale he had disappeared and not a trace of him could be seen. Many people passed up and down the dusty road that afternoon. All wondered at the children and laughed when they heard about the Elf-man. A hunting party on dancing steeds with a pack of hounds at their heels stopped for a drink at the spring. *Merry Hunting Party,* Sartorio (THE ETUDE, April, 1913).

VI

About three o'clock, Rubato said, "Oh let's go home—I don't believe you saw an Elf-man anyway." "But I did," screamed Tetrachord stamping her foot and shaking her chubby fists in Rubato's face, "I did! I did! I did!"

"Fighting? There now—any need for 'first aid' here?"

They turned and there stood a boy scout, dusty and tanned, smiling gaily and holding out his hand. *Young Hero,* Hewitt (THE ETUDE, April, 1913).

VII

Presently the herdsman came along with his flock. "Come, children," said he, "its's time every one of ye were abed—it's 'most sundown."

"We can't go home until the Elf-man comes again."

"Tut, tut, if there be one he's sure to get thee after nightfall." But the children lingered, from afar they could hear the old herdsman singing these soft strains, *Herdsman Song,* Sartorio (THE ETUDE, April, 1913).

VIII

The stars glistened like tiny gems, the moon hung low in the West. It was the witching hour for fairy balls and elfin dances. It was night fall. *Night Fall,* Rowe (THE ETUDE, Jan., 1913).

IX

As the moon sank into the blue of the West, the Elf-man heard his band of knights coming from the mountains, and over there by that tallest pine tree came the procession of goblins, talking and singing, nearer and nearer they came toward the spring where lay the sleeping children. They laughed long and loud when they saw Rubato and Tetrachord and Presto clasping the sticks in their hands. They yelled with glee as they spied their leader, the Elf-man, sitting astride the gushing spring.

"Away—away," they screamed, "The curious, the idlers, away. We have work to do, rivers to make, rocks to build, rainbows to paint and sunshine to make." Fainter and fainter grew their laughter, then there was a sudden bang as though some mountain top had fallen off.

Tetrachord jumped up with a start and rubbed her eyes. "Dear me," she said, "those naughty boys have gone home—I must have been dreaming." *March of the Dwarfs,* Grieg (THE ETUDE, June, 1913).

SOME PRACTICAL BOOKS SUGGESTED FOR A HOME MUSICAL LIBRARY.

Life of Beethoven.....SCHINDLER
Biographical Sketch of Brahms.DEITERS
Chopin and other Musical Essays..FINCK
Letters to a Young Lady.....CZERNY
Music as a Language.....GOODRICH
Grove's Dictionary of Music and Musicians.
Recollections and Letters of Mendelssohn .....HILLER
Life of Chopin.....LISZT
Life of Schubert.....FROST
Curiosities of Music.....ELSON
First Studies in Music Biography.TAPPER
Studies in the Wagnerian Drama
KREHBIEL
Life of Liszt.....NOHL
The Mendelssohn Family.....HENSEL
Letters of MENDELSSOHN (*from 1833 to 1847*)
Portraits and Silhouettes of Musicians
BELLAIGUE
How to Listen to Music.....KREHBIEL
The Music Dramas of Richard Wagner .....LAVIGNAC
Descriptive Analyses of Piano Works
EDWARD BAXTER PERRY
Standard History of Music
JAMES FRANCIS COOKE
Cherubini .....CROWEST
Life and Works of Mozart....BEHRING
Anecdotes of Great Musicians
W. F. GATES
Essay on Beethoven.....WAGNER
Music in America.....RITTER
Woman in Music.....UPTON
Rubinstein's Autobiography

RE-ARRANGE THE LETTERS AND FIND FIVE PRACTICE HINTS.

(Place the first column of words on your Bulletin Board and let the children guess their meaning).

1) Vesreob (Observe).
2) Tracentecon (Concentrate).
3) Rimozeme (Memorize).
4) Uncto (Count).
5) Neto (Tone).

J. S. WATSON.

OUR THANKSGIVING PARTY.

ALMOST three hundred years ago the first Thanksgiving Day was held in America. It was a celebration which lasted three days; as we look back it seems to us that Pilgrims had little enough to be thankful for. They were far from home; many had died; Indians had slain others; famine and disease had beset them through the winter. Governor Bradford decided that the celebration should be set in October, after the crops were gathered. Thanksgiving was a movable feast until Abraham Lincoln was elected. It was a woman who put a definite date to this holiday. This woman was Sarah Josepha Hale, editor of *Godey's Ladies' Book*. She suggested to President Lincoln that he appoint a certain day which should be observed regularly as Thanksgiving Day. The President chose the last Thursday in November and this has been Thanksgiving Day ever since.

Ninety Indians were invited to the first feast. They brought five deer. Clams were dug from the sea side, and there was bread of Indian corn and wild grapes.

After the feast there was no football game, but Indians did a dance to entertain their "white brothers."

This year several of our club girls planned to carry out the idea of the first Thanksgiving. The guests came dressed as Indians. The club members wore dark gowns lighted at the neck and sleeves by bits of white lace; the boys who assisted them wore rough coats, knee breeches, red stockings and high hats.

The invitations were as follows:

"We, the Thankful, wish you to come to our meeting, Thursday evening, November —, at eight o'clock. The fortune teller and magician, Chief Massasoit, who befriended the Pilgrims, will entertain the guests."

Each guest upon entering was asked to write upon a card some special reason for national or individual thanksgiving.

The boy and girl whose expressions of Thanksgiving were most similar became partners for the game of letters which followed. The guests were seated at small tables, partners opposite. In the center of the table were twenty-four assorted letters, cut from newspapers and magazines; these were turned face downward. Each player in turn held up a letter, and the object was to see who could first mention a word beginning with that letter pertaining to music. The quickest thinker and his partner then scored one on their tally cards.

Then came the introduction of Massasoit, the fortune teller, an Indian carrying a bowl of nuts from which the meats had been removed. Inside were folded pieces of paper bearing fortunes and the forfeits to be paid for them. The following are a few of the fortunes that were drawn:

To attain notoriety—Seek in the bookcase and blow as loud as possible (Seeker found a horn).

To become a good patriot—Search in the hall and sing *Hail Columbia* (Seeker found a flag).

To become wealthy—Look under the couch and dance a two step (Seeker found a penny in a savings bank).

To find harmony—Search behind the piano and play *Home, Sweet Home*. (Seeker finds a jew's harp).

To become a commercial traveler—Search in the hall and make a noise (Seeker finds a toy drum).

After this merry hunt, the lights were turned low, the "white brothers" seated themselves in a circle on the floor, while Massasoit and his tribe entertained them with esthetic dancing.

A FAIRY STORY OPERA.
LOBETANZ.

Lobetanz, like *Königskinder* (Children of the King), came from Germany. The opera is by Ludwig Thuille, and as long ago as 1898 it was produced in Mannheim, Germany; but it is only this season that we have heard it in the United States.

The story goes like this: Once upon a time there was a King whose daughter was ill and no cure could be found for her.

She pined and pined, and no one knew what to do. At last the King ordered a song festival and young girls scattered roses in the garden and poets and singers came from all parts of the kingdom to try to heal the Princess by their singing. Lobetanz, a wandering violinist, joined them and asked what the festival was for. They told him it was the day of the feast of roses and had been set apart by the King for song with the hope that music might cure his daughter, the Princess, who was ill.

LOBETANZ RUNS AWAY.

Lobetanz looked down at his shabby clothes and decided to run away as fast as he could, but the young girls caught him and promised to cover his ragged suit with roses.

Then the King and the Princess enter, followed by the royal household; the violinist hides in an arbor. The song contest begins, and during the singing of a quartet a wonderful melody is heard from the arbor. Lobetanz is forced from his hiding place and commanded to sing and play, but his music so affects the Princess that she faints away and all the courtiers rush upon poor Lobetanz, calling him a magician; he leaps over the wall and is gone.

The next day Lobetanz wanders into a meadow where the Princess' favorite linden-tree grows. He is surprised by the Princess, who comes upon him unexpectedly. They sit down under this favorite tree. They have fallen in love with each other, she with his music and he with her beauty. Lobetanz sings to her, "Sit in the Saddle and Ride," and the Princess laughs heartily, and just then they are surprised by the people of the court, who cry out: "It is the magician who cast the wicked spell over the Princess!" They seize Lobetanz and cast him into prison, and the Princess falls ill again, and no one can awaken her.

LOBETANZ IN PRISON.

Lobetanz sits in the gloomy prison and is mocked by the other prisoners for loving the Princess, and here he sings a strange song, "Unwind the Clock, Friend Satan." The executioner comes to take him away to the hill where the gallows stand.

The people come to see him, for they think that his spell will cease if he is hanged. The lifeless form of the Princess is borne along by the courtiers. Then Lobetanz asks if he can play his violin. Permission is granted and his wonderful playing brings color to the Princess' cheeks, so that every one marvels.

"She lives!" cries the King. "Hangman, we do not need you. Lobetanz, you shall be my own dear son."

And the wandering violinist speedily marries the Princess and becomes the King's son.

MUSIC is indisputably the fittest medium for the thought that cannot be conveyed by speech, and, one well might call the inmost essence of all vision, music.—*R. Wagner.*

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers
November, 1913.

	Reg. price	Special offer, price postpaid
New Anthem Collection	$.25	$.15
Great Pianists on the Art of Pianoforte Playing—J. F. Cooke	1.50	.50
Consolations and Love Dreams—Liszt	.50	.20
Operatic Four Hand Album	.50	.20
Italian Overtures for Four Hands	.75	.25
The Progressing Piano Player L. Heinze	.80	.20
School of Virtuosity, Op. 365—C. Czerny	1.25	.30
Legato and Staccato, Op. 335—Czerny	.75	.20
160 Short Exercises, Op. 821—Czerny	.60	.20
Album of Instructive Pieces, Vol. I—Kuhner	.75	.30
Salon Album for Piano Solo, Vol. 1	.75	.20
First Instruction Book for the Pianoforte—E. D. Wagner	1.00	.20
New Rhymes and Tunes for Little Pianists—Helen L. Cramm	.75	.25
Album for the Piano—Chaminade	.75	.20
Two Part Songs for Women's Voices	.50	.15
Vocal Album for Medium Voice	.50	.20
Pipe Organ Collection	.50	.20
Concerto in G-minor, Op. 25—Mendelssohn	.60	.15

Thanksgiving and Christmas Music. A selection of anthems, solos, cantatas will be cheerfully and promptly sent to any of our patrons who desire them. Give the style and character, grade and voices; in other words, give as much information as possible and our experienced clerks will make the best selection in their power, not only from the publications of the Theodore Presser Co., but from the publications of all publishers. These are what are called "special selections," and are to be returned in 30 days. Our stock of this sort of music is, perhaps, the largest and best selected of any dealer or publisher in the country.

Mail Order Music Supplies. Thirty thousand feet of floor space is devoted by the business of the Theodore Presser Co. to the supplying of sheet music and music books suitable for the educational interests of the country. It is not generally understood to what great distance a mail order can be sent in only 36 hours. An order written in Charleston, South Carolina, Toronto, Ont., or Cleveland, O., can be mailed to Philadelphia, say at 8 o'clock on Sunday night, and if the mails move with their usual regularity, that order will be returned to them on Tuesday morning, certainly sometime on Tuesday. This service is as good as though this immense stock were located in those cities. Sometimes we think mail order service is even better.

The ON SALE system, originated and carried on by the Theodore Presser Co. is the most liberal, the most satisfying that any school or any teacher has the privilege of using. We will gladly send an ON SALE package even though the re-orders from that package and the regular orders of the teacher are sent to the local dealer.

Nevertheless we are equipped to take care of every order and all orders of every teacher and all schools in the United States and Canada. Not only as regards stock and organization, but we believe that the publications of the Theodore Presser Co. are used to a greater extent by the educational institutions of the country than all the other educational publications in music, and there is a reason for all this:—every move with the teacher's interest sincerely in view; the greatest discounts possible in every case and the smallest retail prices on our own publications; educational publications made by experienced teachers and overlooked by more experienced ones. We draw attention particularly to a few publications of the last season, which are used almost universally,—

"Cooke's History" is not only used to a great extent, but has caused the installation of many history classes in schools and by private teachers. The "Beginner's Book," by Theodore Presser, has received almost the greatest recommendation of any work we have ever published. "Mastering the Scales and Arpeggios," by Mr. Cooke, is another widely used educational work. We cannot but mention the renewed and continued interest in the Mathews' Standard Graded Course of Studies. It is to be found in the curriculum of almost every teacher and every school, ordered by every dealer, every jobber and every teacher by the 100, the 1000 and by the dozen. Our first bundle of catalogs will be sent to anyone who will ask for them; any of our many catalogs on every subject will be cheerfully sent, or any special advice by private correspondence will be given by experts to any who will ask for it.

Correspondence Lacking Signatures and Addresses. Remittances and orders are received by this office by the score containing no addresses and, strange as it may seem, at least, daily, with no name signed. In some cases it is possible for us to not only trace the sender of remittances, unless they come in cash or stamps, but we have an individual who spends considerable time in tracing letters that are received with no name signed to them. The difficulties of this problem and the far reaching unsatisfactory results are easily imagined. A little more care in writing letters is liable to be productive of very much greater satisfaction and promptness with regard to the filling of orders and the answering of correspondence.

The Progressive Piano Player. By Louis Heinze. This work, which will take the pupil through the second grade of pianoforte study, is on the market, but we shall continue the special offer through the present month as many of our subscribers have not had an opportunity to avail themselves of the special price. The work consists of graded material taken from the best piano writers, such as Gurlitt, Czerny, Beyer, Berens, etc. These are compiled and

edited by a very experienced and successful piano teacher. The work is one that every teacher can rely upon. Remember that this is positively the last month of the special offer.

Our special introductory price is 20 cents postpaid.

New Rhymes and Tunes for Little Pianists. By Helen L. Cramm. This is one of the very best volumes of its kind that we have ever seen. It is intended for the very youngest student and may accompany the first instruction book. It is printed in oblong form and in special large notation. The little tunes all have appropriate verses. They are so catchy and melodious that they cannot fail to interest young students and at the same time they are intended to cultivate a sense of rhythm and to promote sound musical taste. This work is now ready, but we will continue the special offer during the current month. The advance price is 25 cents postpaid.

Consolations and Love Dreams. By F. Liszt. This new volume in the Presser Collection is now nearly ready, but the special offer will be continued during the current month. This is a splendid opportunity to obtain nine of Liszt's most popular original pieces in a single volume. The work is printed from handsome new plates and carefully edited. The Consolations and Love Dreams are played almost universally nowadays.

Our advance offer price is 20 cents postpaid.

Italian Overtures for Four Hands. This is a new volume in the Presser Collection now nearly ready. It will contain nine of the most popular overtures by Bellini and Rossini, including the celebrated William Tell Overture. The four-hand arrangements of these overtures are very brilliant and effective and special new plates have been prepared for this volume, carefully edited and revised. This volume will prove useful for practice in ensemble playing and for sight reading.

The special introductory price in advance of publication will be 25 cents per copy postpaid.

Album of Instructive Pieces, Vol. 1—Kuhner This is a popular educational work made up of short pieces in classic or semi-classic style. It is a volume which may be taken up in connection with second grade work and is very much used for this purpose. The compiler and editor of the volume is a successful educator and the book is logical, clean, and progressively arranged throughout. It is now nearly ready.

In advance of publication the special offer price will be 30 cents postpaid.

Czerny's Exercises, Op. 365.
Czerny's Exercises, Op. 335.
Czerny's Exercises, Op. 821. The special offer for these three standard educational works will be continued only through the present month. Op. 365 is the well-known "School of Vertuosity," the complete book. This book is a very large one and will sell in advance for 30 cents postpaid. Op. 335 is the "School of Legato and Staccato Playing;" another most popular work of the very popular Czerny. This work grades from about 4 to 6. The special price for Op. 335 is 20 cents postpaid. Op. 821 consists of 160 short exercises of eight measures each. This work is especially popular in all conservatories in Europe. Toward the close of this work the exercises run up to the sixth and seventh grades, but the early part of the work is in the third and fourth grades. These are possibly three of the most important opus numbers of Czerny. The special price for Op. 821 is 20 cents postpaid.

We will send the three books for 60 cents postpaid. The present month will close the special offer on this work.

Come to THE ETUDE Christmas Feast

For centuries unnumbered there has apparently been a wonderful Festival held at the season of the year when we now celebrate Christmas. THE ETUDE has always done its very best to have the CHRISTMAS ETUDE (December) and the HOLIDAY ETUDE (January) loaded with the best that can be obtained, like the groaning and creaking Christmas Dinner table in Dickens' joyous *"Christmas Carol."* We want you to come to our feast of good things. Don't miss the **Christmas** ETUDE and don't fail to invite your friends to secure copies.

Lovely Jenny Lind

The cover of THE ETUDE for December will be a charming portrait of Jenny Lind, one of the most loved musical personages of the last century. This will be printed in many colors by the finest and most expensive process of its kind. It will make THE ETUDE's Christmas Feast doubly attractive. There will be fine articles about Jenny Lind.

Thoughts from Saint Saens

In an interview secured especially for THE ETUDE Camille Saint Saens, the noted French composer, discusses "Thoroughness in Music Study."

An Analytical Lesson from Katharine Goodson

In the fore part of THE ETUDE we describe the splendid Analytical Lesson given by Katharine Goodson, greatest of English pianists. This lesson will be like those of Mr. Stojowski, which attracted wide comment last year. In it Miss Goodson gives a detailed pedagogical discussion of Mendelssohn's *Rondo Capriccioso* in such a way that teachers and students can not fail to be benefited. Incidentally, our readers will be glad to learn that there will be more Analysis Lessons from Mr. Stojowski, in all cases accompanied by the piece complete, marked for playing.

How Tunes Are Made, by Frederic Corder

Frederic Corder, Professor of Composition at the Royal Academy of London, teacher of Granville Bantock and many of the modern English composers of note, writes a wonderfully stimulating article.

Our Musical Beginnings, by Louis C. Elson

There is a great demand for information about early American musical efforts. Few musicians have any idea how very diverting, even laughable, early musical conditions in our colonies were. Mr. Elson, who has the gift of seeing both the educational and historical, as well as the funny sides, will make this article one all will enjoy.

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Music with the warm Christmas spirit, a piece for every grade and every taste of every member of the household, no matter how big or how little a Christmas stocking the member may hang up.

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The idea of making a Christmas present of an ETUDE subscription is widespread. As an extra inducement for every subscription received before December 25th, 1913, we will send a copy of the fine Christmas ETUDE together with THE ETUDE for the entire year of 1914 for the price of a single subscription, $1.50. If you want the THE ETUDE to go to a friend as your Christmas gift, kindly mention this fact and we will send your friend the beautiful card we have prepared to announce the fact. This offer applies only to new subscriptions.

Octave Studies, Op. 18. By A. Orth. This fine book of octave studies is now ready and the special offer is hereby withdrawn. These studies are more especially suited to players in advanced grades; those who have played through a number of years, difficult octave books. These studies are especially fine and musical and we shall be pleased to send copies of the book to all who may be interested.

Prize Pianoforte Contest. We desire to make known to our readers the contest which is now offered by the publishers of THE ETUDE. There are four classes in this contest and the combined prizes amount to $600. The full details of this prize contest will be found on another page of this issue. We only wish now to call the attention of composers to an opportunity to win a prize. There are four classes, as follows: Class 1—Concert Pieces; Class 2—Parlor Pieces; Class 3—Dance Pieces; Class 4—Easy Teaching Pieces. Each Class has a first and a second prize; Class 2 has a third prize and Classes 3 and 4 have a third and fourth prize. The prizes range from $20 to $100 each. The contest closes March, 1914.

New Anthem Collection. From time to time we have been issuing a series of anthem collections. Each one of these collections has been a decided success and in all more than 100,000 copies of these books have been sold. Each volume contains 64 pages of music and from 18 to 26 complete anthems. The complete series to date is as follows: "Model Anthems," "Anthem Repertoire," "Anthem Worship," "Anthem Devotion," "Anthems of Prayer and Praise," and "Anthem Service." We have now in preparation still another volume in which we hope to excel our previous efforts. In advance of publication we are offering copies of the new book at the special price of 15 cents.

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This will most likely delay the volume for some time.

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Great Pianists on the Art of Piano Playing. A score of the most distinguished pianists of our time have been represented by their personal opinions in this forthcoming book. It is the result of conferences conducted in person by James Francis Cooke during the last ten years with such masters as Bauer, Bachaus, Bloomfield-Zeisler, Carreno, Gabrillowitsch, Godowsky, Hofmann, Lnevinne, Pauer, de Pachmann, Paderewski, Sauer, Scharwenka, Stojowski and others. This work is altogether unexampled in the fact that the material was collected by an experienced educator and writer who exhausted every means to secure the real opinions of the virtuosos upon the most practical phases of pianoforte-playing as well as the art of interpretation. The book will contain the results of the lifetime of professional experiences from many of the greatest keyboard artists of our time. Portraits of the virtuosos, short biographies, searching questions after every chapter (all answered in the text) makes the work one especially suited for classes in interpretation, technic, style and expression, as well as a book of reference. Until the date of publication this work may be had for 50 cents.

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THE MASTERPHONE, A DEVICE FOR CLARIFYING and amplifying the tone of all kinds of Sound Reproducing Machines has attracted significant attention in the scientific world. In a recent issue of the Scientific American a complete description of the instrument was given in which it was said of this invention of M. B. Claussen "It reproduced all the artist put into the record in the artist's natural voice, or with the musician's artistic touch." The device is made to fit the standard machines.

HIGH VICTOR STANDARDS have had much to do with revolutionizing an industry. Nothing has been too good for the Victor Talking Machine Company. The greatest artists of all time have had a real and definite part in making the immense number of Victor records representative of the best contemporary musical art. ETUDE readers will find the following records of special interest *Fenesta che lucire*, a Neopolitan song sung by Caruso, *Love Has Eyes*, an old English song sung by Farrar, *Capriciettо*, a Mendelssohn piece played by Elman: *D'amor Sull 'ali rosee*, a Trovatore aria sung by Tetrazzini. Movements from Schubert's *Unfinished Symphony* played by the Victor Orchestra. *Vixine Venezziana*, a barcarolle sung by Ruffo. In fact the only way to get the dimensions of the current repertoire is to send a postal request to the Victor Talking Machine Company at Camden, and receive gratis a 28-page booklet describing and picturing their latest accomplishments.

Theo. Presser Co.

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At Home.

THE compositions of Adolph M. Foerster have been played by many large orchestras during the past summer and even did not escape the Sousa band.

HAROLD BAUER is giving a series of private recitals to the students of the Institute of Musical Art in New York.

WILHELM BACHAUS, the Anglo-German pianist, who is so well liked over here, will include in his repertoire on his next American tour the MacDowell concerto in D minor and a concerto by Dr. Otto Neitzel, the composer-critic-pianist-teacher.

MR. DAVID BISPHAM has just returned from Australasia after an exceptionally successful trip. He has now entered the field of vaudeville—a distinctly new departure, but one which will help to raise the standard of popular entertainment in this country.

SUFFICIENT guarantors have been forthcoming to warrant the formation of a symphony orchestra in Pittsburgh during the coming season. Mainly local artists will be engaged, both in the orchestra and as soloists. Carl Bernthaler will be the conductor.

How the Mexicans love us! All American music is forbidden on Mexican military bands, and when the Fifteenth Battalion Band played a selection from an American light opera, the Governor General ordered it to cease and play no more "gringo" airs.

MEXICO has spent $10,000,000 on an opera house in the capital city, and the government contributes about $100,000 towards its upkeep. From which it will be seen that the Mexicans have other things to think about besides such trifles as revolutions.

THE director of public school music in Washington, Miss Alys Bentley, has resigned her position in order to become associated with the School of Ethical Culture in New York. Miss Bentley has been extremely popular in Washington, and her departure will be much regretted.

THE endowment of the famous Apollo Musical Club of Chicago has been raised to $100,000. The ultimate object is to build a permanent home for the institution. At present there are 350 active members, and the conductor of the club is that excellent musician, Mr. Harrison M. Wild.

THE fact that Paderewski is now touring America will give pleasure to his innumerable admirers in this country. He is to give eighty or ninety concerts, and he will be in the United States until the latter part of April next year. It is four years since he was last here.

THE Canadian Opera Company season is to open in November at Montreal. Among the plans for the season is the novel one of giving symphony concerts every Wednesday afternoon. Another special feature of the season is the engagement of Pavlova, the Russian dancer, and an interesting repertoire of opera is announced. The rumors that there was considerable rivalry between the Chicago Opera Company and the Canadians has been authoritatively denied.

THE pageant fever has apparently caught the American popular taste, and as it has resulted in supplying the more brilliant of the American composers an opportunity of displaying their talent in a new field, it does not matter how long it maintains its grip. One of the most recent, and most successful, was that held at Darien, Conn., at which the book was supplied by Mr. William Chauncey Langdon, and the music by Mr. Arthur Farwell, both of whom deserve hearty congratulations.

THE office of dean of women has been instituted at the University of Michigan School of Music. Until recently the number of attendants at this school has not been large enough to warrant the university authorities in exercising any supervision over the girls, but the attendance has now become so large as to render the step necessary, and the new office will be filled by Mrs. Byril Fox Bacher.

IT was bound to come! The concert manager, M. H. Hanson, and the American composer, Albert Mildenberg, are planning to produce grand opera in the "movies" along the lines that it has been produced in London and Paris. There will be an orchestra and a large pipe organ to attend to the music, while all the action on the stage will be faithfully reproduced. Twenty of the most popular operas have been drawn upon for repertoire. Mr. Mildenburg hopes that opera in the "movies" will tend to awaken an interest in opera for its own sake in this country as opposed to opera for the sake of the star singers and the peacock parade.

A RECENT portrait of Katharine Goodson, which has appeared in several of the current musical newspapers, attests the fact that the famous English pianist began her music studies as a violinist, and used it as the stepping stone to higher things. This custom seems to be quite prevalent in England, especially among composers, of whom at least four began in this way—Coleridge-Taylor, Alexander MacKenzie, Edward German and Edward Elgar. Harold Bauer, the Anglo-German pianist was also a violinist in his youth and Mme. Sembrich, the most versatile of sopranos, admits that much of her success in after life was due to the study of the violin when she was a child.

THE death has occurred in Boston of Lizette Emma Orth, the wife of John Orth, the well-known teacher and composer of Boston. Mrs. Orth was herself an excellent pianist and composer and has for years taken an active part in the musical life of Boston. The fact that she has been an invalid for the last twenty years has been known to only a few. She is survived by her husband and two sons and two daughters, all of her children having marked musical gifts. Most of Mrs. Orth's compositions have been easy pieces for beginners. Mr. John Orth has contributed many extremely valuable articles to THE ETUDE, and our readers will therefore feel a special sympathy for him in his sad bereavement.

THE opening shot of the American opera season has been fired by the Century Opera with a production in English of Verdi's *Aida*. The conductor was Alfred Szendrei, and the three leading roles were sustained by newcomers to American opera—Elizabeth Amsden (*Aida*), Kathleen Howard (*Amneris*), and Morgan Kingston (*Rhadames*). The critics on the whole were disposed to be favorable, though there seems to have been some nervousness on the part of the artists, and the acoustics of the Century theatre have not improved in spite of efforts. There seems to be question, however, that the Century Company is destined for a long future, and the indebtedness of the American public to the Aborn Brothers for proving that opera in English can be given under excellent conditions at a reasonable price has been very considerably increased.

WHAT is said to be the first school for teaching liturgical music in the United States was opened in New York early in October as the Trinity School of Music, under the direction of Mr. Felix Lamond. Berlin has long boasted of a school of Church music and there are other schools in various parts of Europe where special attention is given to church music. The school is in a way connected with Trinity Church, the famous old institution that in days of yore was housed in a building that looked frowningly down upon Wall Street from the vantage point of Broadway, but which now nestles cozily down in the deep ravines between sky-scrapers. The school will occupy quarters in the Trinity Parish School House in the vicinity of the church. In the faculty are the following well-known musicians: Dr. E. G. Stubbs, Mr. Edmund Jacques, Mr. Robert J. Winterbottom, Mr. F. T. Harrat. Mr. Morris E. Schwartz, Mr. John Carrington, Dr. A. Madeley Richardson, Mr. Mark Andrews, Dr. Victor Baier. Among the examiners are Prof. W. R. Spaulding of Harvard; Mr. Arthur Foote and Mr. Tertius Noble. THE ETUDE wishes this new institution great success.

Abroad.

A STATUE was recently unveiled to commemorate the birthplace of Franz Abt, at Eilenburg, Saxony.

AN Australian critic recently spoke of "Debussy, whose music has brought discord into so many happy homes."

THE late Frances Allitsen, the English song composer, left many of her copyrights to the Salvation Army.

LEONCAVALLO, the composer of *Pagliacci*, is to conduct six weeks of opera at the new Tivoli Opera House in San Francisco. He is said to be a better conductor than are most composers.

CHARLES LECOCQ, the composer of *La Fille de Madame Angot*, recently entered his eighty-second year. As he has frequently been reported dead, this is quite an achievement.

ELGAR'S new work, an orchestral tone-poem entitled *Falstaff*, will obtain its first Ameri-

can hearing with the New York Symphony Orchestra under Walter Damrosch. A new work by Debussy entitled *Printemps* will also be presented by this orchestra.

THE death has occurred of Alfred R. Gaul, the English composer whose cantatas, *Ruth* and *The Holy City*, are so popular in this country. Mr. Gaul was born at Norwich, England, 1837, but spent the greater part of his life in Birmingham.

LONDON has found a new occupation for its spare time in learning to play the bagpipes, the fashion having been started by the Prince of Wales. It is said that many Americans in England have signified their willingness to follow the strange customs of the natives of the Island, and are learning to squeeze music out of the grandfather of the automobile horn.

Parsifal is to be given in many places now that the copyright has expired, and among other places it will be heard in Russia. This is a triumph for somebody, because the "spiritual censor" of that lugubrious and barbaric land objected to it on spiritual grounds. Exactly how his objections have been overcome remains a mystery.

A NEW opera from Engelbert Humperdinck's pen is nearly completed. The work is entitled *The Market Woman*, and the work deals with the Prussian war of liberation of 1813. The composer of *Hansel and Gretel*, and *Die Koenigskinder* is now an old man, but his works seem to have imbibed of the spring of Eternal Youth. No date for the production of this new work has yet been announced, but no doubt arrangements will be made shortly.

THEODORE SPIERING, well known in America as an eminent violinist, has been appointed conductor of the Berliner Frei Volksbuhne, the People's Free Stage, for the coming season. This society is intended to supply high class music at popular prices, and has a membership of 50,000. It is gratifying to know that among the works Mr. Spiering intends to include in his programs is Mrs. H. H. A. Beach's symphony. Mrs. Beach is easily the foremost American woman composer, if not the foremost woman composer in the world.

TWO American artists, Francis Maclennan and his wife, Florence Easton, were the recipients of a marked honor from the German Kaiser on the occasion of their departure from the Berlin Royal Opera to the Municipal Opera at Hamburg. The Emperor presented Mr. Maclennan with a scarf-pin of diamonds and sapphires, and Miss Easton with a brooch of rubies and diamonds, marked with the imperial monogram. Both singers have been members of the Royal Opera for five years.

THE indefatigable opera enthusiast, Thomas Beecham, contemplates giving a season of opera in London at prices from twenty-five cents to a dollar and a quarter. Mr. Beecham, backed by a syndicate of wealthy men, proposes to build a new opera house, the one built by Mr. Hammerstein being inadequate for the amount of support Mr. Beecham thinks he is going to have. It sounds like a dream, but dreamers accomplish things at times, and it certainly ought to be possible to get good, cheap opera right in the heart of the British Empire.

THE egotism of musicians is proverbial, but surely the limit was reached by a pianist whom Sir Charles Hallé, himself a great virtuoso, congratulated on his reception. "And no wonder," replied the pianist, "for I played more like a god than a man." A more recent case of "swelled head" is that of Josef (that's his way of spelling "Joseph") Holbrooke, the English composer, who remarks in speaking of the opera, *Ariadne auf Naxos* of Richard Strauss, which was recently produced in London: "Surely we (or I) could not, cannot, have written any such monotonous opera as this. I ask in fear and trembling and I look fearfully around for an answer. We were never such dull dogs as this." The "we" in this case is presumably the other English composers. So far as Mr. Holbrooke is concerned, it may be said at once that his opera, *The Children of Don*, was said by most competent critics to be as dull and dreary as it well could be.

THE following cheerful notice appears in the prospectus of the London Symphony Orchestra for the series of concerts to be given during the coming season: "It has been found necessary to omit from the programs other than standard works, as it has been proved by experience that the public support is withdrawn on the occasions when new and unknown works are performed at the concerts, and it is the general wish of the supporters of the concerts to include only works of the standard order." Is this intended to indicate that the British public cannot stand for anything new? At first blush this would seem to be the case. But there has been a perfect craze in London of late years, and it may be that the public is getting just a little rebellious and is refusing to forget old and tried friends for the sake of pretentious novelties. This is the most charitable view we can think of to account for this astounding conservatism. It is noticeable that the Queen's Hall Orchestra, under the enterprising Sir Henry Wood, is to include many new works, some of them by comparatively unknown British composers.

THE Viennese public has been demonstrating to Schönberg and his pupils that "futurism in music" will not be tolerated without a struggle. The public feels that it is buying tickets for his concerts under the impression that it is to hear beautiful music, instead of which it has to put up with the compositions of Schönberg. The composer does not deny the right of any one to dislike his music, but he denies the right of any one to disturb others from enjoying it. He is therefore selling tickets to his concert which bear on them a printed reminder that no demonstration of any kind is to be made during the course of the performance. Schönberg is evidently in the right. If people do not like his music the proper way for them to show it is to remain absent from his concerts, not to go to them and create a disturbance. Meantime, how long will it be before American audiences will be so deeply interested in music that they will break into a riot upon any attempt to depart from classical traditions on the part of American composers?

ONE hundred years ago, when Verdi was born in Italy, the character of Italian music was about as purely national in style as music could possibly be. Although the great Italian masters were familiar with the works of the composers of other nations they sought to please principally those who had for years been listening to the sensuous beauty of arias elaborated from the mellifluous folk songs of the Italian peasantry. Melody never dies, but as the world of music has gone ahead it has become the fashion to laud music that represents the solution of complicated contrapuntal problems. Accordingly, Verdi is not judged by his masterly *Aida*, *Otello*, and *Falstaff*, but by his *Rigoletto*, *Traviata* or *Il Travatore*. In Italy, where the celebrations of Verdi's centenary have just been at their height, his compatriots have been paying their respects to Verdi from his earliest works to their last. Wagner and Verdi celebrations have fairly peppered Europe during the last two or three months.

THE USE AND ABUSE OF THE PEDAL.

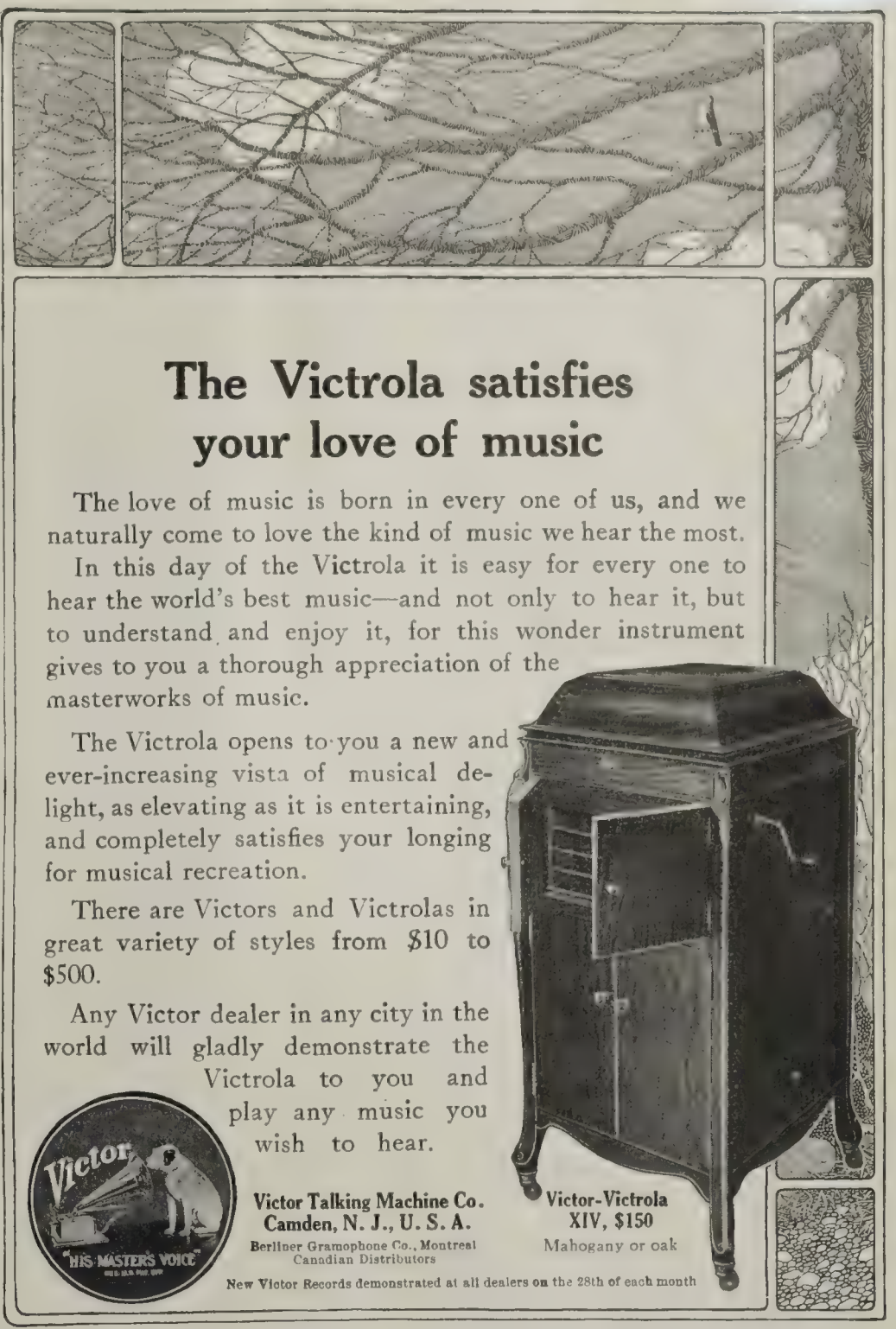
BY MARGARET ALIONA DOLE.

MANY instinctively resort to a kind of sewing-machine action when using the pedals. They pump up and down mechanically merely to keep time. In the case of habitual blunderers they employ the pedal as a cover for their mistakes. Even a superficial investigation of pedal study, is worth while.

The so-called loud pedal is that part of the piano, which controls the damper-action upon the strings. At rest, the pedal holds pieces of felt against the wires and stops short the resonance of the tones immediately after the keys have been struck. When the foot is down on the pedal, practically one half a piano is in use, for the whole damper-action is removed. After the key is struck, the tone is therefore uninterrupted.

In effect, then, the loud pedal is used to prolong tones, to color them, to connect them closely and with discretion, to cover up the deficiencies of the hand. There is no set rule to be applied such as "Take the pedal up and down at the beginning of each measure." The principles must be learned, otherwise you are a slave to, or heedless of, the signs indicated. In time you will come to know whether you need a legato or a staccato connection between tones, whether you need to color the melody, to help a long stretch of the hand, or to produce a blurr for atmosphere. A soft blurring is often pleasant, but the harsh intermingling of actual discords is truly painful to a sensitive ear.

The soft pedal on the grand piano slides the entire key-board to one side. The hammers then strike only one of the strings, of which there are three to a key. If the pedal is used to excess, the string may not bear the strain and may break. In many cases, the over use of one wire will put the piano out of tune. Virtuosi sometimes ruin a piano at one performance by this excessive use of the soft effects. The upright piano is not so susceptible to damage, for the action is different. By the use of the soft pedal the hammers are moved nearer to the strings and thus have a shorter stroke. But, unless care is exercised, the hammer-stems may snap, or, at least the piano may be put out of tune. The soft pedal can be used to advantage as a finishing touch and polish to a repertory piece.



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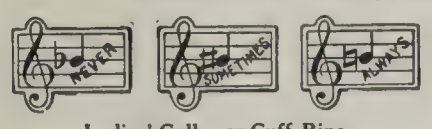
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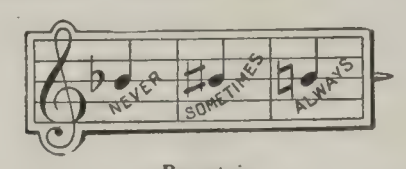
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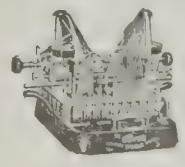
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(Continued from page 819)

energetic exercise of this kind of voice causes must be much greater in the case of men than in that of women. It is also considerably greater in the case of tenors than in that of basses. The bass voice is, as a rule, a more robust organ than the tenor, and therefore better able to stand the strain of faulty production. In the second place, the bass exercises the lower part of his compass much more continuously than the upper part; whereas the tenor does just the reverse.

In putting forward this new theory of voice-production, nothing has been said about it from the physiological standpoint. The most I can do is to suggest an explanation, and leave it to the physiologist to say whether or not it is feasible. When the voice is produced in one way only throughout its entire compass—that is to say, when it is in a perfect condition—the approximation of the vocal cords which phonation renders necessary is effected exclusively by means of certain of the intrinsic muscles of the larynx. When the voice comprises two registers this approximation in the upper register (which in men's voices is usually called falsetto) is brought about in exactly the same way, but, owing to a weakness of these muscles, it is not complete. This causes the voice to sound weaker and thinner than it should do, and if carried down beyond a certain distance, to become gradually fainter and fainter, until it is little more than a sound of escaping breath. In order, therefore, to obtain voice in the lower part of the compass it is found necessary to supplement the action of these muscles in some way. This can be done by means of certain of the extrinsic muscles of the larynx—muscles whose proper function is the moving of the whole larynx up and down in the throat for other purposes than singing or speaking. Some of these muscles, in moving the whole larynx, cause (as I understand) the wings of the thyroid cartilage, to which the vocal cords are attached, to press towards one another, and thus may be made to assist in and complete the needful approximation of the vocal cords. In this way the ordinary kind of chest voice—namely, that which is the lower of two registers—is obtained. At the same time, owing to the fact that in every such case the larynx is more or less displaced, this kind of voice cannot be carried upwards beyond a certain point (varying according to the condition of the voice) without putting upon the vocal organ a strain which it is impossible for it to bear. At this point, therefore, or somewhere below it, comes what is known as the "break," when the singer feels compelled to change into the upper register, which is done by suddenly releasing the larynx from its abnormal position, and leaving the intrinsic muscles to do their work as best they can alone.

From this it will be seen that, if this explanation of the matter is the correct one, when the voice consists of two registers there is always some displacement of the larynx during the production of the lower or chest register. When the displacement is slight the chest register is comparatively easy to produce, even at a moderately high pitch, while the upper or head register is fairly strong, and the break between the two is not particularly noticeable. When, on the other hand, the displacement of the larynx is great, the chest register is always produced with much difficulty except at quite a low pitch. The head register, moreover, is in this case always thin and weak, while the break, unless it is very skilfully disguised, is exceedingly prominent.

I can imagine that I hear somebody say, "Then, according to this theory, falsetto is right and chest voice is wrong." But that is a very misleading way of stating the case. Falsetto is not right by any means. It is true that it is produced by the right pharyngeal mechanism, but that mechanism is out of order, and does not do its work properly. Therefore, while the mode of production is right, the voice itself is decidedly wrong. It is, in fact, in many cases little more than the skeleton of a voice, which, in spite of its being rightly produced, is, for practical purposes, quite useless.

Then, again, chest voice is by no means always wrong. It may, as I have shown, be produced in two different ways. Sometimes it is produced in the same way as the head (or so-called falsetto) voice, in which case it is the only kind of voice which its owner possesses, and is perfectly right. Moreover, even when it is the lower of two registers, while I assert that it is wrong in its production, I do not mean that it is necessarily wrong in the sense of being bad. It may be, and often is, a very good voice in spite of its wrong production. In that case it may be used for a great many years without serious injury, provided it be used gently and at not too high a pitch.

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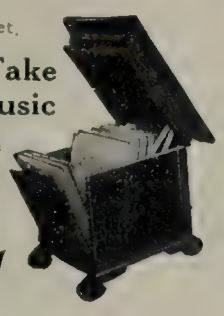
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Q. *(a) Does the playing of wind instruments tend to rid the throat of catarrh. (b) Is the clarinet good for that purpose, or is any other instrument better?*—A. F. T.

A. (a) Wind instrument playing tends generally to strengthen throat and lungs, but the oboe does so in a much less degree than the clarinet or flute, because in playing the oboe the breath is not freely exhaled, but is held back. The oboe-player must emit the column of air very slowly and this process is very exhausting and unnatural. It is therefore absolutely necessary to give him more rests than to the clarinetist or flutist. Schumann, who did not realize this fact, composed three Romances for the Oboe which are the terror of most of the players upon that instrument.

(b) The flute is recommended by many medical authorities as beneficial to throat and lungs, and there is no reason why the clarinet should not also be thus endorsed. The brass instruments demand a more violent effort at times and, while excellent for those who start with good lungs, are scarcely to be recommended to those with weak ones. The general effect on catarrh is problematical, but as wind-instrument playing generally tones up all the parts—nose, throat and lungs—I should be disposed to approve of their use.

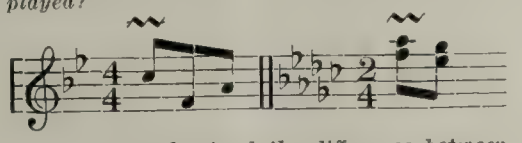
Q. (a) What names are given to the notes in foreign countries. I have been told that eighths, quarters, etc., do not go by these names universally, and I should like to know what other names are used. (b) In orchestral music, does the orchestra play according to the ideas of the conductor, regardless of tempo in signature written in their own parts? If this is so, it is presumably the conductor who is responsible for any mistakes made. (c) When a soloist is singing with orchestral accompaniment, may he use a ritard where there is none marked if he so desires, and is the conductor expected to follow him in this?—A SUBSCRIBER.

A. (a) Here are the names:—Double whole note, England, *Breve;* German, *Brevis;* French, *Carree;* Italian, *Breve;* Whole note. England, *Semibreve;* German, *Ganze Note;* French, *Ronde;* Italian, *Semibreve;* Half-note, Eng., *Minim;* Ger., *Viertel;* Fr., *Blanche;* It., *Bianco;* Quarter-note, Eng., *Crotchet;* Ger., *Viertel;* Fr., *Noir;* It., *Nera;* Eighth-note, Eng., *Quaver;* Ger., *Achtel;* Fr., *Croche;* It., *Croma;* Sixteenth-note, Eng., *Semiquaver;* Ger., *Sechszehtel;* Fr., *Double-croche;* It., *Semicroma.*

(b) The orchestra must play the tempo as the conductor beats it, regardless of any mark in their music, therefore any deviations from the composer's mark must be credited, or blamed, to the conductor, and to him alone, that is if the orchestra is properly following his beat.

(c) The conductor is supposed to follow the solo singer (or a pianist as well) in his changes of tempo in any work. I have, however, seen some conductors who deliberately force the soloist to their own ideas of the tempo—which is wrong, for in this case the criticism of the tempo would be directed against the soloist and not the conductor; we get the conductor's idea in an orchestral work, and the soloist's conception of the interpretation in the other.

Q. *How are the following two mordents played?*



I do not understand the difference between the two mordents given above and the turn. Will you kindly explain?—K. F. B.

A. The mordent is three notes, the turn over a note four. A turn in the first example would be *d, c, b* natural, *c,* with a pause on the last. The mordent is *c, d, c,* also with a pause on the last, but if the tempo is very rapid it can be played almost as a triplet, with a very slight pause on the last note. The second example is played in the same manner, as the mordent probably is intended to affect the upper note only,—*a* flat, *b* flat, *a* flat, with a slight pause on the last.

Q. *Will you please give us your explanation of what is meant by comic opera.*—L. MUSIC CLUB.

Q. *Will you kindly give me the main differences between grand opera and light opera.*—J. B. H.

A. In America and England it means a work with a good deal of fun in the plot and dialogue and a good deal of lightness in the music; but in France that would be called *Opera Bouffe.* In France the classification of operas is very rigidly made, for the government assigns sums of money (subventions) to support Grand Opera and Opera Comique, therefore it is essential to know which is which.

Grand Opera, in France, means an opera which has a serious, generally a tragic, plot, and which has no spoken dialogue or monologue in its musical portions. Comic Opera (Opera Comique) is an opera which has some light touches, and may have spoken passages interspersed. The plot need not be altogether humorous. It may even be tragic. *Carmen* is Opera Comique. So, on the other hand are *La Fille du Regiment* (which has dramatic touches) and *Don Pasquale,* which is almost all funny.
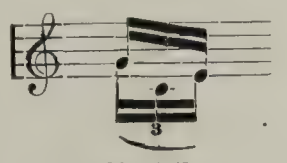
Opera Bouffe is pure and entire comicality, travesty, or burlesque. *La Belle Helene, Giraffe-Girafla,* etc., belong to this class. In America and England we have no such strict classification, but nevertheless the general use of the term "Grand Opera" is as above given. Yet, if the rule is to be rigidly applied, there are many mistakes in our naming of operas, especially in what we call comic opera.

Q. Could you tell me why, in the Bach fugues, the same phrase is sometimes called subject and sometimes called answer—not at the beginning, but in the middle part, as in Fugue I, for instance.—N. H. M.

A. The relationship of subject and answer in a fugue is founded on the division of the diatonic scale into two equal halves, which are called "tetrachords." In any major scale the last four notes present just the same intervals as the first four. In minor fugues we often alter the scale to conform to this plan—*a, b, c, d—e, f,* sharp, *g* natural, *a,*— for example. The *subject* of the fugue is chiefly upon the first tetrachord, the *answer* chiefly upon the second. The answer, therefore, is the same as the subject (or nearly so) but *upon the degree of the dominant.*

This relationship is so strong that it leads to occasional alterations of the answer (tonal answer), so that whatever the subject gives in the tonic is answered in the dominant, while if the subject states anything temporarily in the dominant, the answer responds temporarily in the tonic. The study of this relationship will enable you readily to identify which is subject and which is answer in the course of any fugue.

Q. *How are the following notes in Heller, Op. 46, No. 8, Measure 7, to be played:*



Also in measure 20 of the same work, why is the first note C natural in the first part and B sharp in the second. And in Heller Op. 46, No. 7, measure 17, what is the meaning of "fp."?—L. H. B.

A. In the Heller Etude, No. 8 of Op. 46, the double stems mean simply to accent the notes. Liszt often uses double stems in this way. Before this measure the first of each triplet group is accented, but here there are to be two accents.

In Measure 20 the note is changed for enharmonic reasons. The first chord formation calls for a C natural, but the second calls for a B sharp, which leads into C sharp in the next measure.

The *fp.* in Etude No. 7 means fullness of tone without sudden emphasis. It is about the same as *rf.* would be and the latter mark would be preferable because more easily understood. A few composers use *fp.* in this manner and Schumann has even used this sign on a single chord in piano music to indicate the same thing.

Q. Please tell me if the sharp after the double sharp raises the note still a half step higher, or does it have the effect of restoring the note to the original C sharp. Is the notation used the one most generally employed?—J. P. W.

A. We never can add one accidental to another in the manner spoken of above. Always read an accidental entirely independent of the notes before or after it and of the signature; thus the C marked with a sharp as above would be C-sharp no matter where or how it occurred. But the above is not the usual notation. It is customary to restore C sharp in such a passage by writing a natural followed by a sharp thus, ♮ ♯.



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Literary Men and Music

I ALWAYS regarded Johnson as musically hopeless after reading how, during his tour in the Hebrides, he took so much delight in the bagpipe as to stand with his ears close to the "great drone." Sydney Smith thought one might as well speak of playing on an iron foundry as of playing on the bagpipe; and wasn't it Leigh Hunt's idea of martyrdom to be tied to a stake within a hundred yards of a stout-lunged Highland piper? Boswell was a Scot, but he soared above the bagpipe. "I told Johnson," he said on one occasion, "that music affected me to such a degree as often to agitate my nerves painfully, providing in my mind alternate sensations of pathetic dejection, so that I was ready to shed tears, and of daring resolution, so that I was inclined to rush into the thickest part of the battle." This was too much for the prosy lexicographer. "Sir," he snorted, "I should never hear it if it made me such a fool."

The late Mr. Andrew Lang once declared that most poets and literary men hate music. The statement was a characteristic exaggeration. In their feeling towards music, literary men are like other men—that is to say, some like it and some are quite indifferent to it. I do not believe that any literary man ever hated music *as* music. You might as well speak of a man hating woman or the sunshine. I can understand a poet getting into a passion when the piano through the wall prevents him working off his fine frenzy, but that a man should absolutely hate music in the abstract, so to speak, is to me inconceivable. Even Johnson went no farther than to call it "the least disagreeable of noises."

If Mr. Lang had said that literary men usually come to grief when they allude to music, he would have been nearer the mark. I read in a recent novel of a Scottish Highlander sitting on the roadside singing a Jacobite song and accompanying himself on the bagpipe! Even Johnson would have known that feat to be impossible. William Black sets one of his heroines down to the piano to play an unheard-of and impossible sonata of Mozart's in A sharp major. A sharp major—ten sharps in the signature!

Even Charles Reade, who did know something of music (at least about old fiddles), makes Peg Woffington whistle "a quick movement" upon a huge paste ring, and then tells how Mr. Cibber was confounded by "this sparkling adagio." No wonder Mr. Cibber was confounded!—*The Monthly Musical Record* (London).

School Credits for Out-of-school Music

FEW things are more urgent than that the public schools appreciate how much private teachers can do for public school pupils, and pupils in the upper elementary grades and in the high schools should be given full credit for all achievement in music, whether the lessons be in school or out. It is every way important that credit should be given in school for proficiency in any science or art for which there is taste and talent, provided it is heightened by education along that line. Back of this lies the uncompromising stand that no child shall be made to suffer in the matter of promotion because he is not proficient in any subject for which he has neither taste nor talent. The child's promotive standing shall not be affected by any phase of any school subject, a knowledge of which is not essential to his progress.

After the minimum essentials have been accomplished **a child's significant standing** in his class should be estimated by whatever he is making of his talent and power in school or out. Music is already widely recognized as a subject for which credit may be given, even if studied out of school, and credit should be allowed as a substitute for some subject in which he has no talent and in which he can gain no power.—E. O. WINSHIP in the *Journal of Education.*

Make Your Repertoire a Broad One

As it would seem to be an almost self-evident fact that a pianist who enters the profession should have a repertoire well selected from all schools and periods of at least one hundred works, it naturally follows that if he is really to acquire any technical mastery in so short a student period he must acquire it in and through the works themselves. We have altogether too many piano teachers in this country who know little Bach, less Beethoven and only the more familiar works of the other masters. The pupil must study several fugues to really grasp the fugue form, and it is only after his fourth or fifth Beethoven sonata that he finally begins to have some inkling of what it is all for and about. With care in selecting and presenting the material it is quite possible to use throughout the whole period of advanced study nothing that can not be included in a recital program when the student is in active professional work.—ALLAN SPENSER *in an address before the Illinois Music Teachers' Association.*

How Mme. Nordica Heard Her First Operas

"Well do I remember, when I was a girl studying music right here in Boston, the straits to which I was put in order to hear an opera. Each spring when the time came around for the annual engagement of the New York company, if I were not here already, I would come down from my home in Maine, for the week or fortnight, whichever that particular season happened to be.

"Each morning, with a folding camp-stool under my arm, I would set forth as soon as I had breakfast, and take my place in the line which had already formed at the box office. There I would have to stand and sit by turns throughout the day, eating my lunch at noontime and a cold bite in the evening, until at last at about seven o'clock when the doors were opened finally, everyone would rush madly up the seemingly endless flights of steps to the topmost gallery. There we had to sit for hours on hard wooden benches. Scenery was not shifted with the dispatch it is to-day and often the performances lasted till 12.30 or 1 o'clock, and honestly, sometimes I would rise so stiff and sore that I could hardly make my way down the steps. You see, up there we never had a seat alone, but were jammed and crammed into the long benches like sardines. Those were some of the discomforts we had to put up with in order to hear opera when I was a girl.—*From "The New England Conservatory Review" (Boston).*

Develop the Concert Going Habit

IT is interesting to note how few towns or cities lay claim to being musical: that is, musical in the sense of being blessed with a ready and eager public for concerts. I know of a city in the Middle States which boasts of no less than four conservatories and music schools; but which, according to statements made by musicians who live and work there, is a hopeless place as far as concerts are concerned.

In view of these conditions, which I believe are not exaggerated, it should surely be the first duty of teachers of music and of all those who profess an interest in musical development in this land to bring all the force of their example and influence to bear upon the growth of the concert-going habit—the habit of listening to music at its best. Every time you, Mr. Singing Teacher, or you, Mr. Piano Teacher, allow yourself to miss a fine concert you are encouraging the vaudeville and moving-picture habit at the expense of the concert habit. Don't shirk your responsibility in this matter. Go to every good concert and make everybody else go, if in doing so you make a bore of yourself first. Let us have lots of musical education; let us have lots of books on music, let us form clubs and societies for the spreading of musical knowledge; let us have no end of music-culture; but, above and before all, let us have more music—HERBERT B. HILLIARD, in *"The Sinfonia Year Book."*

Study the Wagner Librettos

"THE gallery is all enthusiasm, but, judged by its conversation in the intervals, it is still very largely in the primitive stage. It keeps its keenest appreciation for the more obvious splendors of the music, such as the 'Walkürenritt.' Its admiration for some of the greatest scenes of the drama—those, for instance, in which Wotan reveals his thought—seems to spring from the sheer effect of power in Wagner's work, and is not incompatible with utter vagueness as to what the story is all about. There are many people to be noticed diving feverishly into guide books as opportunity occurs; and the difficulty of following the leading themes is a constant subject of complaint. There is also clearly a widely spread impression that the music is the main thing, and can be appreciated by itself. It can, of course—just as the color of a picture may be beautiful in itself, apart from the picture's whole significance. But it seems a pity that so many enthusiasts should still be losing in this way the full meaning of Wagner's work. To study the music first and then to say that the music is best by itself is to put the cart before the horse, and then declare that the horse is no good to the cart."—*The Times* (London).

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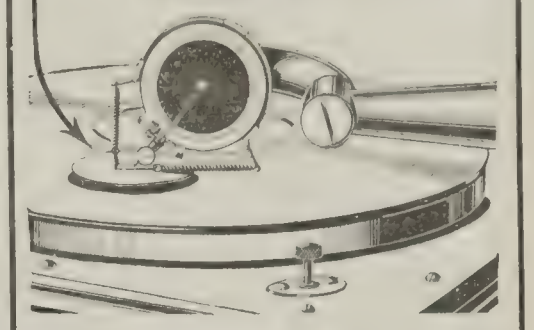
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I AM very much pleased with your editing of the *Wieck Studies.* I have used these studies in my teaching for the last twelve years and can recommend them very highly. —HENRIETTA WARNSHINE, *Michigan.*

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THE USE OF PIECES IN THE FIRST YEAR.

BY MARGARET WHITFIELD.

WHILE some teachers seem to be greatly opposed to giving young pupils pieces during the elementary work, the experience of the writer has been that pupils who have an opportunity to study good compositions as soon as they can possibly play them successfully, almost invariably play more musically, more spontaneously, than those who are kept exclusively upon a diet of technical work, studies and scales. I do not mean that the mechanical side of the work should be neglected, but I do mean that the study of the all-important scales and technical exercises should be interspersed with pretty melodies.

The new piece brings a freshness and life into the little pupil's work. It is far more attractive when it is a separate piece rather than one of a series in a book. One must not be guided wholly by the cover—that is, one should not pick out pieces by the attractiveness of the title. However, if you have a choice between two pieces equally good, always choose the one with the pretty title page. Good teaching of little folks depends very largely upon how your ability to transport your present self in imagination back to the days when you were a child. Can you look out of a child's eyes? Can you hear with a child's ears? Can you rejoice with a child's heart? If so, you will realize that pictures are very dear to the little folks, and you will often make use of them to stimulate certain pupils who are apparently untouched by the pretty piece inside the cover.

The child's musical imagination must be trained by true musical development. One might as well expect to develop the poet's instinct by reading the telephone book for practice in enunciation as to develop the child's musical instinct by five-finger exercises alone.

A girl of twenty came to study with me two years ago. While she was very anxious to play well she was discouraged with her progress. She had never had any real training, but had picked up what she knew. I put her on Dr. Mason's *Touch and Technic.* She was industrious and learned quickly, and at the end of a year had made much progress. All along

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MARKING THE PHRASING FOR YOUNG PUPILS.

MR. J. ALFRED JOHNSTONE, in his admirable little volume, *Touch, Phrasing and Interpretation,* makes some admirable suggestions with regard to indicating the phrasing of musical sentences, etc., which will be found valuable by young teachers. "One plan is," he says, "to adopt the familiar signs used in punctuating literature. Write a comma at the end of a short, two-measure phrase; a semicolon at the end of a sectional or full phrase of four measures; another comma at the end of the third short phrase; and a colon at the end of a period marked by a full close.

"The other simple device is to draw a light pencil vertically across the stave or staves at the end of each phrase. Besides this, it would be well to induce the pupil always to get scholarly editions of their music, editions which carefully and elaborately show the phrases, figures and motives, by curved phrasing lines or other punctuating devices."

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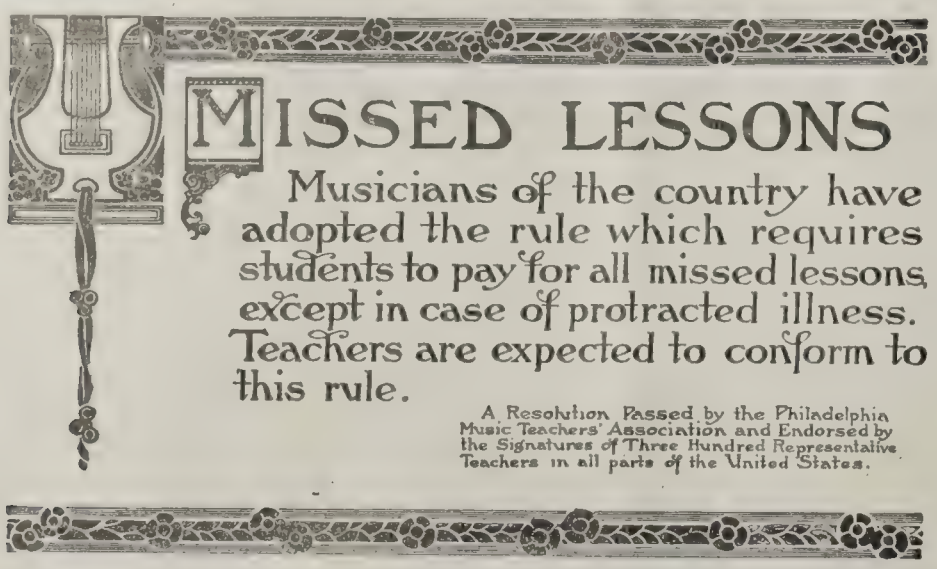
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I AGREE most heartily on the subject of missed lessons. I gave up teaching myself just on account of that same thing. I am very glad some one has taken steps to stop it.—FRANK W. LE ROY.

REGARDING the rule of pupils paying for lessons missed, I have them pay for all lessons missed (except in case of extended illness), but give them the privilege of making them up before the end of the term.—LA VERNE H. BROWN, *Michigan.*

I SEE no possible way of securing efficiency in the always difficult problem of musical education except to hold the pupil strictly accountable for missed lessons.
Leniency in this respect cannot fail to be wasteful; too often it encourages the inroads of indolence and imposition.—WILSON A. BURROWS, *New York.*

I AM in entire sympathy with the stand taken in regard to "missed lessons."—CECIL W. BERRYMAN, *Nebraska.*

I AM very much in favor of the plan to have students pay for missed lessons. I do it, and while it loses some pupils, it's a benefit to the profession.—OLIVER C. JONES, *Idaho.*

I AM in hearty sympathy with you in your very commendable work, and I wish you the success you deserve.—CHARLES DORAN, *Washington, D. C.*

I AM most assuredly in sympathy with your statement concerning missed lessons being paid for except in cases of protracted illnesses. A music teacher's time is worth as much as that of anyone in any other vocation and should be considered as such. It should not be subject to the whims of pupils or their parents or guardians.—MRS. M. P. BROOK, *Connecticut.*

Thank you for sending me word of this plan, as I have been much inconvenienced by unnecessary skips in lessons. I feel that the idea is a wise one.—J. W. H. KNIGHT, *New York.*

I am glad the Association has taken up the question. However, the matter has not troubled me individually, as, in my eighteen years' experience in teaching, I have made it a rule, and insisted upon it, that the time be paid for, whether used or not.—MRS. W. F. ALLEN, *Missouri.*

Am heartily in favor of the view expressed in this statement, and earnestly hope you can devise some plan to eliminate the evil of missed lessons.—ANNA GLENN CROWE, *Alabama.*

I have been very rigorously enforcing that very rule for missed lessons for four years and consider it the only way to do. I have lost more pupils on account of it than of any other reason, and consider it a good thing because it sifts out the disorganizers and finally fills in with earnest workers, which are the only kind of pupils worth having.—GRACE P. KARR, *New Jersey.*

I charge for lessons by the month. All lessons must be taken within the time specified on receipt. Any change of day and hour (also specified on receipt) must be duly arranged for, a day, or more, beforehand, or forfeited.—ALICE O. THORSON, *Washington.*

I most heartily endorse your statement in regard to "Missed Lessons," and think it is the only *fair* way to all concerned, including the pupil.—MRS. A. H. LIENHARD, *Minnesota.*

I wish it might become an established rule, or even law, in every state or town to prohibit the "missed lesson" habit, which is universal among pupils in every community and especially in the small country places.—ALICE E. COURTEMANCHE, *Vermont.*

It is quite as reasonable that music teachers should know what salary they are earning as that other bread winners should. This is impossible when the caprices of students regulate the number of lessons per week in a class.—ELSIE FORREST EARLEY, *Illinois.*

As a music scholar I always expected to pay for missed lessons if they were missed from trivial reasons. In case of absence from unavoidable reasons, always notified teacher at least one day in advance, in which case my teacher would give me the lesson at his time. If absent without notice to teacher I think a pupil should pay for lesson.—L. A. CASEY, *Michigan.*

My opinion is that the pupil should pay for the missed lesson, and it is the teacher's duty when a new pupil comes to say straight out at the beginning, "*You pay for every lesson, whether you come or miss.*"—PLATON BROUNOFF, *New York.*

I am heartily in sympathy with the sentiment expressed under the caption "Missed Lessons."—MRS. D. J. KELLER, *Missouri.*

It a pupil does not take his lesson at the appointed hour he should notify the teacher sufficiently in advance for the teacher to employ his time otherwise. If music teachers would only realize that by coöperation and some such mutual agreement they would *individually* benefit, they would insist on this rule.—CELÉNE LOVELAND, *Illinois.*

To my mind there is only one answer to the question, "shall missed lessons be made up." The time has been bought and should be paid for like any other acquisition. It becomes the property of the buyer to use or dispose of as he wishes.—EDITH MATHILDE COOK, *New York.*

I never have deducted for lessons missed except for protracted cases of illness, and I have only lost one pupil by it. I am glad to change a lesson hour occasionally if notice is given beforehand.—ELIZABETH C. COBB, *Georgia.*

I most assuredly think that pupils should pay for all missed lessons, inasmuch as the teacher sells his time and is entitled to regularity of lessons, or else payments for same, any way.—WILLIAM C. KERGWIN, *Texas.*

Lessons are paid for in advance. No money refunded, except for a series of absences, caused by prolonged illness. Any other arrangement would be absolutely unjustifiable.—JOHN W. BREMER, *Oklahoma.*

I am indeed in sympathy with the missed lesson movement, but practically I have found it impossible to carry out. My only suggestion is specially printed billheads which state plainly that missed lessons must be paid for. Even so, the relationship between teacher and pupil so often develops into friendship that a rule of this kind, even though plainly stated, would be difficult to enforce.—MRS. AMY U. W. BAGG, *Massachusetts.*

Having always paid for my own missed lessons in the course of my training in music, I never dreamed of doing any other way when I, myself, began to teach. I have always explained my rule (to parents) at the time they start the child's work. Having a very large class, with about half of it very young children, a number of lessons are missed during each year on account of storms, children's little sicknesses, rehearsals for school and church entertainments, etc. Parents expect the lesson to be charged, but I make the time up to the pupil at a time when I am not so heavily burdened as I am during the season.—ELEANOR CAMERON, *Iowa.*

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'HAT AN OPERA HOUSE COSTS IN EUROPE.

In the *Schaubühne,* a German paper de- ted to the mechanical phases of stage ork, Dr. Max Epstein estimates the cost a modern opera house abroad where aterials may be secured at much lower tes than in America, and where labor often so cheap that there is no basis r comparison with American condi- ons.

In describing the Deutschen Opernhaus Charlottenburg Dr. Epstein gives the llowing figures: The ground cost 180,000.00 since the opera house was to be ilt in one of the most desirable sec- ons of Berlin. The building cost 365,000.00. The opera house belongs to the eople of Charlottenburg, and they have rranged to give outright a sum of 56,500.00 for the support of the opera. Naturally this will do little more than ay for a part of the expense. Wealthy mericans often make individual contri- utions greater than this, however. The aily cost of the upkeep of the opera ouse, including heating, service, light, etc., s $1,360.00. Computing the interest on ie investment, etc., American opera ouses would be very glad indeed to have s slight an expenditure as this as a daily utgo. The annual cost for the artists n the Charlottenburg Opera (and some f the artists are paid during vaca- ion) is $95,000.00, the chorus receives 40.000.00, the ballet receives $8,600.00, the rchestra $65,000.00. Other overhead ex- enses amount to $36,000.00. The Char- ottenburg Opera House has the financial dvantage of Sunday performances, and hese are usually the most profitable per- ormances in the week. Often the re- eipts run as high as $2,125.00 a night, whereas the average receipts for week- lay nights will run $1,250.00. While the Charlottenburg Opera House has in many ways a very different status from that of he Royal Opera House in Berlin, excel- ent opera is given at extremely low rates. However, those familiar with operatic conditions in America realize at once from the table of expenses given above hat no American opera house of the nigher class could exist with such an out- lay. Americans demand great singers—in fact, the greatest singers. Of these there are but few and they naturally command enormous fees. However, if we must have Rubens' Van Dykes, Hals' Corots and Whistlers in our galleries we must expect to pay for them.

Germans are content in many cases to listen to opera that is not besprinkled with stars like the firmament. The American, however, does not go to the opera so much to develop his musical taste as to gratify his senses and rest his outrageously overworked mind and body. He wants the best and only the best and is willing to pay for it—and pay he does.

THE INTERPRETATION OF BACH.

BY J. ALFRED JOHNSTONE.

BACH'S clavier writings are amongst the earliest and very greatest of our piano classics. And not only so, but also because of their severely logical and contrapuntal or polyphonic style, as well as because of the almost entire absence of any interpretative suggestions by Bach himself, they seem to us always to stand in need of able interpreters. Many earnest laborers have entered upon this rich field of study, and the editions of many of Bach's works which are now available leave no difficulties unexplored, and offer to the student valuable directions and suggestions on many points of interest.—*Touch Phrasing and Interpre- tation.*

A SEVENTEENTH CENTURY MUSICAL PESSIMIST.

LOVERS of Gilbert and Sullivan opera will remember that the famous "little list" kept by *Koko,* the Lord High Executioner, included among its possible victims "the gentleman who praises with enthusiastic tone all centuries but this and every country but his own." It is interesting to find that citizens of this kind are not confined to our own times. Here is an extract from an *Essay on Ancient and Modern Learning,* by Sir William Temple, an English statesman of the seventeenth century, who was so wedded to things Greek that he believed counterpoint and harmony should be thrown overboard in favor of the melodies of ancient Hellas, and that the violin and clavichord should give place to the lyre and the shepherd's pipe. It is interesting to note, however, that Sir William confessed to Hawkins, in urging the superiority of Greek music, his "utter incapacity to judge about it."

"What are become," he asks, "of the charms of music, by which men and beasts, fishes, fowls and serpents were so frequently enchanted, and their very nature changed; by which the passions of men are raised to the greatest height and violence, and then so suddenly appeased, so as they might be justly said to be turned into lions or lambs, into wolves or into harts by the powers and charms of this wonderful art? 'Tis agreed of all the learned that the science of music so admired by the ancients is wholly lost in the world, and that what we have now is made up of certain notes that fell into the fancy or observation of a poor friar in chanting his matins; so as those two divine excellencies of music and poetry are grown in a manner to be little more but the one fiddling and the other rhyming, and are indeed very worthy the ignorance of the friar and the barbarousness of the Goths that introduced them among us."

EAR TRAINING THROUGH SCALE PRACTICE.

BY C. A. EHRENFECHTER.

SCALE practice offers great advantage to the vocalist and violinist for training the ear, since both have to find their tone before producing it; the pianist, however, finds the notes already prepared for him; this, no doubt, is very convenient, but it renders the advantages to be derived from scale practice with regard to the training of the ear, highly problematical. This need not necessarily be so, but then, as has already been stated with reference to five-finger exercises, *quick* and *thoughtless* has to give way to *slow* and *thoughtful* playing.

As Amy Fay has said in her *Music Study in Germany,* "No more mechanical straying of the hands over the keys (as the novelists always say of their heroines), thinking of all sorts of things the while, but instead, a close pinning down of the whole attention to hear whether one finger predominates over the other, and to note the effect produced."—*Tchnical Study in the Art of Pianoforte Playing.*

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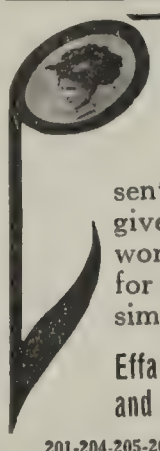
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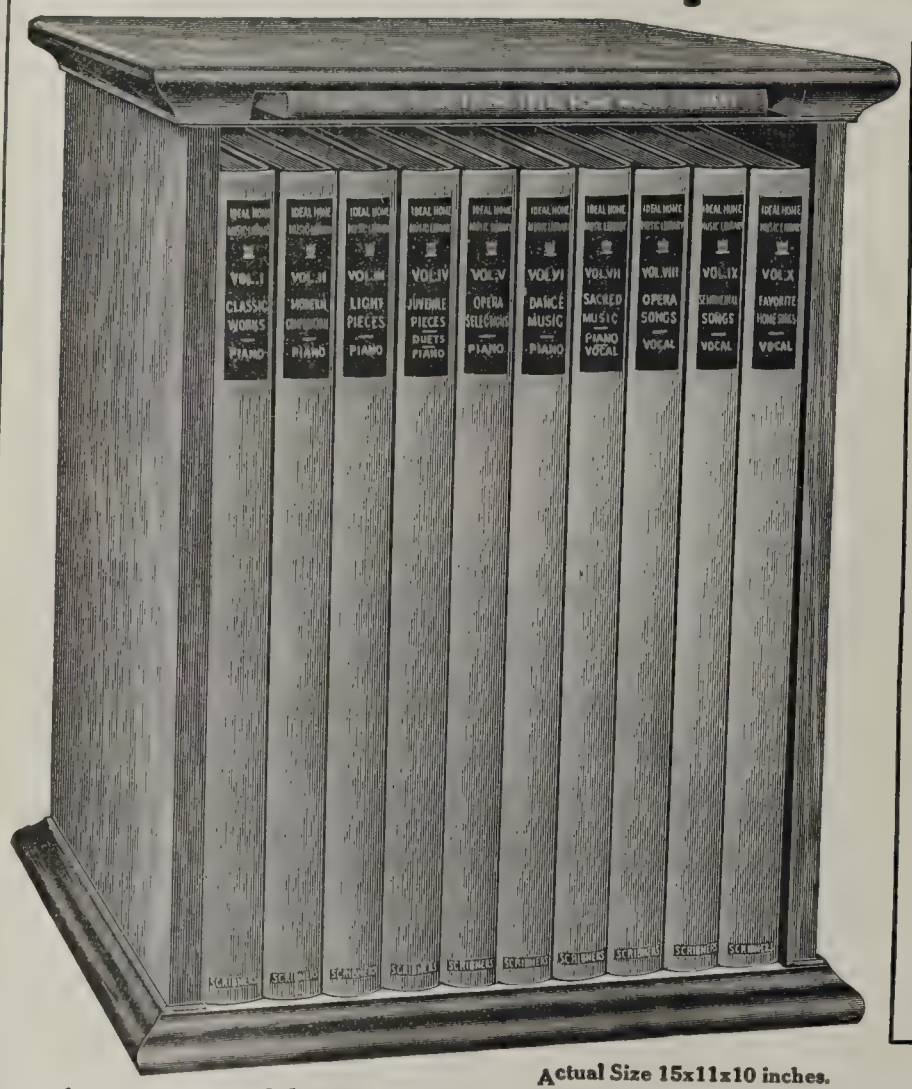
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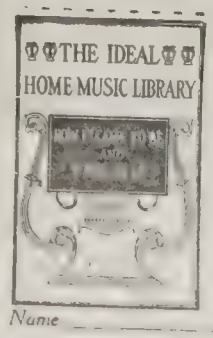
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CONDITIONS—Subscriptions must be for one year at the full price of $1.50 each. They must be subscriptions other than your own except when stated otherwise. Canadian subscriptions, $1.75.

JEWELRY

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Lavellieres are the most popular articles of jewelry at present in vogue. The designs shown here were selected for simplicity and attractiveness.

No. 486—2 subscriptions. Solid gold, with large amethyst and four small pearls and one large baroque pearl. The pendant measures one and one-quarter inches.

No. 996—3 subscriptions. Unique design (not shown here). Amethyst, one small pearl and large baroque pearl.

No. 997—4 subscriptions. Unusually beautiful. Large bright amethyst. Seven large pearls. Solid gold.

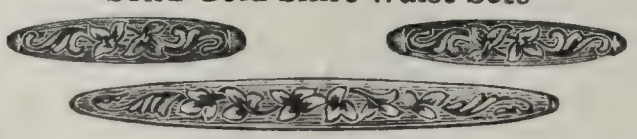


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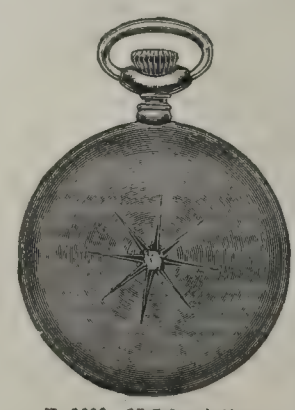
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MOSZKOWSKI

Master Lessons from Famed Virtuosos

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Conferences and Articles from Noted Masters

THE ETUDE conferences and articles from famous virtuosi have enjoyed great popularity because they have in a measure been pedagogical musical photographs of the artists themselves. Few great pianists are gifted as writers. THE ETUDE has supplied this lack by having a trained pedagogical expert, experienced in practical teaching work and experienced as a writer, secure their most intimate musical thoughts. Great Singers, Great Performers, Great Composers have all applauded this work enthusiastically.

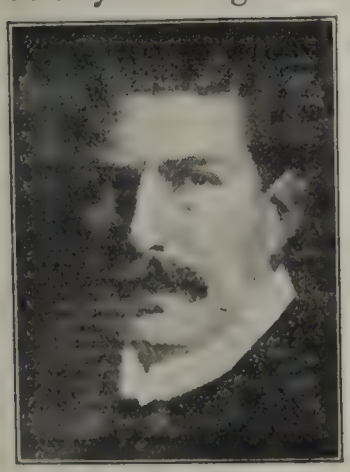
Among features for the coming year are those from Chaminade, Mme. Nellie Melba, Teresa Carreño, Rosenthal, Emil Sauer, Katharine Goodson, Moszkowski, Harold Bauer and others of similar high standing, making a series of intense practical interest for all sincere workers. The musical world has been ransacked for these articles.

The Music for 1914

THE ETUDE Music is now presented in an enlarged section accommodating more pieces and longer pieces than ever before in the history of the paper. This policy will be continued for 1914, making the magazine additionally interesting to all. There is at least one piece in every issue sure to be "just the piece you want."

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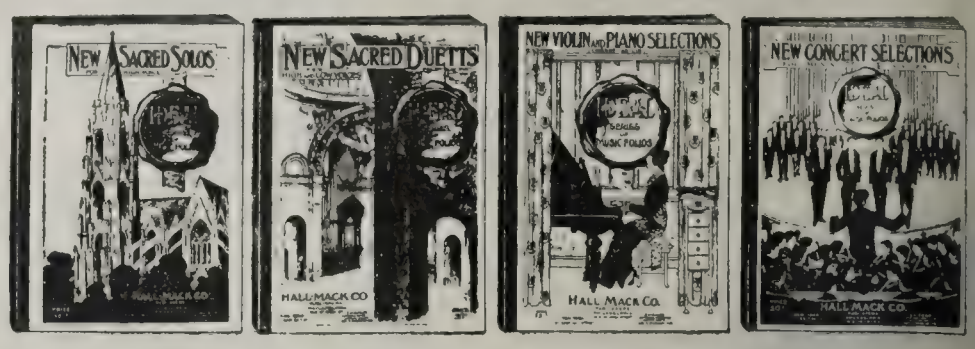
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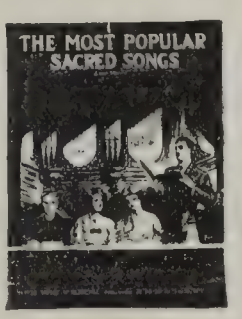
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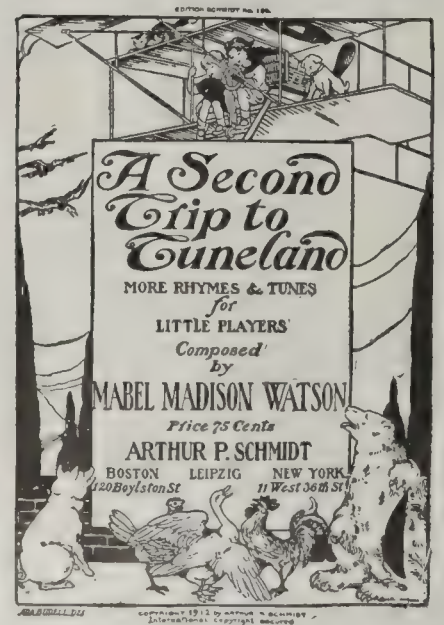
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THE ETUDE

DECEMBER, 1913 VOL. XXXI. No. 12.

CHRISTMAS CHEER FOR MUSIC WORKERS.

Crimson holly, fragrant pine, altars gleaming, soaring incense, belfries singing, the laughter of children, horns tooting, steaming plum puddings, presents for all, carols everywhere—which of these is your symbol of Christmas?

When you think of the cheeriest holiday of all the year, what is it that defines the festival for you?

Do you seize the symbol and evade the spirit of the day?

Do you put on the habit of Christmas as a disguise for your real self or do you admit Christmas to your soul and make it a part of you?

Let us hope that you are not in the place of the little boy in the New York tenement who could only remember Christmas as "the day when the janitor smiled."

Are we, musicians, with senses quickened by the most spiritual of the arts, blindly following the maddening race to keep up with conventions? Are we forgetting the higher significance of our being? Do we parade in and out of huge department stores buying trinkets and baubles to lay upon the altar of the God of Custom?

It was not Custom which made Christmas the feast of giving—for giving is the veritable symbol of Christmas—the highest ideal in the life of Christ.

Boundless generosity, limitless kindness, the ambition to help others in all stations, the forgetting of injuries and injustices—these are the dimensions of Christmas—alas, that it should endure for only one short day!

Why not an all-year Christmas with the precept "Whatsoever ye would that men should do to you, do ye even so unto them." In this wonderful idea we are made alive to our oneness with all other men. It would make our year-long Christmas one of doing, and not a festival of sermons and sentiments. Silent giving, unvaunted charities, deeds of goodness done for the joy of the thing, are, like Browning's "grand orchestral silence of the soul," more noble by far than those acts of which the public may hear too much.

There is something tragic in the giving of gifts without the giving of the love which should go with the gift. Why undermine your character, your integrity, your ideals, simply to do "what everybody else is doing?" The musician naturally has a large circle of friends and Christmas offers him a splendid opportunity to remember them. How shall he decide what his Christmas remembrance shall be? Simply enough. Let him ask himself what he can give that will bear with it a message of human love. Then he will realize that the more friends he can find to remember the more love will grow in his own heart and the more glorious his own Christmas will be. The musician's gift may be only a song or a sentiment, but if it is the measure of his bounty and is sent forth with the real Christmas Cheer radiating from the donor's heart it will be received with the joy that binds real friends closer at Christmas time than at any other time of the year.

AGAIN WE WISH ALL OUR FRIENDS "THE BEST CHRISTMAS EVER."

KEEPING IN TUNE.

Musicians make great ado about keeping their instruments in tune, but few have any idea how necessary it is to keep themselves in tune—mentally, morally, physically and spiritually. It is the easiest thing in the world to get out of tune. We are not living in a paradise and the strain that comes with the day's work can easily throw our temperaments out, unless we discipline ourselves so that we may prevent it. When the first little bit of trouble sets up a discord that lasts in your soul for an hour, a day, or a week, the time has come to tune your whole disposition.

None of us want to be walking discords. We all want to keep in tune. This is shown by the immense success of Ralph Waldo Trine's book "In Tune With the Infinite." Thousands upon thousands have been sold and every copy has brought happiness, contentment and a richer, broader life. Mr. Trine's work helps us to readjust our discordant lives by making us less self-centered, by giving us faith and putting us "in tune with the infinite." It takes us away from the humdrum and shows us the clear blue sky. We recommend it heartily to ETUDE readers who wish to keep in tune.

What is simpler for the musician than to turn to his music and by playing as he did when the first glow of art enthusiasm came into his work, retune his whole character? Even if it does no more than make you forget for an hour or so it will help you. Throw your whole soul into it. Enjoy it to the utmost. All the time your mental and spiritual being will continue to readjust itself.

Perhaps the greatest function of music is that of keeping the world in tune. Blessed is the man who can go to his piano at the day's end and chase away the discords that breed in letter files, contracts, bills and statements. A Haydn sonata or a lovely Schubert song may be worth far more to you at some crucial moment in your life than all the algebra, astronomy, or Latin verbs you have ever studied. If the music in our schools can contribute this to our everyday life, why is it not as necessary as learning the depth of the Pacific Ocean half way between Kamchatka and the Straits of Magellan? Can we not sometimes realize the wisdom of the Oriental who, having two loaves of bread, sells one to buy hyacinths for his troubled soul? The education that merely gives us bread and makes no provision for the simple beauties that bring the glory into life is a very poor education indeed. Overloaded stomachs and souls out of tune mean a miserable people.

THE ETERNAL FITNESS OF THINGS.

IT is difficult for those who have never written or composed to comprehend how eagerly creative workers seek propriety. The eternal fitness of things seems to be very easily grasped by some workers with the pen. Others who have the fatal shortcoming of just missing the word or the chord which good usage and fine taste requires are those whose works escape greatness.

The making of strong and enduring pieces of literary or musical composition is a process that defies accurate description. Just as the foam of the sea is tossed up in countless different shapes and colors so words or tones are thrown up in the mind of the creator. His sense of propriety informs him what is most beautiful and he records that if he is fortunate enough to catch the fleeting inspiration. Training may develop his sense of propriety but the natural talent must be there to develop.

Mendelssohn in his *Songs Without Words* never tried to make them anything other than what the name implies. They are always *Songs.* Some of them were published as *Melodies* or *Romances* but those who know them realize how much better the title "Songs" fits them. They are unostentatious, never seeking extravagant effects or pompous climaxes. In fact, even in England where they attained such great popularity, their very simplicity and lack of the style which panders to lower tastes kept them on the shelves of the music dealers for years. In fact, only 114 copies of the first book were sold during the first four years, while thousands of pieces long since forgotten were then being sold. Mendelssohn's sense of the appropriate was what has kept his works alive for over half a century.

Concise Index of THE ETUDE for 1913

(Only a few Leading Articles are Given Below)

Leading Articles

[EDITOR'S NOTE: Owing to limitations of space it is not possible for us to give an entire list of the hundreds of valuable and interesting articles that appeared in THE ETUDE during the past year. The following index includes mainly those to which the reader is likely to wish to refer again and again.]

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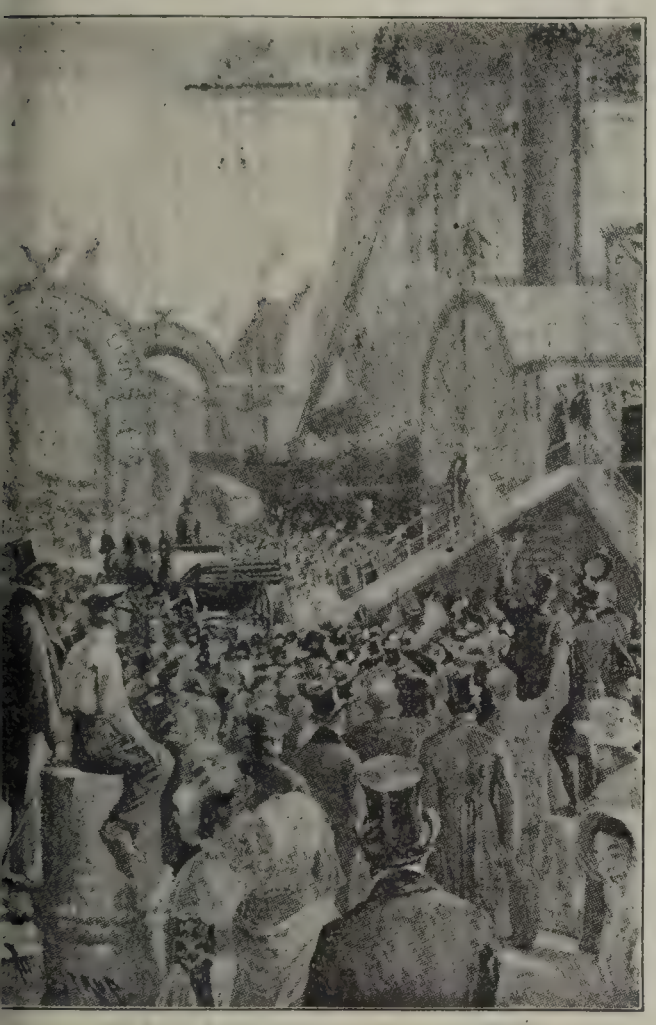
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Jenny Lind, Artist and Woman

Personal Recollections of the Great Singer

By GEORGE P. UPTON

[ETUDE *readers are fortunate in having for perusal and reservation so excellent a descriptive and biographical rticle as that which Mr. George P. Upton has prepared or them. The article, together with the beautiful* ETUDE *over of this month, makes this issue one which all music wers will seek to preserve. Few indeed are the critics who an remember Jennie Lind. Mr. Upton, despite the fact that e is now in his eightieth year, writes with a fine vigor f which any younger man might be proud. His life-ime of experience as an author and in almost every branch f editorial work, from that of the reporter and critic to hat of editor-in-chief of a large daily paper in Chicago, as given him a kind of universal outlook upon things—ll of which contributes to his interesting articles. We ish to impress upon our readers that this article is a arc one.*—EDITOR OF THE ETUDE.]



JENNY LIND'S ARRIVAL IN NEW YORK.

I COUNT it the supreme musical felicity of my long life) have heard Jenny Lind sing. Making all just allow-ıces—for the enchantment which distance lends to the iew, for the enthusiasm of youth, for the fact that she as the first of the large flock of singing birds to come rom Europe to this country, and for the popular ex-tement which was contagiously frenzied, she still re-ıains my one peerless singer. In the words of George Villiam Curtis, which he wrote, when Jenny Lind was nly a memory: "The youth of her day have borne her their hearts across a generation and their hearts ill rise at the mention of her name as Le Garde du oi sprang up cheering to their feet when the Queen pproached." I have borne her in my heart across two enerations and she still reigns supreme for me as ueen of song and highest type of womanhood.

JENNY LIND'S AMERICAN DEBUT.

Before recording my recollections of Jenny Lind, let e state in brief the statistical features of her Ameri-n tours. She arrived at New York September 1, 50, being then in the thirtieth year of her age, and ve her first concert at Castle Garden, September 11, r supporting artists being Sir Julius Benedict, her ader; Signor Belletti, baritone, and Richard Hoffman, e pianist, who was specially engaged in New York r the tour. Her numbers on the program of the ening concert were the *Casta Diva,* from *Norma, he Herdsman's Song,* popularly known as *The Echo Song,* and the *Welcome to America,* the text written by Bayard Taylor, and the music hastily composed for the occasion by Benedict. She also sang with Beletti in the duet, *Per piacer alla Signora,* from Rossini's *Il Turco in Italia,* and in a selection from Meyerbeer's *Camp in Silesia,* for voice and two flutes. During her first tour, under Mr. Barnum's management, she sang in the following cities in the order named: New York, Boston, Providence, Philadelphia, Baltimore, Washington, Richmond, Charleston, Havana, Matanzas, New Orleans, Natchez, Memphis, St. Louis, Nashville, Louisville, Cincinnati, Wheeling, Pittsburg, Philadelphia, Baltimore and New York. After cancelling her contract with Barnum, whose managerial methods were distasteful to her, she gave sixty-two concerts between June and December of 1851. The various premiums paid for first choice of seats during the first tour were as follows: New York, $225; Boston, $625; Providence, $650; Philadelphia, $625; Baltimore, $100; New Orleans, $240; St. Louis, $150; Nashville, $200; Louisville, $100, and Cincinnati, $575.

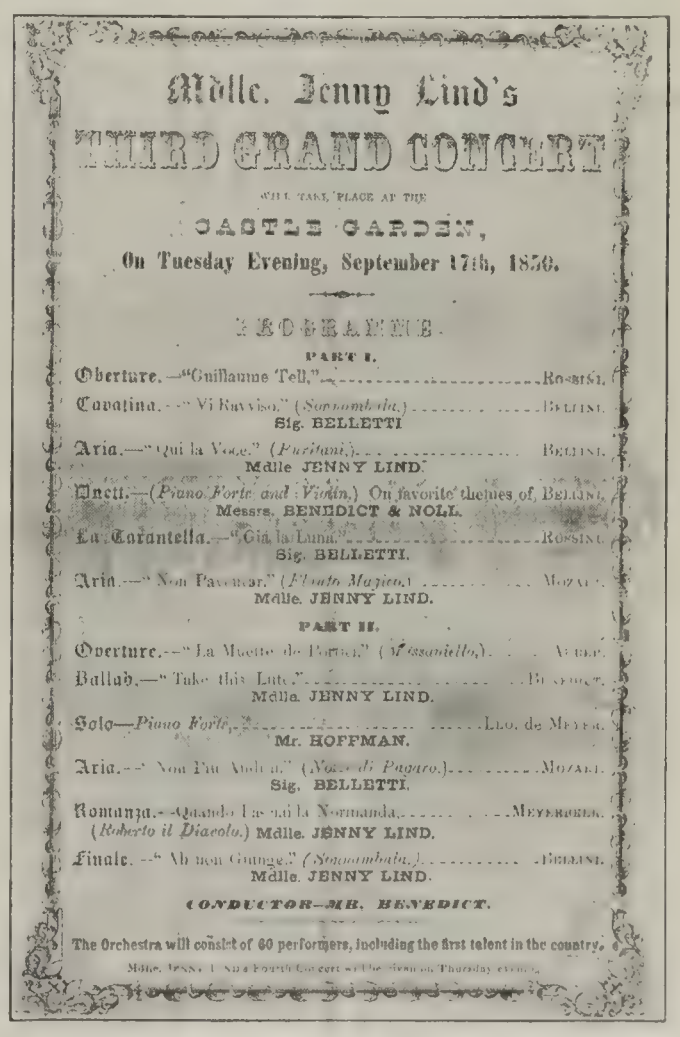
JENNY LIND'S VOICE.

What of Jenny Lind, the singer? She had a voice of exquisite purity and brilliancy and at the same time sympathetic in quality. Its tone was so pure that her faintest *pianissimo* was distinctly audible in the largest concert room and at the same time so full and powerful that she could easily cope with the strongest orchestral accompaniment. Her upper register was unusually rich and effective, but her lower did not correspond in quality—a defect which possibly may have been caused by the temporary loss of her voice when she was studying for the operatic stage, and yet her blending of registers was so skilful that the difference was not easily noticed. There have been voices of greater power but not of greater purity. There have been singers who may have excelled her in this or that feat in musical pyrotechnics, but never one who used technical display more judiciously and intelligently, for she never indulged in these feats of vocal skill for mere show or to win applause. She introduced them, especially her *cadenzas,* which were her own to enrich and complete the song, and in such an artistic manner as to carry out a conception of the composer and symmetrically embellish his music. They were apparently spontaneous and free from any suggestion of study, much less of effect. Indeed she had none of the affectations of the stage nor was she capable of preparing effects deliberately or the slightest mimicry of feeling. Her singing was as pure and joyous and spontaneous as that of a bird. She seemed to sing more because she liked it herself than because others liked it. Everything was under perfect control in her work. Her *pianissimo* was perfect. Her shake has never been excelled and she was fond of using it but always did so with such intelligence and skill that it seemed to fit into the song as part of it, not as an embellishment introduced for mere display. It added to its charm that her control of breath was so perfect that she sustained tones with the utmost ease and naturalness.

Summing up her qualities, I should say that her voice united strength and delicacy to a most remarkable degree. It was finished but never finical. It had depth of feeling, delightful sweetness, delicate refinement, and backing it, irradiating it throughout were intellect, sensibility and the earnest personality of the singer, as well as a winning geniality which was one of the principal charms of her noble character. She was incapable of musical coarseness, personal or musical exaggeration. Benedict, her leader, said: "She made a conscience of her music." She was given by nature a rich, musical endowment which she used with the utmost reverence for her art. I cannot speak of her dramatic power, for she did not sing in opera in this country, but in operatic selections, oratorio numbers and ballads she was equally effective. Her own letters show that she did not enjoy singing in opera or regard it as a high form of art. In connection with her rank as an artist, the testimony of some of her contemporaries may be of interest. Chopin said of her: "She does not show herself in the ordinary light, but in the magic rays of the Aurora Borealis. Her singing is infallibly pure and true and has an indescribable charm." And Lablache: "I can say I have never heard anything like her singing. Every note was a pearl." And Clara Schumann: "What a great heaven-inspired being she is! What a pure, true artist soul! Her songs will ever sound in my heart." And Mendelssohn: "She is as great an artist as ever lived and the greatest I have known." Surely these should know.

JENNY LIND AND ADELINA PATTI.

In making a comparison of Jenny Lind as a singer with one of our time the name of Adelina Patti inevitably suggests itself, and the comparison is all the more apposite because Patti, when she was a girl heard Jenny Lind sing and imitated her, and when Jenny Lind heard Patti she predicted she would be a great singer. If not the greatest artist, Patti was unquestionably the supreme vocalist of her day. The difference between the two singers was principally that of personality. Patti had perfection and facility of execution, her tone was very clear and pure, and she was absolutely self-possessed and sure of herself, as well she might be, for she was born to the stage and familiar with it from the time her mother used to leave her in her dressing room while she went to the front, to the end of her career. The stage was her home. Nature placed a perfect singing mechanism in her throat, but there was not much soul to inspire it. I have always believed that if her sister Charlotte had not been debarred from dramatic roles by her unfortunate lameness she would



Mdlle. Jenny Lind's

THIRD GRAND CONCERT

WILL TAKE PLACE AT THE

CASTLE GARDEN,

On Tuesday Evening, September 17th, 1850.

PROGRAMME.

PART I.

Overture.—"Guillaume Tell,".....Rossini.

Cavatina.—"Vi Ravviso," (*Sonnambula.*).....Bellini.
Sig. BELLETTI

Aria.—"Qui la Voce," (*Puritani.*).....Bellini.
Mdlle JENNY LIND.

Duett.—(*Piano Forte and Violin.*) On favorite themes of, Bellini.
Messrs. BENEDICT & NOLL.

La Tarantella.—"Gia la Luna,".....Rossini.
Sig. BELLETTI.

Aria.—"Non Paventar," (*Flauto Magico.*).....Mozart.
Mdlle. JENNY LIND.

PART II.

Overture.—"La Muette de Portici," (*Massaniello.*).....Auber.

Ballad.—"Take this Lute,".....Benedict.
Mdlle. JENNY LIND.

Solo—*Piano Forte,*.....Leo. de Meyer.
Mr. HOFFMAN.

Aria.—"Non Piu Andrai," (*Nozze di Pagaro.*).....Mozart.
Sig. BELLETTI.

Romanza.—"Quando Lascio la Normanda,".....Meyerbeer.
(*Roberto il Diacolo.*) Mdlle. JENNY LIND.

Finale.—"Ah non Giunge," (*Sonnambula.*).....Bellini.
Mdlle. JENNY LIND.

CONDUCTOR—MR. BENEDICT.

The Orchestra will consist of 60 performers, including the first talent in the country.

Mdlle. JENNY LIND'S Fourth Concert will be given on Thursday evening,

JENNY LIND'S PROGRAM AT CASTLE GARDEN.

...ipsed Adelina. In all roles requiring grace, elegance and ornateness of vocalization, either *Terlina* in *Don Giovanni; Rosina* in *The Barber of Seville*, or *Violetta* in *Traviata*, Adelina was incomparable. Theodore Thomas once summed her up in his terse way to me: "Patti's voice was of delicate quality and great clearness, easy in delivery, and true, like the song of a bird, but it expressed no more soul than the song of a bird." Therein lies the difference between the two artists. It was the personality, the temperament, the indescribable charm of quality and nobility of soul—in a word, the woman behind the voice that fascinated you in hearing Jenny Lind sing. With all her vocal ability and abundant resource it would have been impossible for Adelina Patti to sing *I know That My Redeemer Liveth,* for instance, as Jenny Lind sang it, and who that ever heard Jenny Lind sing Handel's triumphant aria can ever forget it? Equally, who that has heard Patti sing *Ah! fors e lui,* from *Traviata*, or *Ah! non giunge,* from *Somnambule* can ever forget it. Happy those who can remember both. I hope I have made the difference between them clear. Lind was a lark that soared with the blue with her song; Patti was a delightful warbler among the flowers in the garden.

JENNY LIND, THE WOMAN.

What of Jenny Lind, the woman? I first saw and heard her on the evening of October 7, 1850, at Providence. I was a Freshman then in Brown University and the whole student body had caught the Jenny Lind fever. No artist in musical history ever received such a popular ovation. It can only be compared with the reception of Kossuth, when he visited this country as the champion of Hungarian liberty and of General Grant when he returned at the close of the Civil War. She was escorted from the pier in New York to her hotel by thousands of people, under triumphal arches erected in her honor. The stores were full of Jenny Lind bonnets, gloves, coats, hats, jewelry, bric-a-brac, and fineries of every description. Her portraits were in every shop window. The choice dishes of hotel menus were à la Jenny Lind. There were Jenny Lind stages and steamboats, cafes and coat rooms. All the girls of that day imitated her coiffures and costumes and many of them sought to imitate her gait. One enterprising hardware dealer advertised "Jenny Lind teakettles, which, being placed on the fire commence to sing in a few moments." And this not only in New York but all over the country.

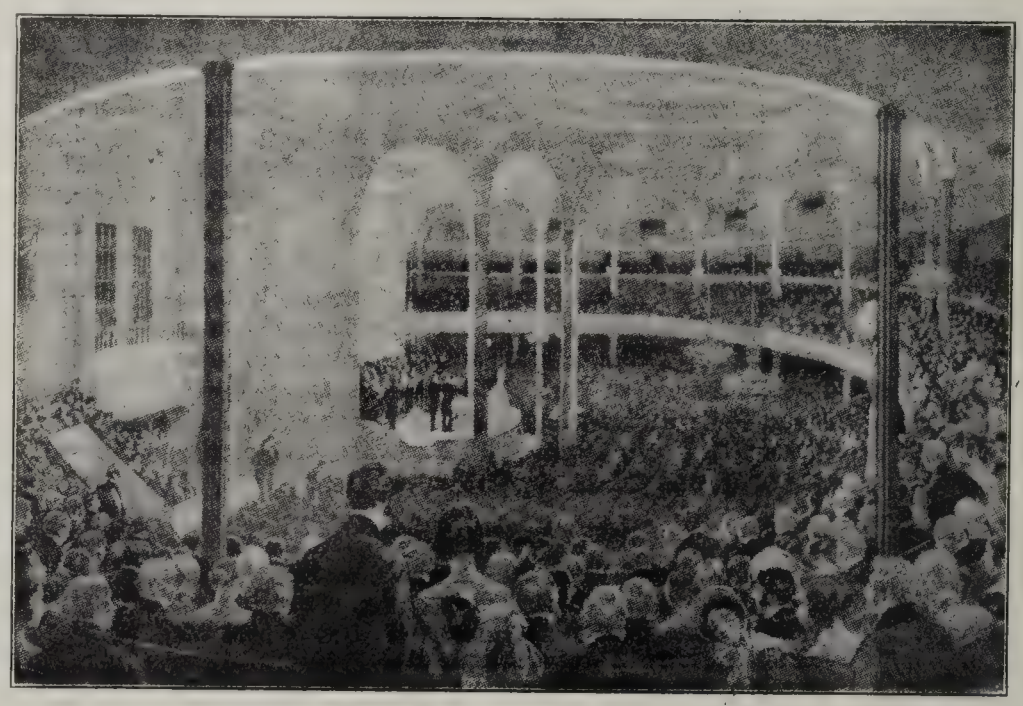
HER PERSONAL APPEARANCE.

When that red letter night came, the staid city of Providence was in a condition bordering upon delirium. The hall was jammed and thousands stood outside hoping to catch a glimpse of her and mayhap hear her voice. I see her now as I saw her then, a girlish figure, medium of height, with fair hair and light blue eyes, gowned in velvet, wearing a rose in her hair, and devoid of any other ornament. Her features were plain and somewhat coarse, and in repose there was a lack of symmetry, but while singing her face was most fascinating. Her whole figure seemed expressive and a serene look of goodness irradiated her countenance.

Her gait was grace itself, especially when compared with the hobbled feminine waddle of the present time. She seemed to float rather than walk up the stage to the footlights. There was music in her very looks and motion. Her presence, as she quietly and modestly acknowledged the applause of the audience, gave the impression of womanly dignity and grace combined with a child-like naïveté and enthusiasm as if she enjoyed the scene and the privilege of singing. While delivering her songs her face seemed to be transfigured and to gain a beauty which was not manifest in repose—beauty of soul and reverence for her art. There was no distortion of face or exaggerated mannerisms of any kind. She sang with a serene look of goodness and most winning smile and her reception of the almost frenzied enthusiasm of her hearers was modest in the extreme. Modesty, indeed, was one of her strongest characteristics.

It was stated at the time that Barnum's flamboyant methods of management were very distasteful to her. Upon one occasion her husband, Mr. Goldschmidt, was reading to her and came upon the word "humbug." Puzzled by it, he asked her what it meant. She hesitated a moment, then suddenly smiled and said: "Oh! I have it. It is what Mr. Barnum is." I do not think she ever fully comprehended why people were so excited about her, though she enjoyed the excitement in a child-like way.

Jenny Lind had none of the modern sensational advertising methods so many singers employ for self-exploitation. She was a very simple, practical, domestic woman, fond of children and domestic duties, and took her sewing with her when visiting friends. She had all the characteristics of the plain woman indeed. She had no matrimonial scandals, no superstitions or eccentricities, no hair-breadth escapes, no jewel robberies, no menageries, no oddities of dress, none of the press



JENNY LIND'S FIRST CONCERT AT CASTLE GARDEN.

agent's tricks of the trade. If not extremely good looking, she looked good, as some one said, and that goodness drew every one to her. She was "Jenny" with every one, not Signora Lind, or Mlle. Lind, or Miss Lind, but plain Jenny Lind. At this Christmas season it is pleasant to remember that she was full of the Christmas spirit, though it was not confined to the season. Her life was a continuous record of charitable deeds. Her first American tour, under Barnum's management, netted her $150,000, which she contributed for the founding of a hospital in Stockholm. She also founded a hospital in London, built a new wing for one in Liverpool, in 1849 raised $50,000 for charity by her concerts, furnished a scholarship to London, in honor of her friend, Mendelssohn, and her last appearance in concert was at her home in Malvern, England, when she sang for charity. She contributed a large amount in this country and in England and Sweden to private charity and no appeal was made to her generosity that remained unanswered—if it were worthy. Her married life was a happy one and she died at Malvern in 1887, in her sixty-seventh year.

Such was Jenny Lind as I recall her and as musical history records her. It seems to me that in a rare manner she combined religion, art, love, goodness and genius, and that she was actuated by the lofty purpose of using her gifts for the good of others.

"Her music in my heart I bore
Long after it was heard no more."

—WORDSWORTH.

Mme. Nellie Melba, one of the greatest of Jenny Lind's successors, has given THE ETUDE *her valuable advice upon the matter of the training of the singer. Among other things, she relates a method whereby the singer may know whether her teacher is training her right. This exceptionally interesting conference will appear in the January "Holiday" issue of* THE ETUDE. *It is one of the very best articles of its kind we have ever secured and one which should be very helpful to singers, entirely apart from the great celebrity of Mme. Melba.*

HOW TO COUNT TIME.

BY AMOS N. WAYNE.

TEACHERS are almost unanimous as to the desirabili of counting, and counting aloud. Very few, howeve give their pupils an idea of how to count. In the fir place the counting should not be shouting, as so mar teachers seem to imagine. Shouting the counts onl annoys the pupil. One of the best ways in which t teach counting is to take the pupil beside the clock i the room in which the piano is situated and have th pupil count several measures. I used to do this unt the pupil had counted for five or six minutes withou stopping. This gave an idea of evenness—regularit Then I used mental pictures to help the child's imag ination. I would call to mind the regularity of th pickets in a picket fence or the regularity of the space on a checker board. This seemed to help a great dea Then I made the pupil see that counting was not hang ing a count upon a few notes played at irregular inte vals, but rather that the note was hun upon the count. After this the pupil wa taught to count "internally," as one o my little folks expressed it. I would tak out my watch and count to myself fo twenty measures and have the pupil d the same thing, I keeping time by th watch. Then came a comparison tha was often surprising.

The pupil should not count aloud a the time. A certain part of the lesso should be devoted exclusively to listenin to the tone at the piano keyboard. In n other way can the pupil develop a musi cal tone, or if you prefer, a musica touch. Nobody wants to listen to playin that is not characterized by a fine ton quality.

HOW THEY PROTECTED AGED MUSICIANS IN THE SEVENTEENTH CENTURY.

IN the Regulations of the Saxon Col lege or Union of Instrumental Musician founded in 1653 there is an altogethe unique provision made for the protectio of its older members. This organization had its regulations ratified by the Emperor (Ferdinand III) and became very powerful. It regulated the fees its members might receive, the education of the young musician and even determined the boundaries of the moral conduct of its members. Its main object was to raise the standard of the musician and music. How it cared for its older members is indicated in the following regulation:

"Since also one might dare to oust an old master of our art out of his office, by what way or means, or under what semblance or pretext, it matters not, and to insinuate himself into his post, therefore any man who seeks his own advancement by the above mentioned unseemly means, and ousts another, OUR COLLEGE SHALL DISPOSSESS HIM and his assistants who ought to serve him, and he shall no longer be suffered in it. Inasmuch as venerable age, if accompanied by weakness, easily falls into contempt (all the former long years of great labor, pains and service being forgotten) and youth generally preferred above it; if such weakness and impotency in a musician of great age, holding an appointment, should be so great that he cannot fulfill his duties, or only with much difficulty, and that the service of God and other attendances must necessarily be provided for; in that case some one shall be impowered to serve as a substitute for the old man; nevertheless the old man shall enjoy half of the salary and his share of the profits, and all the remaining days of his life he shall be duly respected by the substitute or coadjutor, who shall in all things give the precedence to the old man, if he is not unfit, and await the blessing of the Lord; and all he does well and kindly for the old man shall be highly esteemed and regarded by everyone, and God Most High shall surely one day reward him and repay him."

A man in the tempest of his passion oversteps all the bounds of order and moderation; he is unconscious in his rage, and the tone-picture should reflect his exceptional state. But as the passions should ever be held under some sort of control, so should music, even when depicting the most terrible situations, be subordinate to artistic propriety and never offend the ear, but should still please and remain *music.*

Thoroughness in Music Study

An interview obtained especially for THE ETUDE by G. Mark Wilson with the Greatest Living French Composer

CAMILLE SAINT-SAËNS

[EDITOR'S NOTE: To mention the name of Charles Camille Saint-Saëns to an expert musician is to elicit immediate exclamations of delight in the modern French master's superb workmanship. The pianist is equally enthusiastic over his ability at the keyboard and those organists who recollect having heard him play their instrument are loud in their praises. Saint-Saëns is one of the most versatile of all musicians of the present or the immediate past. In other days masters did not hesitate to exhibit their virtuosity with several different instruments. In this age of specialism a musician of the type of Saint-Saëns is more or less rare.

Saint-Saëns was born in the Rue de Jardinet, Paris, Oct. 9th, 1835. He was brought up by his mother and a great aunt. The latter was very musical and gave the boy an excellent ground work. Later he studied with Stamaty and Maleden. Stamaty was one of the foremost piano teachers of the Paris of other days. Among his pupils was Gottschalk, the American pianist. Saint-Saëns was sufficiently far advanced to give a concert of his own when he was eleven years of age. When he was twelve he entered the Conservatoire, where he came under the instruction of Benoist and Halévy. Although he won the second organ prize when he was fourteen, and the first organ prize when he was sixteen his attempts to capture the great Prix de Rome resulted in failure. Some of his friends have stated that his defeat had the effect of making double his energies and desire to become the greatest French musician of his time, and what seemed a misfortune at the time proved a great benefit to the young musician.

It seems somewhat surprising that Saint-Saëns should have failed in winning the great French musical prize, as he had already written noteworthy works, and had had a symphony performed with success when he was sixteen years of age. His victorious rival was one Lèonce Cohen, whose name is now practically unknown. In 1853 Saint-Saëns settled down to the life of the routine music teacher and organist in Paris. Part of his time was spent in Niedermeyer's *École religieuse*, part as organist in the church of *Saint Cecile*. This was the "make or break" time of his life and, although he was burdened down with routine work he still made time and found energy enough to produce works, which enabled him to rise above his condition and step up to real mastery. In 1858 we find him as the organist of the Madeleine, one of the most enviable positions in France. Although Saint-Saëns has written much dramatic music his *Samson et Dalila* has been so successful that it has eclipsed all other compositions by the master. His opus numbers run considerably over one hundred. Saint-Saëns is distinguished as a musical critic and he has also given a great deal of attention to the special study of astronomy. In 1892 the University of Cambridge gave him the honorary degree of Doctor of Music.]

THE AWAKENING OF TALENT.

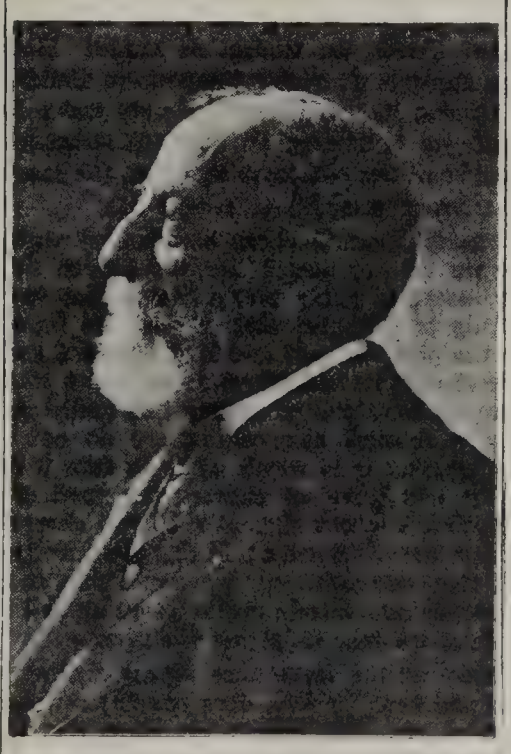
The awakening of musical talent in the child is one of the most interesting moments in the entire life career of the individual. With some music is manifestly a gift. Those who knew me when I was little more than a baby say that at the age of two and one half years I commenced to display a great interest in musical sounds. This, it seems to me is one of the surest indications that music was, in a very definite way, quite natural to me. Those who have opportunities to examine children continually notice that while there are cases where the child becomes excited or pleased when it hears music, there are very few whose interest goes beyond being entertained. Naturally I have no recollection of my own musical beginnings, but if I may judge the reports of others I seemed to have an intuitive grasp of certain elements of musical form and harmony. Of course I did not know the technical terms, but the essentials—or if you chose to call them principles, stood out clearly and sharply the moment I heard music. This power of inner perception of musical problems is after all what people describe as musical talent. Some people possess it naturally, others have to have it very definitely pointed out to them through the interminable theoretical books that make rules only to break them in the next instant. Good theory books are necessary, however, even in the case of the talented, since the talented pupil is likely to have his musical information in disorganized heaps rather than in systematic order ready for immediate use.

WHAT THE TEACHER SHOULD DEMAND.

After some years spent in teaching and playing the organ I resolved that I should develop my natural talents in composition, and therefore I devoted the better part of my time after that to writing music. Nevertheless, I was engaged in teaching sufficiently long to have been able to form some well-determined opinions upon the subject of teaching. I believe that a teacher should first of all be moderate in his demands and expectations with young students. Teaching is not like building a building with stone and steel through following out a definite architectural plan. The little pupil is growing and changing all the time, and it is the part of the modern teacher to observe these changes and train the child as the horticultural expert would train a delicate plant. At the very outstart the method employed should be so carefully graded that new principles are introduced very slowly. The trained worker with children analyzes all his problems and tries to study them from the angle of the child mind. What seems simple to the adult is often very difficult to the child. The teacher who does not think may present the child with a most indigestible mass of difficulties and then expect the little one to assimilate it all at once. Difficulties should not only be presented one at a time, but the teacher who takes a pride in being thorough will see to it that the pupil remains sufficiently long in the company of the conquered difficulty. That is, the pupil should not pass at once to another principle after having mastered the one upon which he has been working. On the contrary, he should remain with the first principle and be given abundant practice material so that complete mastery will result. When, at the very first, the teacher is working with hand positions and finger positions he should see to it that nothing in this connection is left undone or uncomprehended before passing to the next step. A correct understanding of notation, clear ideas upon musical tone production (touch) should all be developed in turn. Nothing leads to so much dismay, impatience, or discouragement as the very common fault which some teachers have in trying to give pupils too many things at one time.

SLOW WORK, BUT PROGRESSIVE WORK.

If the teacher establishes a habit with the pupil that permits the pupil to work with conglomerate masses of work instead of specializing upon essential points, the pupil is not to be blamed. The pupil should remember that no step is a step ahead unless it is attended with real mastery. Progress is not determined by the speed with which one may skip over obstacles Work slowly and correctly. Impatience at the keyboard is not unnecessary but is an actual hindrance. If some pupils I have seen would spend the same energy in real study that they have spent in throwing the music around and in banging the keys when they have become a trifle exasperated they would accomplish far more with less effort. Many an excitable student has injured his nervous system permanently by not controlling outbursts of temper when results have not been immediate. If you are one of the unfortunate who have not mastered the art of self-control watch yourself and your work very carefully and the next time you feel tempted to explode stop working and go for a walk, or read a few pages of a book. In a short time you will find that your mind is not only more receptive, but that your fingers, which seemed beyond control, will untangle the most complicated rhythms and harmonies. The slow, quiet worker is the one who makes the most rapid progress. Piano playing is largely a matter of nerves and nerve control. Students give a great deal of attention to muscular development as though the muscles could be set into motion without any assistance from the nerves.



CAMILLE SAINT-SAENS

THOROUGHNESS IN PEDALING.

One of the most evasive branches of pianoforte study seems to be the one which is studied with the least thoroughness. It can not be learned by rule although one must, of course, get a comprehensive idea of the scientific basis of good pedaling. In this, the sciences of acoustics and harmony are joined to a knowledge of the structure of the piano and most of all a highly developed æsthetic sense. By a developed æsthetic sense I refer to the particular study of the artistic means of making music beautiful from the higher interpretative standpoint. Some people seem to be born with an intuitive feeling for the appropriate use of the pedals. Most people, however, seem to assume that they have an intuitive sense which will guide them to the correct use of the pedals without study. This is a great mistake. There is no greater problem in all piano playing than correct pedaling. The students who depend upon their intuitions to guide them usually pedal at random with what often proves very disastrous results. The worst use of the pedal is that of employing it as a kind of shroud to conceal faulty technic. Better leave the pedal entirely alone than use it to make a jumble of meaningless sounds. Using the pedal merely to increase the volume of tone is one of the infallible signs of the bungling amateur.

HOW HARMONY HELPS.

It is almost impossible to pedal effectively without a knowledge of the rudiments of harmony. The pedal sustains sounds as long as the vibrations of the piano wires continue. Naturally one must understand the system by which chords follow each other before this sustaining implement may be employed. The student who has a knowledge of harmony should not be content to observe the pedal marks placed in his edition. He should go over them, analyze them, see why the composer or editor has used them and see if he can improve upon them. After that it is a fine plan to practice the pedal separately, counting just as though you were playing and hearing the music mentally, as though the actual sounds were coming from the instrument. Later the left hand may be practiced with the pedal and then the right hand and then both hands togther. This work should proceed so slowly

...ind has an opportunity to follow each step. ...n the tempo may be increased until one has what ...ht be called a "pedal technic."

THOROUGHNESS IN AMERICA.

Music in America has been a continual surprise to me. The standard of taste and appreciation in parts I have visited are much the same on both sides of the Atlantic. American orchestras are very praiseworthy organizations, the audiences know and appreciate what is good, while your leading operatic companies and instrumental artists are all that can be desired. I see no reason for Americans going abroad for study. The atmosphere is here, accomplished teachers are with you and there are a number of excellently organized conservatories, where one may study with the additional advantage that there are no distracting and disturbing new conditions continually to upset the mind. Americans are hard workers, but do not do enough to divert their minds from the arduous work of the day. Composers and virtuosos should have hobbies aside from the pen and their chosen instruments. I frequently find that a change of scene and occupation are desirable and I always go back to my work with far greater zest. I never adhere to any particular method or iron-clad rule. In composing I select what appeals to me as being good and discard that which does not convince me as being the most appropriate music for my needs. The composers who write according to mechanical specifications and limitations set down by the theorists and who never do any thinking for themselves must eventually fail. For this reason I seek continual change. Travel, poetry, the study of nature, all contribute to my music, because they help me in maintaining a better mental balance.

LET YOUR MUSIC TASTE REVEAL YOUR CHARACTER.

BY CARL G. SCHMIDT.

"As a man thinketh, so is he," runs the proverb. Some would even go further and say that a man's appearance, his mode of dress, his use of language, his taste are merely the outward mirrorings of his soul. In other words when we look at a man we see the kind of man that that particular individual has built up in his own mind as his ideal of a man. A man looks pretty much as he wants to look. If this is so we must regard our own musical taste with care and have it of such a kind that it will express a character of which we may be proud.

There are several thoughts suggested by this subject. First, what is character, and, again, how may musical taste direct or reveal it! All teaching and this does not mean school work alone, but includes home influences as well, tends to the formation of character. The love, kindness, gentleness, courteous consideration of the home are the foundation stones in the building of character. The love of nature, flowers, brooks, mountains, sea and sky are objects which God spreads before us to soften and beautify character. Then comes the school where life is taught, independence fostered, the mind guided, ambition aroused, defeat encountered, success achieved; all these qualities go toward the making of character.

The one greatest element demanded of men! the only thing which is permanent and which gives to one the real riches of the Universe; the quality with which man becomes master, without which his life is useless, void and passes away unthought of, unremembered, forgotten, is CHARACTER. But our Creator has given to us more than Nature, love or learning to ennoble character. He has given to us the works of man, literature, painting, sculpture, architecture and music. These give to man the uplift which comes by direct association with the finer things of life, the work of men's hands, the deep thoughts of those whose only ambition was the uplift of their fellowmen, and one of these great arts is music. The youngest of the arts because the most subtle.

For hundreds of years men struggled to catch sounds and in some way confine their meaning to paper. It was a long and strenuous effort which we, who look with so much indifference upon our printed pages of music, know, and in most instances care very little about. Nevertheless it would add immensely to the interest of all music students and lovers of music if they would learn something about the history of our great art, the difficulties encountered in establishing its notation, the slow contrapuntal development of musical thought, the constant trials of its first writers from Guido d'Arezzo to Richard Strauss, and in this way we would learn that our musical taste would develop our character in the right way for we would learn to look at music not only as the expression of emotion but as a great, soul-stirring, uplifting, God given art.

UNINFORMED PEOPLE.

We often experience a great surprise, almost a disheartening shock when we find men and women of apparent refinement, thoroughly enjoying the common, often vulgar street melody which originated in some cheap show or dance hall. We are prone to turn away annoyed and disgusted, but let us not be too hasty. These people have probably never had their attention called to music as an art. They have never been told to learn anything about it; to realize that it is the medium of expressing the greatest feelings



SAINT-SAËNS AND HIS LATE CONFRÈRE, MASSENET

of the soul! that it surpasses literature to which it is closely allied because it is not tangible, because it has the hundred-fold greater interest of diverse interpretation, that as each one's joy or sorrow is different so is there an expression in music which will fit that joy or sorrow. Again the student of music! How often do we as students go over a composition aimlessly, just merely playing it, watching every note and expression mark and yet remaining an absolute stranger to the real thought of the composer to whom the composition was an expression of his innermost life.

Our musical taste is cheap because we make it so, because we do not search for the hidden meanings, because instead of going over a composition first, mentally trying to interpret each phrase, we immediately rush to the piano with it and if it does not strike our fancy we discard it; because when we hear a song cheap in sentiment, frivolous in melody and really not fit to be called a musical composition, we do not stop to consider whether it is worth while to take it into our lives, if it will leave an impress for good or add a bit of loveliness to our character, but we simply absorb it. I fancy that if we were told that the fragrance of a certain flower was poisonous we would shun it, and yet if we are told that certain music leaves an evil impress on our lives we take it in just the same.

So good musical taste does reveal character, does build up and beautify life, does ennoble manhood and womanhood, and they who never learn this lose just so much of uplift and strength.

It would be well then for all who teach music to tell of its history, of its great men, of its real worth. This can be given to everyone, not merely voice or pianoforte pupils. Let us always associate with beautiful things, great music, God's out-of-doors, good books and refined people, to partake of their loveliness and enrich our character.

INDEPENDENT FINGER ACTION.

BY LEONORA SILL ASHTON.

THE independence of each individual finger! How much has been written of this: how many teacher have concentrated their efforts during lesson afte lesson to instil the importance of it into their pupil minds; and how many toilsome, weary hours have bee spent in almost fruitless endeavor to acquire this powe Every action of the hand apart from the piano, move in the opposite direction from the applying of this rule.

The fingers work as a unit with the hand in ever part pertaining to everyday life.

The thumb and fingers *together* hold the pen wit which these words are written. The fingers as a whol clasp the music to place it on the piano. In the sam manner they grasp the piano chair or stool to adjust before we begin to play:—and then the injunction stare us in the face. "Have every one of your ten finger absolutely independent of each other."

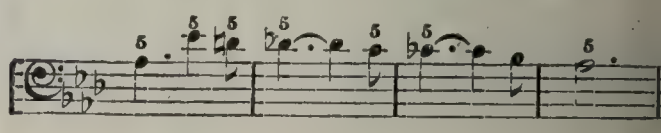
In gaining independence here it is necessary to kee the muscles of the wrists and arms flexible, and let th fingers form the habit of following each other at th proper time along the keys.

The same would be true of two finger exercise which give great individual power to each of the fiv members on our hands.

These three staples—scales, arpeggios and two finge exercises, practiced with the various touches given i Dr. Mason's *Touch and Technic* will lay a foundatio worthy the best and finest performer. But this mus be more than individual *action* on the part of th fingers; there must be also individual *sensation.*

That is, each finger must be capable of giving t every note which grows under its touch its due ton and expression. This the various exercises will hel to bring; but nothing will secure such satisfactory an lasting results as the playing of melodies with eac finger separately.

Take for instance, the *Song to the Evening Star,* an play the entire melody with one finger alone.



Try to bring out the full tone (with the use of th pedal if you will) placing the finger squarely an firmly upon the key, thus giving the finger not onl the physical responsibility but the whole emotiona interpretive responsibility as well. Play this melod with each finger on each hand; in turn transposing i into the bass for the right hand, and into the treble fo the left. Play it with different touches, too, just a you do your scales, arpeggios and exercises, thus making every finger at home on every note in every form o touch.

The melody of hymn tunes also suggest excellen practice for this special feature of musical develop ment. Trying this for a week or two—giving up a ha an hour each day to "independent" practice and be stowing a little extra attention on the fourth and fift fingers will surely wake marvels with stiff and way ward hands.

Remember always the words of the great Rubinstein "It is only with tears and pain, bitter as death, that the artist arrives at perfection," and toil on, knowing that every earnest effort put into your practice hour will be rewarded.

Good-natured and dear as the Chevalier de Gluck is in all other relations of life, he becomes, as soon as he stands at the conductor's desk, the veriest tyrant. The slightest error puts him into a towering passion, vented in the strongest language. Twenty and even thirty times does he demand the repetition of a passage from the most skilled orchestral executant before he is content. His manner is often so brusque that players refuse to sit under him, and are only reconciled at the intervention of the emperor, with his gentle "There, you know, he doesn't mean it; it is only his way." Artists, moreover, require double payment when in his orchestra. No *fortissimo* can be strong enough, and no *pianissimo* weak enough for him. His mien and gesture when conducting reflect the various moods of the music; now it is wild, now soft and gentle, and anon sorrowful. He lives and dies with his heroes; he rages with Achilles, weeps with Iphigenia, and in the dying scene of *Alceste* throws himself back in his chair and becomes as a corpse.—KRAMER.

How Tunes are Made

by the distinguished English Composer, Critic and Teacher

FREDERICK CORDER

Professor of Composition at the Royal Academy of Music in London

It is almost impossible for the non-inventive mind o comprehend the process of invention. Readers of harles Dickens insist upon knowing "the originals" f his delightful characters and scenes; poets and ainters are popularly conceived as cranks who see ith different eyes from other folks, and the act of echanical invention is believed to be a mysterious spiration and not the culmination of a series of ental efforts. Especially difficult is it for the mere usic-lover, devoid of technical training, to conceive he means by which even the simplest kind of music s evolved. But some glimpses of this curious and bscure process may be gained by the exercise of a lit- le ordinary reason.

HOW POETRY GAVE SHAPE TO MUSIC.

First of all, you must be on really intimate terms ith a few musical pieces of different sorts before we an consider the matter at all. Do you know, for in- tance, that all music divides itself into two distinct lasses—simple and complex? No, I thought not, but ou know at least that poetry is roughly divisible into wo classes, that which lies in four-line stanzas (lyric ork) and that which is in more elaborate forms and uns straight on (heroic verse or blank verse). Again, ou may not know that it was poetry that gave shape o music, but it was so, and the two arts work on ery similar lines. That is to say, music may consist f either a series of short "sentences," each of which omes to a definite full stop, or it may consist of por- ons of indefinite length, anything like a full stop eing as far as possible avoided. The uninitiated will ot comprehend how this natural tendency of music o leave off when it has said its say can be resisted, ut if you reflect you will remember that the uneducated erson can only frame short and simple sentences in peech, while the cultured orator has no difficulty in ttering lengthy and well rounded periods which would ll nearly a whole page of print. A very moderate mount of education teaches one how to join clauses nd sentences together and how to use the comma and emicolon instead of always the full-stop.

Well, the primitive musician can only frame simple usical sentences, which we call Tunes, and it is the bject of musical education to teach him how, by eans of "half-closes" and "interrupted cadences," ese may be extended into less common-place melodies, nd farther, how by cutting off the end altogether, one entence can be dove-tailed into another. These two rocesses are closely akin to the use of the semicolon nd the comma in literary composition and form the hief resources in building up what we call "real usic." But to employ these processes skilfully de- ands long and difficult study, which only very, very ew have the power to master: the vast majority of usicians consider themselves composers when they can rn out a symmetrical tune, decently harmonized. Yet is demands far less skill than you would imagine, eing precisely analogous to the composition of a quat- ain of verse. It did not take much genius or in- piration to invent such a line as:

"Mary had a little lamb"

or to amplify this statement by a second,

"With fleece as white as snow."

The verse maker—whether of this or any other uatrain— is then influenced as to the contents of his ird and fourth lines by the necessary rhythm and the duty of finding a rhyme to "snow." True, if he is not pleased with the result he can alter the second line into
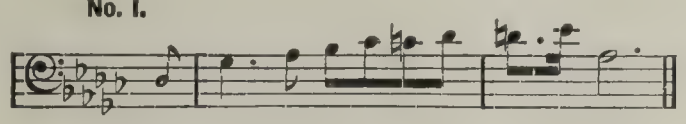
"With Fleece as black as soot"

but this he feels to be less attractive and it will probably alter the sense of all that follows.

WHERE MEYERBEER FAILED.

Absurd as this example may seem this is the actual process followed by even the greatest of poets in constructing a four-line verse. The difference between doggerel and genuine poetry is not so much in the quality of the writer's mind as in his experience and skill in the performance of his task. Let me give you a very striking instance of this. Do you know any melodies by Meyerbeer—the shadow-song from *Dinorah,* the page's song "nobil signor" from *The Huguenots* or "Quand je quittais la Normandie" from *Robert le Diable?* Perhaps not, for Meyerbeer is rather forgotten now, though once highly esteemed. Well, nearly all his tunes are conventionally constructed, but with so little skill that, once one's attention directed to the fact, one cannot endure them. For instance, take the baritone song from *Dinorah* which has such a beautiful first line:

No. 1.
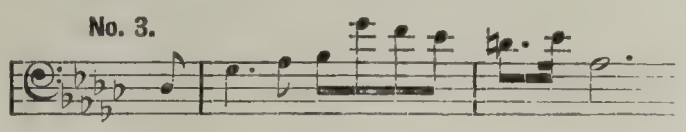


the second line is simply out of all keeping with it, producing the effect of a burlesque continuation by another hand:

No. 2.
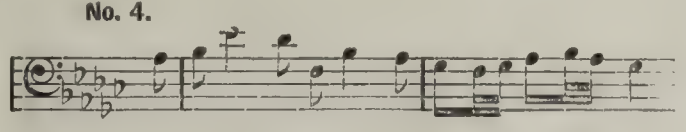


the third has to rhyme with the first and is really splendid:

No. 3.



while the fourth lets us down flop! with the vulgarest doggerel conceivable.

No. 4.

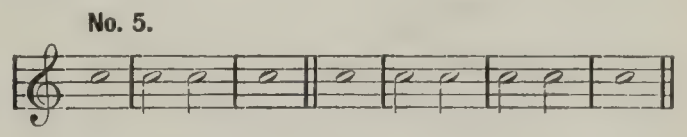


Now if this were a single, or even an occasional, lapse one would not mind; but when we find a composer doing this sort of thing habitually we put him down as a rank vulgarian, and this is what has happened to Meyerbeer. Yet it is not quite a true criticism, for Meyerbeer was not at all a vulgarian, only an exceedingly unskilful composer.
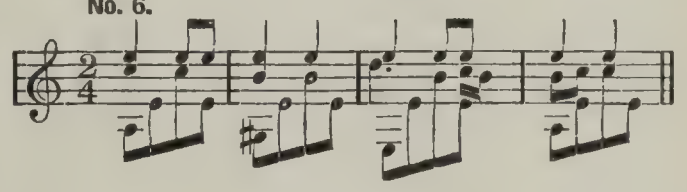
ARE TUNES INSPIRED?

But this is a digression; the subtleties of music-building are at present beyond our consideration. What my reader wants to know first is, How does the raw material of music—the first line of a tune—get invented? Is not the popular belief—that it is an absolute inspiration—the truth? Why no; nothing is farther from the truth. If you look at the matter prosaically you must admit that the Maker of this wonderful universe does not "inspire" human beings with ideas or powers foreign to their normal capacity, although unusually brilliant feats of imagination are always spoken of as "inspirations." We know very well that our normal capacity, whether in commerce, art or sport, is purely the outcome of our education and that on great occasions when we have concentrated our whole mind on the subject, we find ourselves capable of remarkable efforts. As in one thing, so in another. The person whose ear delights in the sequence of musical sounds finds pleasure in stringing these sounds together; absolutely anyone and everyone can do it. The rest is a matter of degree. There is no difference in *kind* but only in *quality* between the simple chant and the Allegretto of Beethoven's Symphony in A:

No. 5.

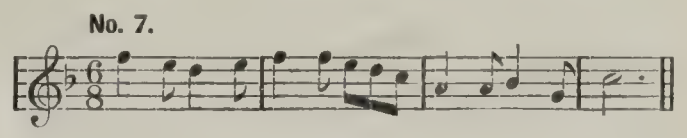


No. 6.



or between the earliest dance tune of which we have any record, "Sumer is icumen in" written 600 years ago and the best "two-step," or "rag-time" of to-day

No. 7.



Yes, you will say; but there is an enormous difference in quality between one tune and another. On what does this depend? Truth to tell, it depends on a large number of things, several of which are quite unconnected with the musical merit of the tune. Thus, many a quite inferior tune has had an enormous vogue owing to the words making a popular appeal; such was *The Fine Old English Gentleman* in the 18th century and Arthur Sullivan's *Lost Chord* in the nineteenth, to give the first two that occur to me, and I need hardly remind American readers of the way in which tunes are forced into popularity by the skilful advertising methods of publishers. Yet if you take any one of these cheap albums of songs or dance-tunes and read through a hundred or so they seem all alike trite and so commonplace that you wonder how they can ever have been popular. Exactly the same is the result if you take a large collection of Folk tunes of any country.

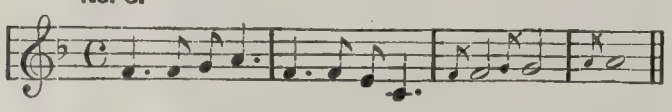
SIMILARITY IN FOLK TUNES.

[illegible]r it be Hungarian, Russian or English, you [illegible]d each an appalling monotony of rhythm, such a [illegible]me similarity of outline, that you wonder, at last, if there is such a thing as originality at all. Yet each of these tunes, when it had its day, was thought quite brilliant. Fifty years ago there was a German-French violoncello player named Jacques Offenbach. For about twenty years he poured out a flood of sparkling tunes—mostly harmonised on two chords, it is true—that kept all the world smiling. Nothing is more dreary than to look over his hundred or so operas and operettas to-day. The sparkle has gone out of them and we cannot even endure them between the acts at a theatre, where they play almost anything. Why is this? Why do tunes of simple scope seem at one time charming and at another flat and dull? Here comes in, I think, our own mentality—our own feeling for music. There exist a few persons of dull minds who are content, like little children, to read the same book, or hear the same tune, over and over again all their lives, but the vast majority of those who are only slightly musical, realize the limitations of art and must have the same thing said a little differently, or their appetite becomes jaded. It is not till you have made the experiment mentioned above and placed before yourself a large number of tunes that you can comprehend the fact that we never *invent;* we only *vary.*

LANGUAGE INFLUENCES TUNES.

This, then, is the way in which tunes are made. The person fond of music perpetually turns over in his mind, consciously and unconsciously, the phrases that he knows and as his mind tires of them he alters them or strives to make others something like them. Some of these variations must be better than others and there will be a kind of survival of the fittest in the musician's mind just as there is if ever his tunes come to be printed. The rhythmical skeleton of a tune depends upon the accent of our language and is very limited; thus an American could evolve *Yankee doodle* but could not possibly make a tune like:

No. 8.



which only the Hungarian language will admit. What are called the Cadences of a tune, the ends of the phrases, are also very limited in their scope. When these things are fully understood it will be seen that melodic possibilities are by no means infinite—in fact that their limitations are discernible.

A COMPOSING MACHINE.

Many years ago I wrote a fanciful article about a man who invented a machine that would compose music. Some time later a casual remark of Arthur Sullivan's—that he would give me a thousand pounds if I could invent a machine that would carry out a figure of accompaniment to save him the trouble of writing it—set me thinking and I found that it was quite practicable to make a machine that would "compose"—by exhausting all the possibilities—music of a simple kind, such as chants and hymn-tunes. I have, in fact, sketched out the plans for such a thing. But it would cost a good deal more than five thousand pounds to make, and where would be the use? To do once and for ever what is being done as required does not seem a very useful object, and—observe this—the most difficult and complex portion of such a machine would be the least useful; that is the *critical* part. Out of 60,000 *possible* single chants a large proportion would be perfectly uninteresting—though technically correct. The human mind that conceived these would discard them instinctively, but how could the machine be made to do so? And the higher we rise beyond this simplest form of melody the more subtle does the necessary criticism become, till we see that the operation which goes on so incessantly in the composer's mind—the making permutations and combinations of notes—is the least part of the real making of music. The fate of Charles Babbage's famous Analytical Engine which ruined its inventor shows us how futile is the attempt to supersede the operation of human intelligence by machinery. The little live machine in the head of quite an ordinary human being does not cost much to set up nor to keep going, but its capabilities are infinite and it has this advantage over machinery: it can create something out of nothing.

European Musical Topics

BY ARTHUR ELSON

INTERESTING RUSSIAN FOLK MUSIC.

In the *Musical Standard,* F. S. Bartlett writes on the folk-songs of the Ukraine. This Russian district, according to his article, is especially rich in folk-music, which is sung by the peasants on nearly every possible occasion. The songs often reflect the original Greek modes, the Ionian being most common, while the Lydian and Dorian are sometimes found.

These modes were sufficient to express the dignity of tradition in tones, but other influences entered in the Middle Ages. Turk and Tartar hordes overran the country, and finally it came under the despotism of Russia. Its music shows some Oriental qualities, and contains also examples of the Magyar tetrachord (A, B, C, D-sharp), originally introduced by the Turks, it is claimed, but now very characteristic of Hungary.

Especially popular are the so-called *dumi,* a class of melancholy songs of almost epic dignity. They differ in style from almost all other folk songs, because of their wonderful flexibility in the hands (or voice) of the singer. Their melodies are not very strongly accented, but are called "invertebrate" in character, because the long notes, which would ordinarily be accented, usually fall on a weak beat. In a way this gives an apparent lack of variety, but in reality the singer can change his effects very easily, altering the expression greatly from verse to verse. The time varies also. A printed example of these "Grief Songs" consisted of five measures with the rhythm of 3/4, 5/4, 3/4, 7/4, and 7/4—surely changeable enough to allow the minstrel full liberty of effect. An occasional chromatic effect near the end often adds to the climax. These songs have been collected and set with excellent judgment by the composer Lissenko.

Until recently these songs were sung by the *cobzars,* who were blind musicians traveling about from village to village. These wanderers had to go through a full apprenticeship before they became qualified, and were usually very gifted performers. They used for accompaniment the stringed instrument called the *bandura,* known in Italy as the mandola, in Spain as the bandolon, and in Turkey as the tambura. These instruments are said to be of Eastern origin, and it is claimed that they are the same as the "pandoura" mentioned by Pythagoras. Early pictures of this type of instruments have been found on Egyptian and Assyrian ruins. The bandura of the Ukraine has twelve strings, six long ones attached to pegs in the neck, while the other six are clamped to the finger-board by studs, and have no frets. The lower strings, starting up from the lowest line of the bass clef, are tuned to G, C, D, G, A, and D, while the upper strings give diatonic intervals from one-line G upward. The latter which may be tuned to suit the mode, are used for the melody.

The cobzars, or kobzars, were very popular, and sure of their welcome among the natives. In recent years, however, they came under the ban of the Russian government, since the patriotic nature of their songs acted as a powerful spur to the Ukraine people. For a time the Russian officials hounded these minstrels about from place to place, until at present the latter have almost wholly disappeared. But the peasants have not forgotten the songs, which remind them that they were formerly a free people.

IRELAND'S ROMANTIC HARPISTS.

In the *Revue* of the International Society, S. MacOwen treats of more familiar minstrels when he reviews some newly published matter about the last of the Irish harpists. Ireland has been claimed as the home of the harp. Its name is said by some to have come from the Roman village of Arpi, but it is certain that the returning legions of ancient days brought a native harp back from Britain. The Assyrian and Egyptian instruments must have been earlier, but probably the harp had an independent origin in Ireland. At any rate, we know that the Irish people, like the Welsh, were wholly devoted to the many-stringed instrument so favored by the bards.

History tells us first of the early Welsh and English harpists, and the value attached to the instrument. In Wales, it was the badge of a freeman, who was deprived of it when he lost his political rights. Saxon England its use at banquets was a necessa mark of gentle breeding; and when the Veneral Bede, who had neglected music for his great litera studies, found himself unable to play in his turn at gathering of notables, he was constrained by his shan to rise and leave the hall.

The Irish harps were mentioned in the chronicle the first Norman invasion. In the time of Henry VII the harp became the national emblem of Ireland, ar was placed on the flag. Mr. MacOwen describes t Irish harp as wholly diatonic, with thirty or for strings; but some authorities ascribe more to it. times, it is said, the strings were arranged in thr rows, with chromatic intervals in the middle; and fro this triple form came the *"arpa doppia,"* or doub harp, or Monteverde.

In the 17th and 18th centuries, when the wande ing minstrel of the Middle Ages had disappeared, t Irish harp was taken up by a number of profession players, who still traveled about, but were more lik modern virtuosos than ancient bards. They showe some resemblance to the itinerant musician of to-da going from place to place; but the harp was carried by servant, and the performer sometimes came of a r nowned and noble family. Such a one was Arthu O'Neill, who lived from 1737 to 1816. On an earl trip, he came to a banquet given by Lord Kenmare t those related to the ancient Irish chieftains. Afte being greeted with enthusiasm, O'Neill took a humbl seat at the foot of the table; and when the host ex pressed his regret for this, the harper replied, "It is n matter, for the place where an O'Neill sits is alway a place of honor."

In his time, public competitions were instituted somewhat like the Welsh Eistedfodds. At the first o these, the chief prize was awarded to Charles Fan ning, whose poverty, as shown by his clothes, won th jury's sympathy, while O'Neill, who had arrayed him self in his best, had to be content with second prize At a later competition, where he was again second, h suggested a collection for the non prize-winners, wh were mostly so poor that a trip to the scene was great expense; and as a result, they went away with greater gains than any of the prize-winners.

Most of the harpists were connoisseurs in the na tive brand of whiskey. Even the women players in dulged to some extent. A certain Rose Mooney had servant who would sometimes pawn the harp for suf ficient liquid inducement, and Rose herself was seen enjoying various beverages when a warehouse of spir its at Killala was sacked during a revolt. But the harpists were not any worse than others in this re spect. At entertainments it was usual to find open whiskey-casks, with a hospitable cup attached to each; and sometimes, to save the greater price of food, a host would purposely ply his guests with the fiery liquid. No doubt the open-air life of the harpers enabled them to indulge in excesses that would now be justly condemned.

One Thaddy Elliott was so fond of his "potheen" that for a quart of it he promised to indulge in the ribald trick of playing "Planty Connor" while accompanying Mass at Navan. The priest was naturally horrified, but the lively air broke in at a time when church custom forbade his speaking, and Elliott earned his wages unhindered. He was summarily dismissed, and another harpist engaged; whereupon he procured a club and awaited his successor in ambush. As luck would have it, the priest passed at the psychological moment, and received the blow meant for the newcomer; for which Elliott had to do public penance.

But many of the harpists were good musicians who took a high place in their profession, even playing for royalty. The most gifted of them was Turloch O'Carolan, born in 1670. It is said that on a visit to Geminiani he heard the latter play Vivaldi's fifth violin concerto; whereupon he took his harp and repeated the entire work from this single hearing. The story adds that Geminiani gave his visitor a copy of another concerto, purposely filled with errors; whereupon the harpist went through the work, and without knowing of the trap, suggested a correction for each mistake.

THE divine fire of the artist is something which can only be inflamed to white heat in the crucible of experience. It may be said of great musicians that, as Shelley puts it, "Most wretched men are cradled into poetry by wrong: They learn in suffering what they teach in song."

Saving Indian Music From Oblivion

By THURLOW LIEURANCE

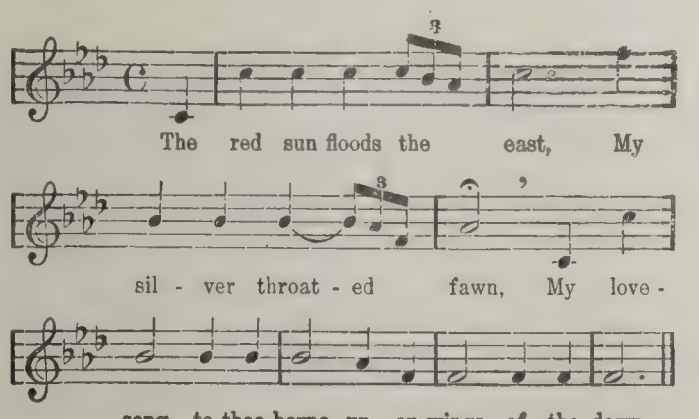
[EDITOR'S NOTE.—Mr. Lieurance has been in the West for considerable length of time studying Indian music at rst hand. Many attempts have been made to save the ıusic of the American Indian, but as many of these have een made by anthropologists rather than musicians the esults have often been disappointing. Mr. Charles Troyer ved for a long time with the mystical Zuñi Indians of the outh West and came back with some marvelous themes hich he has adapted to modern notation. Mr. Lieurance ad a sympathetic fondness for the music of the Indian and as made many extremely effective settings of native tunes. le has made liberal use of the recording phonograph and hen analyzed the records at his leisure.]

When I first became interested in this subject I tudied the Indian songs only with a view to finding ıemes for musical composition. I at once realized ıat it would be a life work to know the Indian and the elation of his songs to his worship, his pleasure, and is toil. For the sake of accuracy I made phonoraphic records of those songs which I wished to ranscribe. The manner of procedure was most ineresting. The singers, with their drums and flutes, vere arranged about six feet in front of the recordng machines. The leader and timer of the songs at in front, rehearsing the singers, humming low, efore each record was made. The war chief, with is interpreter, was there, inviting himself to find out vhat it was all about, to sanction or prohibit the reording of songs he wanted or did not want sung. ıfter recording a song we reproduced it for the singrs, to know if it was properly recorded. Near the perator was an educated Indian boy, acting as an inerpreter. The record-making ended with a feast and laying over all of the songs recorded. Writing the ndian's songs exactly according to our scale is an im-ossibility, as he uses intervals which are not found in scale of whole and half steps. There are, however, xceptions to this statement, as in the love songs of he Sioux and in melodies played on the flute. I have hosen a number of the love songs and flute melodies s themes for composition because they harmonize well nd are often beautiful. Music is the principal medium y which the Indian communicates with the unseen. He hunts, fights, plays his games, and worships with ong. His one instrument, excepting the drum, is the ative flute made of two pieces of cedar hollowed out, lued together with pine pitch, and tied around with inews. He blows into it from the end and has from our to six tones of the scale. Semitones are produced y cross-fingering, at intervals, and between phrases e blows a trill or tremolo on the lowest tone. The ndians are good listeners, but poor demonstrators. ome have exceptionally good voices, and like to sing, ut they prefer to have a drum or something to beat pon. It is strange that the drums are used very sellom to beat the *tempo* of the song they sing, but to nark the dance step. They will beat a straight 4-4 *empo*, then sing the song in an entirely different *tempo*.

Parts of their songs have words, and for the balnce they will use a "Hi, hi, hi." For a lullaby an ndian woman will sing "We, we, we," all through he song, excepting where she sings a direct sentence to he papoose. Many of the songs have no words at all nd represent the feeling, imitation, etc.

Below are given interesting Indian themes.

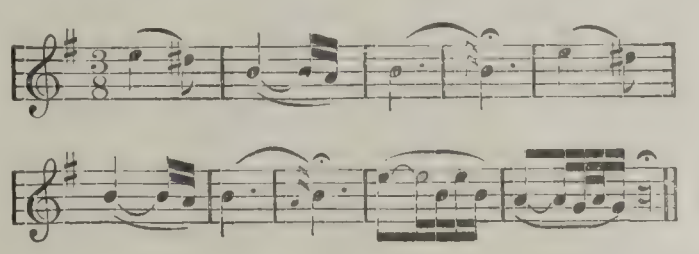
The first is a love song, sung by Frank Double-the-Horse, a Sioux. This is a beautiful melody and splenlid for purposes of composition. I have harmonized t for the piano. The text of the poem is entitled: 'My Silver-throated Fawn." Eva Sun, a Crow girl, s the Indian maiden who merits this appellation. The honograph recorded the song in the same key in which it is harmonized. The Sioux Indians have music of perfect intervals and their love songs are the most melodious of all to our ears.
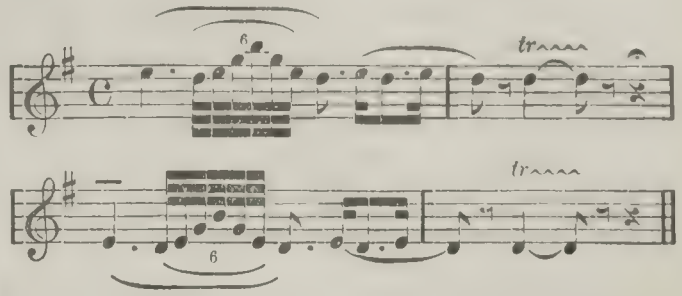




JOHN TURKEY-LEGS PLAYING A CHEYENNE MELODY.
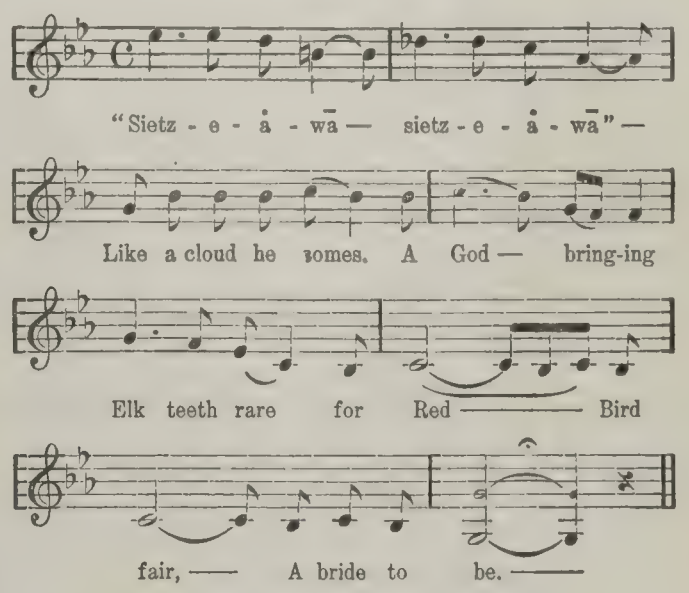
The second is a flute melody played by John Turkey-Legs, a Northern Cheyenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this melody is entitled "Pakoble, the Rose."



The third quotation is one of the Tobacco Dance songs of the Crow Indians. Tobacco is used as incense by the Indians for ceremonial purposes at the tobacco planting songs are of religious r They are of slow and *maestoso* style and the are beaten to a slow rhythm. Prayer sentences are interspersed. The text set to this song is entitled "A Crow Maiden's Prayer for Elk Teeth." Among the Crows it is customary for the young bucks to save up elk teeth for the adornment of the garments of the brides-to-be. Different tribes have varying customs. For instance, among the Red Willow Pueblo Indians, it is customary for the Indian youth to hunt, kill the deer, tan the hide, and make the boots for his bride-to-be. She discards her government wearing apparel, dons the boots, and the other garb of a squaw, and so goes back to the Indian costume forever.



The fourth is a flute of the Red Willow Pueblo Indians. The text is a farewell. Pu-pup-pooh must not marry away from her own tribe. The song of the lover was confided to the author, and recorded with the promise his identity should never be made public. Pu-pup-ooh (Deer-Flower) is one of the beautiful daughters of the present chief of the Red Willow Pueblo Indians, whose name is "Whet-ta-cah" meaning "Bow Hawk."



In my collection of records I have songs of war and victory, tributes to the chiefs, home-coming songs, songs for owl, squaw, and sage hen, and for the different animal dances. I have also songs of the different games and of the societies and clan songs of the hunt. love songs, and flute melodies. The following tribes are represented: Sioux, Cheyenne, Crow, Gros Ventres, Ute, Pawnee, Apache, Red Willow Pueblo, Arapaho, Navaho. The Indian is naturally endowed with a fine physique, and possesses a big voice. He sings for hours and even for days at the dances without tiring. Imagine yourself singing English songs that long! He is a good listener, and it matters not whether it be music of a classic or popular nature. A few have become excellent performers on different instruments. Every Indian school has its band, and mandolin and guitar clubs. Denison Wheelock has organized an Indian band which ranks with the best American and Italian bands in the United States. Our own guide was a Carlisle graduate, very intelligent, liking to talk of his school days, and trips with the Indian band. He plays slide trombone and mandolin, and seems to be the chief musician on the reservation. One would think that he would prefer to remain in the East. He does the opposite, comes back to his people and allotment, marries an Indian girl, who was educated at Haskell. She goes back to her blanket, and primitive dress, while he wears the white man's clothes, but wears his hair long and in braids, likes the big, tall crowned hat, with a feather in it, elaborate hat band, and plenty of jewelry. He doesn't farm his own land, but leases it. All Indians speak English, except the very

l ones. Each tribe has a different language, and the y way all can talk is with the sign language, which universal among the tribes. They are great socialists, r in villages, divide with one another. The chief is not a rich man, but a leader. The only grafter among them is the medicine man. He has the right to claim anything for a cure.

HELPS IN SCALE PLAYING.

BY ALICE M. STEEDE.

Not many teachers have escaped encounter with the pupil to whom scale playing seems unmitigated drudgery, and who consequently avoid it until the last ten minutes of the practice hour. Then the pupil scrambles through the allotted scales, perfectly satisfied if he can only "come out right"—that is, end with the right fingers, forgetting that a musical scale and a problem in arithmetic have not much in common.

It has been said that Chopin never used correct fingering in playing scale passages. If that is true one may depend upon it that he obtained his wonderful effects in spite of incorrect fingering and not because of it. In any case it is very evident that ordinary mortals stand a very poor chance of attaining smooth scale passages unless the fingering has become invariable and automatic.

In addition to the finger dexterity which should result from scale practice the pupil should acquire through the same medium that sense of key relationship which is necessary for the proper understanding of music.

It is evident, then, that every teacher of music should exercise all his powers in making scale playing interesting. The pupil's expectations should be aroused and his interest kept alive by every ligitimate means, and finally scale work will become an exceedingly interesting part of the lesson and, consequently, of the practice hour.

The connection between the scale and even the simplest piece of music must be established, and the distinction between "scale" and "key" emphasized.

The meaning of the word "key" is perhaps best explained by taking some well-known tune, *America,* for example, and playing it in various keys, calling the pupil's attention to the black keys used in the transpositions. Or the teacher may require the pupil to sing the scale of C. When that has been done the next question will be "Now can you sing the same tune a little higher, beginning on D?" If the pupil can do this correctly, the notes can then be played on the piano, and the pupil's attention directed to the necessary F sharp and C sharp.

In giving any fresh work to the pupil the first question to be asked is, "What key is this piece written in?" It is almost incredible what an amount of repetition is required to make this clear to the mind of the average pupil. If one sharp should stand in the key signature, the reply to the question as to key, in nine cases out of ten, will be "In F."

The pupil must be constantly reminded that the keynote of the scale containing the sharps or flats of the signature is the "key" of the piece.

Opinions will, no doubt, differ as to at what stage of progress scales should be introduced, but it is probably safe to say that the average child of over ten years old, can learn to play the major scales, the hands separately, in one octave, during the first year of study. The next step will be to take the scales in two octaves in graded rhythm on the lines laid down by W. S. Mathews, when the scales will immediately take on new life and meaning.

The pupil should make a list of the major scales thus: C—no sharps; G—one sharp F; D—two sharps F, C; A—three sharps F, C, G; E—four sharps F, C, G, D; B—five sharps F, C, G, D, A; F sharp—six sharps F, C, G, D, A, E. Then a similar list of those with flats should be written out and committed to memory, until they become part of the texture of his musical mind.

The pupil should be thoroughly familiar with all the major scales and able to play them in any order, without hesitation.

The lessons may be varied by opening a volume of music (Bach's *Preludes and Fugues,* for instance), and omitting minor keys for the present, asking the pupil to play the scale corresponding to the key signature of the music. This helps to establish the connection between the daily scales and the living music.

It is also a good plan to select a particular scale each week for special study, in addition to the regular scale work. This scale can be played first in two octaves, then in three, and finally in four octaves, the exact speed being ascertained and maintained through the use of the metronome. The speed obtained should be recorded occasionally in the pupil's notebook, and if a distinct progress is not shown within three months or so, there must be something wrong somewhere.

The "special scale" practice should also include exact knowledge of the fingering. This can be tested by a series of questions, which the pupil should answer without placing his fingers on the keyboard, or better still, with his back to the piano. The questions will run somewhat as follows:

"Which notes are played by the third finger?" "Which by the second?" "Which by the thumb?" "By the fourth finger?"

And then, "What is the name of the third note of the scale?" "Of the sixth?" "Of the fourth?" "Play the tonic chord of the scale."

This close study of the scales, if steadily persevered in, will eventually give the pupil that most desirable faculty of calling up a mental vision of each scale, and effectually prepare the ground for the study of intervals and chords.



MR. THURLOW LIEURANCE RECORDING INDIAN MELODIES.

Finally the pupil should be accustomed to name the notes of the scale in order. At first he will be obliged, no doubt, to refer to the keyboard, but in a short time he should become independent of that crutch. His attention should be called to the fact that each of the seven letters of the alphabet used in music must occur once, and once only, in each scale.

The scale of F sharp or G flat among the major scales affords the final test of accuracy, the E sharp of the one, and the C flat of the other, making the difficulty. In the F sharp scale the chances are 10 to 1 that the pupil will call the seventh note not E sharp but F. He must be reminded that the seventh note of the scale must be raised a half tone, and also that if that note be called F and not E sharp, that the letter E will have been omitted, and both F and F sharp included which, like Mary's lamb, "was against the rule."

The C flat of the G flat scale will be an exactly similar difficulty, and will be similarly explained. A few repetitions will probably be sufficient to fix this in the mind of the pupil.

This principle is to be understood throughout the entire practice: All little difficulties are surest, quickest, and most permanently overcome if their fundamental element is at once made a thorough study in all its bearings.—Kullak.

MENDELSSOHN'S HAPPY CHRISTMAS SPIRIT

Mendelssohn's name is associated with so muc that is delightful and fairy-like that it is not su prising to find the wintry Kris Kringle and the com poser of *A Midsummer Night's Dream* music on th friendliest of terms. The following letter from h sister Fanny to Klingemann gives a good idea of th Mendelssohn household. Mendelssohn was at th time nineteen years old, as the letter is dated Decem ber 25th, 1827—the year, it will be recalled, in whic Beethoven died.

"The Christmas-candles are burnt down, the beaut ful presents stowed away, and we spend our Chris mas day quietly at home. Mother is asleep in on corner of the sofa, Paul in the other, Rebecca absorbe in the Fashions, and I am going on with my lette On days like yesterday, we miss you more than gen erally; and as 'generally' we speak of you every thi ty minutes, you may draw the conclusion. Our Christ mas-eve, however, was very merry and pleasant. Feli had written for Rebecca a children's symphony wit the instruments of the Haydn one, which we per formed. It is very amusing. For me he ha composed a piece of a different kind, a four-pa chorus with small orchestral accompaniment o the chorale, *Christe, du Lamm Gottes,* I hav played it several times to-day. It is most beau tiful."

The happiness which was Mendelssohn's in h home life seems to have in no way deserted hi after his marriage to Cecile, for after the Chris mas of 1836, in a letter to Fanny dated Decembe 31, he says:

"Oh, Fanny, this has been such a Christmas fo me! I have never seen anything like it befor and never shall again. I have been spending th most glorious time, the most perfect days, i which the mere fact of existence is enough to fi one with fresh joy and gratitude. I canno describe it to you as you do not yet know m Cecile. How I wish you did!"

WE CAN LEARN FROM OTHER THINGS

ARTHUR SCHUCKAI.

My teacher once told me to watch a cat. I di watch a cat and learned many surprising things— about piano playing! For instance, I was ex tremely awkward—extremely so. It seemed im possible for me to go 'round a corner; I wa built on square lines. If I knew my lesson eve so well I was sure to spoil it by mere clumsines Now a cat is nothing if not graceful. A ca never knocks anything over. Her every move ment is pure grace, and as I watched her m playing began to lose its stiffness. I no longe held my wrist like an iron rod.

Then again I always played in a hurry. thought that was the way to show I knew my lesson—by playing fast. And I would drive away with great energy, leaving a world of dust behind and whole blocks of dead notes, and my teacher—half stifled and helpless in his chair. Now a cat is never in a hurry. She never makes mistakes She may be going ever so fast and yet she seems to creep. A cat very seldom shows mental haste and confusion. She calculates. In all this there was a les son for me.

Of course I didn't think of all these things by myself. My teacher pointed them out to me. But I realize now that the lesson he was trying to teach me was this: just as I learned something by watching the cat so I should examine everything that came my way and try to learn something from it. I re member this surprised me very much. You see he wanted me to think of my music *even when away from the piano!* So many students never think of their music until the practice time comes (or some one calls their attention to the fact that the practice time has come) and they straightway forget all about it when the period is over. It seems to me the good student—well, he can learn a lesson from almost any thing. For instance, here is an easy riddle: Why is a good student like a good watch? Of course that is too easy—but suppose you try to make some riddles like that.

Our Humble Beginnings in Music

By LOUIS C. ELSON

[EDITOR'S NOTE.—*Mr. Elson is splendidly equipped to write upon this interesting subject as he is the author of the most comprehensive history of American Music in print. It is somewhat startling in reading Mr. Elson's article to recollect that in the very decade when Boston was agog over the certain infidelity of the Brattle organ Handel produced first English Oratorio, Esther, Christofori perfected his pianoforte and Bach was writing some of his most wonderful works.*]

ONCE upon a time (since some of this article will d like a fairy story) there was a country where sic had a very barren existence and where a spinet a piano was a sign of such luxury as to be quite narkable. That was the American Colonies, before y became the United States. Many proofs of musi- poverty in the Colonies can be given. In the irches it would have been an unheard-of extrava- ice to supply hymnals or psalm-books to all of the gregation. Only the minister and a deacon or two sessed the printed music and words. Nevertheless, ce hymns were at first avoided in New England, and the psalms were sung to about half-a-dozen tunes, ry member of the congregation was usually familiar h the music.

This led to the practice of "lining-out" the tune. e fortunate deacon who owned the book of the rds, read them line by line to the congregation, which g each line as it was doled out to them, and then ised for more. Sometimes this played havoc with sense of the words as well as of the music. Thus, he deacon read, (as he certainly would in this case) separate lines of the following sentence—

"The Lord will come and he will not
Keep silence but speak out,"

re would be a rather violent contradiction in each e.

THE ORTHODOX BASS VIOL.

n New England there was a vio- t prejudice against supporting voices in church with an organ. hy the forefathers allowed the vio- cello (bass viol) to creep in can- t be explained, but that instrument s in the odor of sanctity, while organ was distinctly heterodox. t more often there was no instru- nt at all to lead the flock, and one the deacons usually flung himself o the breach and "set" the tune, it is, he gave the pitch and started first line. This was not always perfect success, if we may trust diary of good old Judge Sewall, o writes—

1705. Dec. 28th. Mr. Pemberton prays excellently, and . Willard preaches from Ps. 66, 20, very excellently. oke to me to set the tune. I intended Windsor, but l into High Dutch ("Canterbury") and then, essaying to another tune, went into a Key much too high. So I ayed Mr. White to set it."

This was not the only time that the pious judge de havoc with the music, for we read a little later the same diary—

"July 5th, 1713. Mr. Stoddard preaches P. M. I tried set Low Dutch tune and failed. Tried again and fell o the tune of 119th Psalm."

This "setting" was an accomplishment that came in- the colonies from England. In Shakespeare's "Two ntlemen of Verona," Lucetta says to Julia—

"That I might sing it, madam, to a tune,
Give me a note; your ladyship can *set*."

eaning that Julia had the ability to pitch a tune. id in Playford's "Introduction to the Skill of usick," 1664, we read about this matter—

"Lastly, observe, that in the Tuning your first Note of ur Plain Song you equal it so to the pitch of your ice, that when you come to your highest note, you may ch it without squeaking, and your lowest Note without mbling."

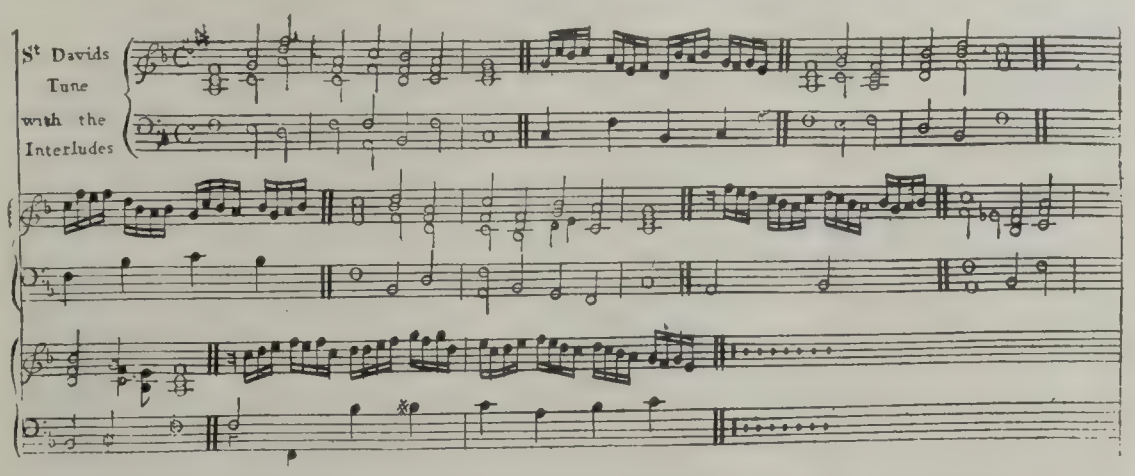
This was an injunction which Judge Sewall could t adhere to, yet he certainly persevered, for six nths later he states that he set "Windsor" all right. Some excuse may be found for the prejudice of lgrim and Puritan against using the organ in church. England (and even in America) there was some- nes a most senseless and tasteless display of em- lishments made during the interludes and even the iving out" of the tune upon that instrument. Judge wall was by no means an opponent of good music d he had a spinet in his own Boston home, on which his wife frequently played; but even he was utterly repelled by the florid style of the treatment of the psalms by the organists in England. He writes from Oxford—

"I heard a service at St. Mary's. I am a lover of Musick to a fault, yet I was uneasy there; and the postling out of the Institution of Singing Psalms, by the boisterous Organ, is that which can never be justified before the great Master of Religious Ceremonies."

RIDICULOUS INTERLUDES.

It will seem almost incredible to what lengths this ornate "giving out" and still more embellished interluding of psalm tunes was carried. Nowadays there are clergymen who fret even at an interlude between every two verses of the hymn, but two centuries ago, in London and sometimes in New York and in Virginia, there was an interlude between *every line* of the psalm. That our readers may not suspect exaggeration in this matter we append here a psalm thus treated. It is reprinted from "The Psalms set full for the Organ or Harpsichord, as they are plaid in Churches and Chapels, in the manner given out; as also with their Interludes of great Variety, by Mr. Danl. Purcell."

The music teachers, in these early days, had earnest work to make both ends meet. Their advertisements



AN EARLY HYMN TUNE WITH THE AMUSING INTERLUDES INTRODUCED IN FORMER YEARS.

have a strangely pathetic ring, for they taught almost everything as an adjunct to their tonal endeavors. Since pianos were scarce they offer to lend the pupils their own instrument to practice on. They taught dancing, arithmetic, drawing, anything that would bring in a few dollars to their net.

The early music stores were versatile in a similar manner and one finds groceries and dry goods combined with the products of the Muses in some of the old advertisements. Nor were the concerts entirely self-supporting, for in Charleston, in New York, in Boston, but not in Philadelphia, the early concerts were generally combined with a ball.

Here is an advertisement from the "Boston News Letter" of April 16th, 1716—

"This is to give notice that there is lately sent over from London, a choice collection of musickal instruments consisting of flageolets, flutes, haut-boys, Bass Viols, violins, bows, strings, reads for haut-boys, Books of Instructions for all these instruments above mentioned; dancing taught by a true and easier method than has been heretofore. To be sold at the dancing-school for Mr. Enstone, in Sudbury Street, near the Orange Tree, Boston."

It is true that Mr. Enstone did not sell either dry or wet goods with his "Musickal Instruments," but Mrs. Enstone kept a boarding-house "where young Ladies may be accommodated with boarding and taught all sorts of Needle-work with Musick and Dancing etc."

KEYBOARD BATTLE FIELDS.

What was the music that these pupils (few and far between) studied? The present writer possesses several of the old Instruction books and the absence of all classical music is absolute. The greatest feat that the young ladies of the 18th century generally attempted was to give a "Battle-piece" upon the piano, in which a few bass-notes served for cannon, and some measures in a minor mode for "the cries of the wounded." "The Battle of Rosbach," composed by Johann Christian Bach, a son of the great composer, before 1760, has these wonderful effects as well as a set of scales which are labelled "charge of the cavalry," and some very sedate broken chords which typify "the rattle of the musketry." The auditor very obligingly imagined anything that he was told to do in those good old times.

The ostracism of the heterodox organ was emphasized in Boston, in 1713, when Mr. Brattle, a Puritan with music in his soul, left an organ to his church. He had his doubts about their accepting it, and suggested that a man be brought from London to "Play skilfully and with a loud Noise," upon the instrument. If the church rejected the gift it was to be offered to the Episcopal Church in Boston. The Brattle church rejected it very curtly, the other accepted it. "We do not think it proper to use the same in the public worship of God," said the Congregational church, and Cotton Mather gave forth wild shrieks of denunciation against the iniquity of its being used at all in Boston.

But it was used, nevertheless, and it must have beautified the service of God greatly, for its tone was sweet and mellow, even if it was not much larger than a full-sized cabinet organ of to-day. The instrument still exists, in St. John's Church, in Portsmouth, and the present writer has had the pleasure of playing upon it and can certify to its charm.

OUR FIRST COMPOSERS.

The first composers of America were not of a very ambitious order. It had been the custom in the 18th century, to borrow whatever tunes we needed, even secular ones, from England. "Rule Britannia," "God save the King," and "Hearts of Oak" were boldly taken and set to anti-British poetry. But James Lyon and Francis Hopkinson made a creditable beginning to our motive music. The former devoted himself to hymn-tunes, but the latter wrote the first secular music that was created on this side of the Atlantic. One should examine his song, "My Days have been so wondrous Free," in Oscar G. Sonneck's work on "James Lyon and Francis Hopkinson," and it is fitting, in an article such as this, to pay tribute to the splendid research which Mr. Sonneck has displayed in the matter of early American music.

But much more typical than Lyon or Hopkinson was the first native *composer*, the first American who tried to devote himself entirely to composition—and live by it. Naturally he nearly starved. This was William Billings. He was born in Boston in 1746, and died there in 1800. He was the first American who was wildly enthusiastic for music. He taught himself, while he was a tanner's apprentice, and wrote his first harmony exercises with chalk on sides of sole leather. When he sang in chorus his stentorian voice drowned out every one else in the vicinity. It must be confessed that his Art has a humorous side, which is quite unintentional. He loved the "fugue-tunes" of his time. Now those old American fugue-tunes are as innocent of fugal construction as they are of being comic operas. Anything in which one voice imitated another for a couple of measures was called a "fugue-tune." "Lenox" is a tune of this kind which our readers can examine for themselves.

A MUSICAL PATRIOT.

[illegible] was a true patriot, and when his beloved [illegible] in the hands of the British he withdrew [illegible] Watertown, six miles away. Here he took revenge somewhat similar to that which Wagner took on France when he wrote the "Siege of Strassburg." Like Wagner, too, he wrote his own words and music. Billings composed a paraphrase of the beautiful 137th Psalm. He began it—

"By the rivers of Watertown we sat down;
Yea we wept when we remembered Boston."

And then he let loose the full tide of patriotism with—

"If I forget thee Oh Boston
Then let my numbers cease to flow,
Then be my Muse unkind,
Then let my tongue forget to move
And ever be confined.
Let horrid jargon split the air
And rive my nerves asunder,
Let hateful Discord grate my ear,
As terrible as Thunder."

Poor Billings! He was poor, uncouth, not overcleanly, and deformed. The Boston boys made fun of him. They hung a couple of fighting cats under his sign—"Billings' Music." A seemingly earnest young man once called upon him with a serious face as if upon an important musical mission. After Billings had promised that he would answer any musical questions that might be put to him, the stranger asked—"Can you tell me, sir, whether *snoring* is vocal or instrumental music?" Had Billings possessed his wits he would have given the obvious answer—"It is to be classed as *Sheet* music," but he only raved and swore.

For all that the Bostonians laughed at him, and in spite of the fact that Ritter in his History of American Music dismisses him contemptuously as "Bill Billings," the man had his grandeur too. No man who is deeply in earnest is wholly ridiculous, and Billings was very much in earnest. There is the true ring in his lines—

"Let tyrants shake their iron rod,
Let Slavery clank her galling chains,
We fear them not, we trust in God.
New England's God forever reigns."

His hymn of "Chester" is still sung, and in revolutionary times it was heard around many a Yankee camp-fire. The poverty of the man is shown by an appeal of a Boston committee to the public to subscribe for one of his works (published in 1729). "Because of the distressed situation of Mr. Billings' family." He was buried in the old Granary Burying-ground, in an unmarked grave, and as with Mozart, no one knows where his body rests.

One could carry the tale of our beginnings still further. One could speak of a good musician, an oboe-player, coming to Boston and founding the first permanent American orchestra there, and Gottlieb Graupner, too, was obliged to do some heterogeneous work and some lively hustling to get his meals regularly. He taught piano, oboe, double bass, and a few other instruments; he engraved music; he directed the Philo-Harmonic Orchestra; he gave concerts; he kept a music store. Truly the paths of the beginners of our music were thorny, and yet, to-day, not two centuries later than these primitive efforts above described, the United States spends more money on music than any other nation in the world.

THE SECRET OF GOOD STACCATO PLAYING.

BY FRANKLIN TAYLOR

In all staccato playing, the way in which the key is quitted is as important as that in which it is struck. Staccato on the pianoforte is made possible by the action of the dampers, which fall upon the strings directly the key is loosed, and stop the vibration, and therefore the sound. But the speed of the falling damper is governed by the speed of the rising key, and if the key were made to rise gently and comparatively slowly, the gently falling damper would not have sufficient force to check the vibrations instantly, and the cessation of the sound would be less abrupt than would be the case if the damper were allowed to fall with its full force. Accordingly, if in staccato playing the fingers quit the keys rapidly and vertically, the dampers will act with the full force of their springs, and the sounds will cease with corresponding abruptness; while if they are gently drawn from the keys towards the player, the keys will rise more gradually, following, as it were, the retreating fingers, and the result will be a softening and quieting of the staccato.—*Technique and Expression in Pianoforte Playing.*

AVOID UNNECESSARY EXCITEMENT AT PUPILS' RECITALS.

BY FANNIE EDGAR THOMAS.

Perhaps the chief value of the pupils' recital is the possibility of establishing confidence in playing in public. It opens up a wider horizon before the student than can be attained by playing merely in the home or in the studio, enabling him to perform at his best under circumstances that might otherwise be trying and novel. I have seen the most timid, bashful and nervous boys and girls transformed into reliable players by means of a regularized system of little concerts or recitals before a small circle of guests.

To attain the desired end, however, it is highly essential that everything of a distracting or disturbing nature should be avoided. The performance at recital should be made a matter of course like the music lesson itself. Nerves, temperament, looks, and all disquieting excitement should be treated as if they did not exist, and music should be made the all-important subject of the hour.

TRAINING IN SELF-CONTROL.

As a rule there is altogether too much excitement attendant upon pupils' recital concerts. Amid it all the true purpose of music is almost lost sight of. Why so much fuss? The work to be performed by the embryo artist is familiar to him; he has practiced it well, and it is one which has—or should have—been selected and arranged expressly by a kindly, intelligent, sympathetic teacher whose object is the training of the pupil mind in self-control and self-mastership.

The presence of strange people is naturally a disquieting factor for the young student, playing for almost the first time in public. But this should be *the only one.* Many such affairs are conducted amid such a blaze and blare of fuss and flutter that it is astonishing that they come off as well as they do. The result of all this excitement is either that the young student gets scared out of his life, or else he develops an astonishing vanity, as if the entire earth were centered round his bedecked little person. He becomes the victim of nerves, tears and "temperament," and has to be petted and coaxed into playing, or else he develops a boldness and effrontery that is far from alluring.

Two kinds of excitement surround public performance, one conducive to strength and the other to weakness. The first is the true artistic joy of feeling and expressing emotion through music. The second relates wholly to personal considerations—the fear of breaking down, the novelty of being looked at, the pride of new clothes, the flurry of being part of a crowd all stirred up and "fixed up," the comparing of things, the watching who gets applause from teacher or audience, and then that awful flower fête with its greed and grab and disappointment. All these things are anti-artistic.

The fear of breaking down may be in a great measure overcome by concentration—the power of holding in check all thought save that relating to the playing of the piece in hand. Also a thorough knowledge of the piece is needed—the power of being able to play it accurately in varying speeds before the teacher or willing friends; one should be able to play the piece much faster or slower than the required tempo, thus leaving a margin for whatever may turn up. The attitude of mind of the performer should be one of intense pleasure at being able to give to others enjoyment that he himself appreciates keenly and is able to offer at its best.

THINK BEFORE PLAYING.

Taking time to think before beginning to play is a great help. Think; imagine the first strains; get balance! Give the audience time to get used to you, to decide whether you are in pink or blue, white shoes or black! Do not worry about yourself—in fact, don't worry about anything. It is not such an important thing anyway. It is probably not the last time in your life that you will be called upon to do yourself justice. Take it easy, and think hard about the beauty of the music until all else fades out of the way. You may say, "It is easy to talk." I know that. If I did not know very certainly about such things from experience I should not be telling you about them.

Some piano players fly onto the platform, perch upon one corner of the piano stool without even finding where the pedals are, and then dash into the piece as if they expected the piano to melt before they got through, or at least as if they wanted to get finished as soon as possible from deadly fear of a breakdown. Why all this haste and rush? Nothing is more impressive and tiresome.

Personally, I can never see why it is that stiff dresses, shoes, belts, etc., should be worn at p recitals. Surely playing in public requires the gre ease in wrist, neckline, waist, armhole and about feet, not to speak of the precious attention involve preparing new clothes when all the available ener needed in preparing the work in hand.

As for those "bouquets!" Why cannot young a accept them with grace and dignity instead of cl ing at them as if they were the last flowers on ea Why not accept them softly and gracefully, wi quiet impersonal manner as if they were a tribut the beautiful music and to one's self? Why leave them to beautify the platform in the eye those who have been kind enough to send them you? One of the prettiest sights I ever remembe this connection was when a soloist, singing orchestra, received a lovely bouquet of carnations. the next number every member of the orchestra a carnation in the lapel of his coat! How much that singer gained by this graceful action than in ing a bunch of dusty, withered flowers in her roo day or two after. There is a wholesale distributio flowers at some pupils' recitals that resembles a cha Christmas-tree more than anything else.

No! Let us omit the "fuss and feathers." Le remember that the business of a recital is to students and young artists an opportunity to bec accustomed to public appearance so that they ca all times and in all places deliver the divine mess of music to the best of their ability without thou of self, without thought of audience, without though anything save the highest ideals of the art we all se

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SHOULD THE AVERAGE PUPIL STUD PIANOFORTE PLAYING.

E. R. KROEGER.

A remark frequently heard from the lips of pare whose children are taking pianoforte lessons is: " child has no talent, and I wonder if it is not a wa of money to continue his lessons." To be sure, th are those who cannot distinguish one note from other. General Grant once stated that he could rec nize two tunes; the first was *The Star Spangled B ner* (of which he felt certain because the listen arose and stood) and the other wasn't. But tone-deaf persons are as few as the color-blind. Th who can recognize tunes, and whose hands and bra are not abnormal or defective, can learn to play pianoforte. There are many degrees of accompli ment, finally culminating in the great concert art but comparatively few reach the top rung of the lad in any of life's endeavors.

One must rest content in occupying a humb sphere if his capacities are unable to cause him reach the point where his name is included among t elect. And so, one may study pianoforte playing a reap considerable pleasure and profit in doing so, though he may be limited in his ability. Study any direction is a valuable mental stimulus, and practice the pianoforte encourages concentration a accuracy as well as æsthetic and emotional devel ment. Then there is a strong influence exercised ov the proper appreciation of that which is the best music. One who studies music finds that his love f it is a matter of constant growth. He attends pian forte recitals in order to ascertain how celebrat artists interpret compositions with which he has b come familiar in his studies. His interest in orchest music is also aroused, and he is desirous of havi great symphonic works rendered by a competent o chestra, directed by a master conductor. Later in li he wishes his children to receive lessons from instructor of high standing, because he knows w that their musical taste will improve as well as the technical proficiency.

If only those who are uncommonly gifted to lessons the teachers would have little to do. B they know that by patient and continuous effort son results will be achieved by pupils, even of very ordina ability. "The end justifies the means," although th end may not be far distant from the beginning. B education is a cumulative process, and it largely co sists of a bit of knowledge here and a bit ther gradually accumulating until it is comprehensive. An in the condition of cultured modern civilization, th study of musical art through the medium of th pianoforte cannot well be omitted.

How Chopin Played Chopin

Interesting Opinions of Modern Critics and Famous Contemporaries

THE country boy who comes to the city to make his rtune usually does so with a lively hatred for his ome-town." He has found it dull and stupid; he has plored all its hidden mysteries, and his eager young ind stretches forward to the starry lights of the great y. Daily he hears the endless trains rumbling on, , on, laden with produce and merchandise for mys- rious men and women, who have no part in his life experience—who are doing incredible things for bulous rewards. It is only after e turmoil of many years of failure id success that he looks back to the miliar landmarks—the old school- use, the swimming-pool, a melon- tch of happy memories, and what t; and finds that they have been ellowed with the passage of time til they have become sanctified to a "tradition."

Similarly, we of the present day ok back at the romanticism of the iddle nineteenth century with some- ing of the intolerance of the coun- y boy for his outworn environment. agner and his pasteboard dragons "surely just a little *outré*," as is iszt with his grandiose rhapsodies. humann is slated for putting phil- ophy to music, and thereby making mself obscure and vague; Mendels- hn, on the other hand, is criticized cause he is too clear, too precise, o understandable. The explanation all this is doubtless that we are ing too close to them. We have ed under their shadow too long.

It is the more surprising, therefore, find that Chopin has escaped this culiar phase of human criticism. e is like Beethoven in that the rther we get away from him the oser he seems to us. We look over er and beyond the inflated grandeur of the Victorian e, and find in his heart-tearing restlessness the pathos d the poetry of our own chaotic day. Like the "home wn" to the sophisticated "country boy," he has be- me a "tradition." In fact, this is so much the case at Chopin stands in danger of becoming the victim "tradition." Every new pianist that catches the ear the public prides himself on knowing "how to play opin." In discussing this side of the pianistic art, anda Landowska, herself a great Chopin player, cently made an attempt to break through the maze tradition in which the Polish genius is entangled, in der to find out how Chopin himself played his own usic. Her article appeared in the *Wiener Konzert- haus* and the following translation was taken from e *London Musical Standard:*



CHOPIN PLAYING FOR GEORGE SAND, MENDELSSOHN AND HEINE.

In the history of the interpretation of a masterwork adition plays a very important rôle. A new composi- on is "created" by different artists. One of these terpretations is surely the right one. The best? No, t always. Rather that one which was made public the interpreter with the greatest reputation, who queathed his conception of the work to his pupils and his pupils' pupils. Thus it was the case of Chopin, ho was unfortunate in regard to his pupils, the most whom died an early death, while the others were ciety people who did not practice music as a calling, musicians who were not capable of rivaling Liszt Rubinstein. Therefore the conceptions of Chopin's rks as presented by the two masters named have evailed and become a "school." Liszt, who was an ardent admirer of Chopin the pianist, used to say: "No one can play Chopin's compositions as he can."

If Poland's great singer could rise from his grave to bring to our ears his festival polonaises with their knightly qualities, his ballades in which sorrowful phantoms in national costume defile past us, his mazurkas which picture before our eyes the happy and the melancholy dances of the country people, and, above all, his nocturnes, his waltzes, his impromptus, which portray his innermost life, his soul so crying out for expression, he would certainly be received with enthusiastic applause. "How beautiful that is! How beautiful!" we would say; "but it is not the real, not the true Chopin."

It is an actual fact that the present-day interpretation of Chopin's works, because of a distorted romanticism and an acrobatic virtuosity, has absolutely departed from the intentions of the delicate, sensitive composer.

I have often had opportunity to discuss with artists the statement: "If Chopin had been a well man, if he had had muscular strength, he would have played a big tone like the rest of us." How do we know that he would? On what do such persons base their conclusions? For myself I am convinced of the opposite. When Prince Lichnowski offered to place at the disposal of Chopin, for his second Vienna concert, a piano with a fuller tone than the one used at the first concert, Chopin answered ironically: "Many thanks, but it is not the fault of the instrument. It is my style of playing; besides it pleases the ladies very well."

Chopin especially avoided instruments with too great power of tone. Most of the critics made the objection that he played with too small a tone, yet he made no efforts to correct this supposititious fault. It was far more his fundamental principle to avoid anything which could suggest a noisy effect.

"In the intimacy of the social circle," said Liszt, "Chopin could show himself, far more than before the great public, in his true stature, namely, an elegiac poet, profoundly pure and dreamy. It was not necessary him to confound or to startle."

These are not mere unauthentic anecdotes. One need only to turn to the memoirs of Chopin's friends and pupils, to read his letters, to find upon every page proofs of the detestation which he had of that brutal strength, of the repugnance which he showed to that mere rhetorical audacity, which many virtuosi consider indispensable.

"He seats himself at the piano," writes Chopin, after a visit from his countryman, Sowinski, "strikes here and there, crosses his arms without knowing why, and pounds the poor innocent keys. He has enormous fingers made to hold a whip and drive a wagon somewhere in the Ukraine. If I had no notion of the mountebank style of this artist, I would have found it out at this moment. With stricken ears I walked to and fro in my room."

It, therefore, appears an error when many of us imagine that we give plastic shape to Chopin when we use our muscles. In art physical strength is a very relative idea. Athletes are not worth much in art. Mere breaking of piano keys is about as inconclusive a proof of beauty of interpretation as the brilliant illumination of many German restaurants is a guarantee of the quality of the cuisine. Both have but one object, to draw the public.

Muscular strength may be of use to pianists for a Liszt rhapsody, but strong arms, which one allows to fall heavily on Chopin's poems, crush the arabesque and tear through the transparent point lace of this ornamental fabric, at the same time making superficial the fundamental ideas.

"The ranter," says Nietzsche, "is not likely to entertain tender thoughts." This fits well the musical ranter who, in playing Chopin's works, follows an exaggerated *fortissimo* with an equally exaggerated *pianissimo*, and thereby makes brutal contrasts which are so completely foreign to Chopin's character.

"Chopin's *piano* is so sensitive," relates Moscheles, "that it needs no powerful *forte* to realize an intended contrast." And Chopin's pupil, Gutmann, declares that the playing of his master was always very quiet, and that the incomparable poet of the pianoforte seldom had recourse to a *fortissimo*. Thus, in playing his Polonaise in A flat major, for example, he did not use that thunder-like power to which we are traditionally accustomed. Chopin began the celebrated passage in octaves quite *pianissimo* and continued to the end without any very striking dynamic increase. He especially avoided vociferous efforts and artistic fireworks.

"He hated all exaggerations," says his pupil, Friederich Streicher, "and demanded that we always observe the strictest rhythm. He detested all distortion." And his friends, his pupils, all agree in this, that he accented lightly, just as in conversation with distinguished people.

"I wish only to indicate, to suggest," said Chopin on one occasion, "and leave to my hearers to complete the picture. Why should one always speak in a declamatory style?"

"Chopin's aspect," Liszt says, "was so distinguished that one involuntarily treated him as if he were a prince. His appearance suggested a flower of wonderful splendor of color but of so fragrant and delicate a texture as to be torn apart by the slightest touch."

His friends could not reprove him often enough in regard to this reserved character, this too proud holding aloof from others.

Chopin had no fancy for the romanticists, he liked neither Victor Hugo nor Berlioz; Schubert was too popular, Mendelssohn too sweetly sentimental, and the lofty passion of Beethoven left him cold. His master was J. S. Bach—before every concert he shut himself up for a day and played the *Wohltemperierte Klavier* and his god was Mozart. "Play Mozart in memory of me" were his last words.

The end and aim of the study of thorough bass should be the honor of God and the recreation of the mind. Where these are not the moving springs there is no real music, but a devilish jabbering and barrel-playing.—JOHN SEBASTIAN BACH.

The Home for Retired Music Teachers

An Interesting Description of the New Building Now Being Erected for the Presser Home for Retired Music Teachers in Germantown, Philadelphia, Pennsylvania

THE ETUDE has occasionally given short notices of the Presser Home for Retired Music Teachers, now located in Germantown, Philadelphia, Pa. We take pleasure in giving our readers an outline of the origin and purpose of the Home and at the same time present an idea of the building now being erected as it will be when completed.

It is needless to tell our readers that the founder, Mr. Theodore Presser, is also the founder of THE ETUDE and the business which is associated with this magazine. He had long contemplated the idea of establishing a home for music teachers. The idea first took definite form in an address made before the Music Teachers' National Association at the convention held in Chicago in 1893, when the founder stated the need for such a home and advocated its establishment. His own experiences as a music teacher and later as a publisher brought him in contact with thousands of teachers, and their needs were carefully studied. The founder had observed cases of very gifted musicians who had been brought to an unfortunate condition through the sweeping away of unwisely invested savings as well as those who through devotion to their educational work had failed to make provision for the inevitable wants of old age.

In 1899 the founder of the American home visited Milan, where is located the Casa di Riposo (House of Rest) founded by the great Italian composer, Verdi, and became more than ever convinced of the pressing necessity of a home for music teachers in America. The Verdi Home is open to musicians in all branches of music, and is not confined to music teachers alone. At the time of his visit, the home had 200 inmates and had been opened but a few years.

Upon returning to America, the founder immediately commenced preparations for the present home. He assumed the entire cost of building, furnishing and maintenance, and in addition has provided for the future existence of the home through an ample endowment in his will. The building, when complete, with grounds and furnishings, will represent an approximate amount of $200,000. The site is sufficiently large to permit the erection of a building double the size of the home now being erected. This building will accommodate seventy-five guests, providing each one with a separate room.

The atmosphere of the "institution" has been avoided in every possible way. Nothing will be left undone to convey to the guests all the comfort, freedom and security that the word "retired" suggests. The home is a Home—welcome, cordial, and even luxurious. In a statement made some time since by the founder, the above subject was expressed in the following words:

"Men who have stood high in their profession and won an honored name have too much spirit and delicacy of feeling to accept charity, and I honor them for it. But some recognition of their labors for music they are entitled to, and provision for their old age is no more than their just due. Those who enter the home will be free and independent. The stigma of dependency will be left out."

THE FIRST BUILDING OF THE HOME.

In September, 1906, a substantial residence property was secured at 236 South Third street, Philadelphia, and one month later the Home for Retired Music Teachers had its actual beginning. This very comfortable dwelling house was occupied until July 11th, 1911, when the home was moved to the corner of Jefferson and Johnson streets in Germantown. Here, in one of the best sections of Philadelphia's beautiful suburbs, a house was procured surrounded by a delightful garden. In this very pleasant residence the guests of the home spent many delightful hours. This building will be tenanted until the one mentioned below is completed. The increasing demands for admission made the erection of a new home imperative, and ground was broken in September, 1913, for the new building.



THE PRESSER HOME FOR RETIRED MUSIC TEACHERS

THE PERMANENT BUILDING.

As the new building will be completed during 1914 we will consider it in the following as though it were already standing.

Few edifices built for the purpose will compare with the elegant simplicity of the permanent building of the Home for Retired Music Teachers. While the home is located in a delightful suburban section of Germantown, near the site of the former temporary home at Johnson and Jefferson streets, it is conveniently near the railroad and street car lines by means of which the heart of Philadelphia may be reached in a comparatively short time.

Germantown, with its constant historical reminders of our American Revolution, is copiously planted with trees, shrubs and flowers. It is an exceptionally healthy section. The home is situated upon a lot many times the size of the building and surrounded with rich foliage.

The building sets back 100 feet from Johnson street. On the main street the building has a frontage of 154 feet, the southern wing extending 90 feet and the northern wing 138 feet. The architectural beauty of the building is scarcely suggested in the engraving presented herewith. It is three stories and basement in height. The exterior is Indiana limestone and gray brick, limestone being employed for the base columns, lines around the building, and the window fr Walls, partitions and floors of concrete and tile the edifice thoroughly modern in fire-proof con tion.

Sunlight and proper ventilation have been amply vided. Owing to the fact that the streets run n west and southeast, practically every room will re the southern breezes both winter and summer. modious porches on both the front and the back gether with provision for a future roof garden, the outlook especially attractive.

THE ATTRACTIVE INTERIOR.

Entering a vestibule of white marble one notes the halls are wide, even spacious. The finishing all in hard wood, the floors being quartered hard add an air of substantiality difficult to obtain other

The effective arrangement of the first floor n provision for a colonial music room and library ished in white. The dining room is large and ch Here and there cosy fireplaces will be found. Loo through the music room surrounded by the porch may gain a beautiful vista straight from the main trance to the gardens of the home in the rear. commodious bedrooms on the second floor are fin in different woods to avoid monotony. Some ar mahogany, some in oak, some in chestnut and son colonial white. The whole atmosphere is one of come, refinement and cheer.

PRACTICAL PROVISIONS.

Convenience and comfort mark the arrangemen all the rooms. Electric lights are employed throug although provision has been made for the use of g case of emergency. Each room have a fine reading light. The modern system of hot water ing, insuring an even temper all the time, has been installed. equipment of the kitchen laundry is thoroughly modern hygienic. The bathrooms are ished in fine white marble and solid china bath tubs.

The highest type of modern senger elevator has been inst for the convenience of the gues

One unique provision is tha rooms for practice purposes w the guests who so desire may joy their music study without striction.

On the third floor, one e wing separated from the res the house has been devoted complete infirmary for the gu of the home. Here we fin nurse's room, diet kitchen, quate toilet facilities and ev thing to lessen suffering and to comfort.

ENTRANCE REQUIREMENTS.

An applicant must be at least sixty-five years of and shall have followed the profession of a tea of music in the United States for twenty-five years a sole means of livelihood, and must at the time making application for admission be incapacitated active work of teaching. An admission fee of $20 charged. and if an inmate must leave for any ca the money will be refunded after deducting three lars per week for board during residence at the Ho

Three months' probation is required from each ap cant, but the management reserves the right of missal at any time if the person fails to keep the r or proves objectionable to the household generally.

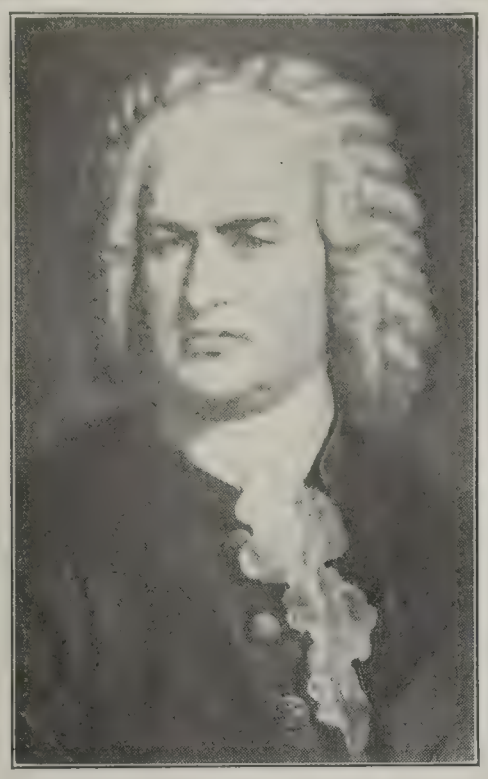
Everything, within reason, is provided for the c fort of each member of the family and the soliciting gifts, either personally or by letter, is forbidden.

There are a number of applications on the wait list, pending the opening of the new Home.

For further particulars, address Secretary,
101 West Johnson Street,
Germantown, Philadelphia, Pa

I know that God has appointed me a task. I knowledge it with thanks, and hope and believe I h done my duty and been useful to the world. M others do likewise.—HAYDN.

The Etude Master Study Page



1685—THE REAL BACH—1750

"Anyone could do as much as I have done if he worked as hard."

BACH'S PERIOD.

PLUNDER and bloodshed for a third of a century now passes down in history under the glorified title of the "Thirty Years' War." Perpetrated in the name of religion, but carried on with barbarities unlimited, this long succession of battles moved over Germany like some frightful cataclysm, leaving in its track poverty, misery and despair. The peaceful art suffered most and the conditions of the art workers were desperate. For years thereafter musicians fared miserably. One Heinrich Bach, for instance, was reduced to such extremes that he was obliged to petition for help, exclaiming, "I know not where to find bread for myself and my young family." Despite this and other cases of poverty and affliction the family of Bach survived to produce wonderful works of art.

A REMARKABLE FAMILY.

When a family is catalogued by number in dozens of musical reference works it may easily be seen that its accomplishments have been, to say the least, unusual. Thus the "clan" of Bach, as one writer has expressed it, produced nearly sixty musicians. Hans Bach of Wechmar stands at the head of the genealogical table. The first of renown was one Veit Bach, son of Hans named after the good St. Vitus, whose mercy was often invoked for the cure of diseases including the distressing affliction named after him. Veit Bach had settled in Presburg, Hungary, where he milled grain and baked bread for a living, now and then playing upon the cithara for the delight of his idealistic mind. The cithara was a kind of sixteenth century guitar or lute. (It is possible, however, that the instrument might have been a zither.) When religious persecution drove Veit from Hungary to the village of Wechmar in Thuringia his interest in music increased. In the catalogue of Bach's we find the great Johann Sebastian in the sixth generation from Hans Bach (about 1561) and the descendants of Johann Sebastian Bach reach down to 1845, when Bach's musical grandson Friedrich Ernst Wilhelm died in Berlin. Thus it may be seen that the musical endeavors of this family covered nearly three centuries. Some of these enthusiastic workers held distinguished positions, others were little above the rank of what in those days were known as "beer fiddlers."

It is interesting to note that when the musicians of upper and lower Saxony united in a union known as the *Instrumental Musikalische Collegiums in dem ober und niedersachsischen Kreise und anderer interessierter Oerter,* no record is found of any member of the Bach family. How much the status of musicians must have been lowered at that time can only be estimated by reading some of the reforms this XVII century musicians' union proposed. The following quotations are significant: "No man, whether he be master, assistant or apprentice, shall divert himself by singing or performing coarse obscenities or disgraceful or immodest songs or ballads inasmuch as they greatly provoke the wrath of almighty God and vex decent souls, particularly the innocence of youth." "Everyone shall have around him pious and faithful assistants so that nothing may be stolen from the invited guests." "No man shall dare perform on dishonorable instruments, such as bagpipes, sheep horns, hurdy-gurdies, and triangles which beggars often use at street doors, so that the noble art would be brought into contempt and disgrace by them." "Every man shall abstain from all blasphemous talk, profane cursing and swearing." "No man shall give attendance with jugglers, hangmen, bailiffs, gaolers, conjurers, rogues, or any other such low company." It is evident that the God-fearing Bachs did not consider it necessary for them to align themselves with men who felt obliged to put such restriction upon their behavior.

BACH'S BIRTH.

Devastating wars and widespread plagues prove a serious strain upon a race. The strong go down in battle and the weak perish in disease. It sometimes takes a generation of a family to regain its grasp upon the best in life after the death-dealing blows of battles and epidemics. The peaceful calling of the Bach family, the healthful surrounding of Wechmar, Arnstadt, Erfurt and Eisenach had much to do with the sturdy virility of the Bach family. Hans Bach son of Veit was known as Der Spielman (The Player) and was a kind of touring violin virtuoso of his day. His son Christoph was the court musician of Eisenach and wrote many effective organ pieces in the style of his time. His son Johann Ambrosius was a fine organist. His son was the foundation rock of modern musical art, Johann Sebastian Bach. Johann Sebastian Bach was born at Eisenach, March 21st, 1685. The house in which he was born is still standing under the shadow of one of the most romantic mediæval castles in Germany, Die Wartburg. Bach's mother was Elizabeth Lämmerhirt, the daughter of a furrier. His father was the Court and Town musician of Eisenach.

BACH'S EARLY YEARS.

Bach's first instruction came from his father, who taught him to play the violin. Both of his parents died when the boy was only ten years old and the little orphan went to live with his elder brother, Johann Christoph, a pupil of Pachelbel and organist at Ohrdruf. This brother sought to repress the enthusiasm of the little Bach rather than encourage it. There is a well authenticated anecdote of Johann Sebastian purloining a manuscript volume of pieces of Pachelbel, Frohberger, Kerl, Buxtehude, etc., by twisting it out from behind the latticed doors of a locked cupboard—then taking the precious work to the garret and copying it by moonlight. Although he spent six months in this labor of love his brother took the copy away from him when he found what the little fellow had been doing.

Because he had a beautiful soprano voice he secured admission without tuition fees at the school of St. Michael in Lüneburg, where the organist Böhm helped in his education. During vacations the youth trudged on foot to Hamburg to hear the famous Dutch organist, Reinken.

Since Hamburg was about twenty-five miles away Bach's enthusiasm was truly monumental. Bach's greatest biographer, Philipp Spitta, allows the statement that Bach made frequent journeys on foot. He also quotes the interesting anecdote which relates how the boy upon a return journey found himself with only two coins and a huge appetite. He sat down outside of an inn and commenced to cry. The odor of the viands cooking in the kitchen floated out of the window to him. He sniffed them eagerly. A few moments later two herrings' heads fell on the ground beside him, evidently cast out by some one who wished to see if he were really hungry. The boy took them up to eat voraciously. In each head he found a golden ducat. He never discovered who his benefactor was.

At the neighboring "Hofkapelle" at Celle, Bach found another advantage. The players were practically all French, and Bach thus had an opportunity to become acquainted with another style of musical composition which in those days of restricted travel was naturally somewhat different. Bach's next move was to Weimar, where he became "Hofmusikus" in the band of Prince Johann Ernst. Thence he went to Arnstadt to become organist at the "new church."

In 1705 Bach received permission from the church authorities at Arnstadt to visit Lübeck for the purpose of hearing the great Danish organist, Buxtehude. A journey of fifty miles was made on foot. Bach was so fascinated that he over-stayed his leave three months and was very severely criticized when he returned.

In 1707 Bach became organist of the church of St. Blasius at Mühlhausen in Thuringia. In the same year he married his cousin Maria Barbara Bach, daughter of Johann Michael of Gehren.



BACH'S BIRTHPLACE.

BACH'S REGULAR ADVANCEMENT.

One year later Bach went to Weimar as court organist and Kammermusikus. This appointment is generally considered the end of his period of study since he commenced at once to produce works which were marked with mastery. A period of great creative activity commenced at once and we are not surprised that in a few years (1714) he became the "Hof-Concertmeister." Although, unlike Handel, Bach never ventured very far from home he did make short trips to Cassel, Leipsic, and Halle and Carlsbad. Upon one occasion in Dresden he was induced to challenge the French organist, Marchand, to a keyboard duel. Marchand accepted, but in the meantime took it upon himself to hear his opponent play. When the time for the duel came, Marchand, doubtless feeling that wisdom was the better part of valor, did not put in an appearance. Bach was easily declared the victor.

1717 Bach was called to Cöthen by Prince Leopold, and appointed capellmeister. His salary, considered a good one in those days, was $300 a year. Bach became a great friend of the Prince and was in his company much of the time. Twice they went together to Carlsbad. Upon the return in 1720 he was shocked to learn that his wife had died and had been buried for some time.

In the meantime Bach's great contemporary, Handel, was making immense successes in widely separated parts of Europe. Bach naturally wanted to meet him and it is said that the public was anxious to have them compete after the manner of the time, but although Bach made two attempts to meet Handel (1719 and 1729), it was impossible to arrange a meeting much to the regret of both great masters.

In 1720 Bach attempted to secure the position of organist at the "Jacobi Kirche" in Hamburg but owing to corruption in the church management the position went to an unknown applicant who actually paid 4000 marks for the position.

BACH AT LEIPSIC.

Finally Bach received the coveted appointment of cantor (precentor, conductor or trainer of a choir) at the famous Thomasschule in Leipsic. He took his new position in 1723. While the title was not so lofty as that he had held at Cöthen, the field was wider and gave room for far greater activity. He also had advantages in the way of furthering the education of his sons. The position was not won without competition as there were other applicants. It fell to Bach not only because of his musical ability but because of his wide general learning. He was required, for instance, to give five Latin lessons a week. Bach's inauguration in his new work was made a function. His residence was in the school building. His coming marked the beginning of new life in the famous old school.

THE THOMASSCHULE.

The Thomasschule or school of St. Thomas was founded by the Augustine monks in the thirteenth century. It became a town school in 1543. Singers for many of the Leipsic churches are selected from the school and once a week this body was assembled in one choir (Thomaner-Choir). The discipline at the school

ict. The boys were obliged to rise at five and retire at eight in the evening.

The manner in which Bach received his income at this time was very interesting. His salary was comparatively small, amounting to 100 thalers, but he received in addition free rental, and various perquisites such as 13 thalers and 3 grosschen for wood and lights, contributions from different foundations or endowment funds, an annual allowance of 16 bushels of corn (wheat?), 2 cords of firelogs, and last of all two measures of wine at Easter, Whitsuntide and Christmas, provided through the munificence of the church. In addition, the school fees amounted to something. Twice a week eight of the boys ran around town with collection boxes receiving small donations. In this way Bach's income averaged some 700 thalers.

BACH'S HAPPY HOME LIFE.

While in Leipsic, Bach had much time for composition. Ignorant laymen continually bothered him with stupid criticisms so that at one time he felt that he would be obliged to leave the city for which he was doing so much. Bach was obstinate, and it is known that he continually contended with one of the rectors. His family life, however, was ideal. After the death of his first wife he felt the need of some one to look after his growing family, and falling in love with Anna Magdelina Wilken, daughter of the Court Trumpeter of Weissenfels, married her on the third of December, 1721. She was very musical, a fine singer, and devoted to her famous husband. Naturally their home became the center of the musical activity of the city. Pupils came to him from great distances, and visiting musicians never failed to call upon him.

BACH'S VISIT TO FREDERICK THE GREAT.

Honors came fast to Bach in his later years. In 1736, the honorary appointment of Hof-Componist was given him by the Elector of Saxony. In 1747 Frederick the Great informed Bach's son Emanuel, then a cembalist (equivalent to conductor) of the court orchestra, that his imperial majesty would receive Bach at the Palace in Berlin. Bach accepted, and his visit to Berlin was made an event. He played upon all the pianos and organs at Potsdam much to the delight of the king. He also improvised a six part fugue upon themes selected by himself and after his departure wrote out one of his improvisations from memory and dedicated it to the king.

BACH'S BLINDNESS.

When Bach was 64, his eyes commenced to fail. Overuse since childhood had stolen his vision. An English occulist performed an operation upon him but brought no satisfactory results. It will be remembered that Handel was also afflicted by blindness. In 1750 Bach's eyesight came back to him for a very few hours after which he was seized with apoplexy and died after a sickness of ten days. On his deathbed he dictated a choral, *Ver deinen Thron tret ich hiermit.* His death was widely mourned. The happy family broke up shortly thereafter. His wife, despite the apparent success of her sons, was forced to accept alms and was buried in a pauper's grave.

BACH AS A PERFORMER.

Enough has been said in the foregoing to indicate that Bach had no equal as a performer during his lifetime. In a day when contests for supremacy were in order, rival organists let the great Bach severely alone. His organ performances were unusual in that they drew large crowds. The organist familiar with the Bach repertoire realizes how slight has been the real advance in organ music since the time of the great cantor. In fact, many go so far as to insist that there has been no advance at all.

BACH AS A CONDUCTOR.

In Bach's time playing and conducting were so closely associated that one cannot think of Bach as a conductor in the sense in which one would think of Berlioz or Wagner. It is known, however, that he was a very strict disciplinarian, discharging his performers and singers at once when there were signs of neglect or other just provocation.

BACH AS A TEACHER.

If Bach ever suffered from lack of pupils he had but to cast around in his own voluminous family for another. Without question Bach's most celebrated pupils were his own sons, notably Carl Philipp Emanuel Bach. Although little known today, such men as Agricola, Kirnberger, Goldberg, Krebs and Abt Vogler, all of whom considered themselves disciples of Bach, were famed in their time. Bach showed his greatness in his patience. He never considered himself above small things. At first it was his custom to give only exercises in touch, in fingering, and in making the movement of each finger wholly independent. He was fond of writing pieces embodying the technical difficulty upon which the pupil was working. He also sought to establish equality in the proficiency of the hand. Whatever the right hand did the left hand was obliged to do. He was fond of saying, "Anyone who works as hard as I do may do as well as I do." It is well known that he wrote a kind of instruction book or course for his son, Wilhelm Friedmann Bach, (Clavier Büchlein), which was never published for popular sale. One notable feature of this book is the attention given to ornaments and scale passages and also the fact that an opportunity was afforded for the son to compose and insert some pieces of his own as he went along. Bach's *Inventions* were written mainly with an educational object. Bach insisted upon his pupils being equally familiar with all of the keys, rather than with a few. His *Forty-eight Preludes and Fugues* were written to comprehend all the keys.

BACH'S PERSONALITY AND APPEARANCE.

Altogether, Bach was a very unusual man apart from his great musical talents. His disposition was kindly, yet he could stoutly defend himself in a dispute. He was very pious but could not be called narrow. He loved to travel but rarely ventured very far from his home. He was marvelously industrious. In his fiftieth year he wrote no less than twenty monumental cantatas. He was generous and hospitable, but at the same time economical. He possessed many instruments including five claviers, and enough in the way of violins, 'cellos and other string instruments to provide for concerted music in his home when the opportunity offered. Bach was a strong, earnest worker, dignified in his bearing and yet courtly in his carriage. His face indicates alertness, a sense of humor, natural vigor and confidence in his technical security.

BACH'S COMPOSITIONS.

A space equal to the entire length of this biography would scarcely be adequate to accommodate a complete catalogue of all of Bach's works. First in consequence, considered numerically, are the great number of Cantatas, of which there are five complete sets for every Sunday and feast day in the year. In addition there are other cantatas both sacred and secular and even comic. One had to do with the craze for coffee drinking, which overcame Leipsic in the time of Bach.

The five Passions, including the immortal *St. John* and *St. Matthew, The Christmas Oratorio,* the *Mass in B Minor,* two *Magnificats,* several fine eight-part motets and many other voice works give some idea of his great contribution to vocal musical art.

Of his remarkable works for the organ the most noted are his great fugues, for all time the models of this style of composition. Six Concertos and two overtures comprise his orchestral works. It seems well nigh useless to touch upon his compositions for the cembalo, spinet, clavichord, violin, 'cello, etc. T fugues, concertos, suites, toccatas, preludes, fantasi partitas, sonatas are a treasure mine which in ma cases is rarely visited because of the difficulty of t compositions and because the style in which they a written has in a measure lost favor with many m sicians who clamor for nothing but Schumann, Chop Mendelssohn and Liszt.

BACH'S VERSATILITY.

Composer, conductor, teacher, organist, pianist, schol musical scientist, Bach was one of the most versatile of musicians. When he felt the need for an instrument set about and invented it. He was very much interes in the construction of the organ and in the mechani processes through which music is printed. His work establishing the equal tempered system of tuning key instruments was monumental.

Bach's first wife was the mother of seven of h children, three of whom, Wilhelm Friedmann, Ka Philipp Emanuel and Johann Gottfried Bernhard, b came musicians. Bach's second wife was the mother thirteen of his children, six of whom were sons. (these Johann Christoph Friedrich and Johann Christi also became known in the musical world. Wilhel Friedmann was described as the greatest organist Germany after his father. For a time he lived in Hal and was known as the "Halle Bach." He was improv dent and died a drunkard in Berlin. Karl Philip Emanuel, known as the "Berlin" Bach, was conceded be the greatest theorist of his time and was a compos of very great ability. His only teacher in music w his great father. Johann Gottfried Bernhard Bach w the organist at Muhlhausen for some time but did n equal his brothers in his musical ability. Johann Chri toph Friedrich, known as the "Buckeburger" Bach, w Chamber musician to Count von Lippe of Buckebur Had it not have been for the great talents of Ka Emanuel he might have ranked as the greatest Bach's sons. Johann Christian, known as the "Mila ese" Bach, was for a long time organist of the Cath dral in Milan. Later he went to London, where he die He was a prolific composer with tendencies leading hi to follow the more or less frivolous Italian style. A of Bach's eight daughters died young except thre None showed pronounced musical talent. All of Bach famous sons were given a broad general education, son spending years at the University of Leipsic.

A BACH PROGRAM.

		Grad
1.	*Fugue in C Minor* (Piano)	7
2.	*My Heart Ever Faithful* (Medium Voice)	6
3.	*Gavotte and Bourrée in G* (Piano)	5
4.	*Loure in G* (Third Vio'oncello Suite)	5
5.	*Little Prelude in C Minor* (Piano)	3
6.	*Gavotte in G Minor*	3
7.	*Solfeggietto,* by K. P. E. Bach	5
8.	*Little Prelude in D*	4
9.	*Sarabande in E Minor*	6
10.	*Ave-Maria* written by Gounod as an obbligato over the first Prelude from the *Wohl-Temperirte Clavier.*	

Many excellent selections may be found in the *Bac Album, A Collection of Favorite Pieces for the Pian* which will prove of great assistance in making a progra



MORNING PRAYERS IN THE BACH FAMILY.

QUESTIONS ABOUT BACH.

1. State the condition of Ge many which preceded Bach birth.
2. Give a general idea of th remarkable achievements of th Bach family.
3. Who were Bach's teachers
4. What appointments did Bac hold prior to going to Leipsic?
5. What was the Thomasschule
6. Describe Bach's home life
7. Tell of Bach's famous vis to Frederick the Great.
8. Give an account of Bach ability as a composer—a teacher— a conductor.
9. Describe Bach's appearanc
10. Who were Bach's most fa mous sons?

BOOKS ABOUT BACH.

Naturally an enormous number books have been written about Bac but of these the best are unquestion ably the monumental works Philipp Spitta, in three volumes, an 1900 pages. Every detail of the lif of Bach is carefully considered an all the available authentic statistic have been assembled in this work Sir Hubert Parry's *Bach* is also ver fine. Among the shorter books, *Bac* by C. F. Abdy Williams, is one o the most interesting.

Mendelssohn's Rondo Capriccioso

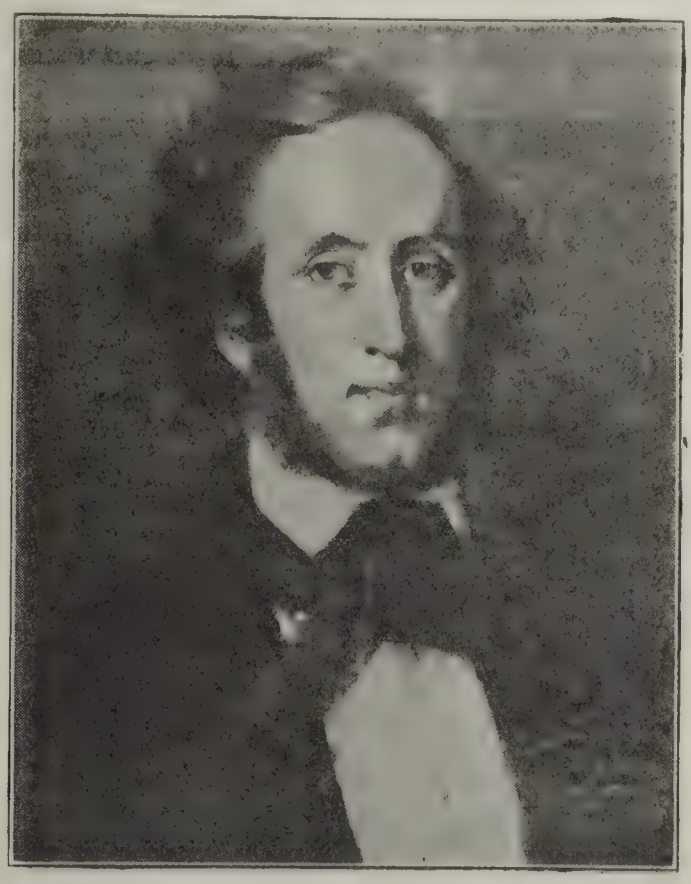
An Analytical Piano Lesson

By the Eminent English Pianist

KATHARINE GOODSON

WHILE there has been some delay in my being able to find the necessary time to write this analytical lesson on Mendelssohn's famous work, certainly nothing could be more appropriate than the doing of it up here in the so-called Hohbuhl Pavilion at Interlaken, where, before my eyes, is a tablet inscribed to the memory of Mendelssohn, enumerating his several stays in this exquisite spot between the years 1832 and 1847, the last being only shortly before his death in that year.

To be born with a silver spoon in one's mouth, as the saying is, has not been the fortunate lot of many of the composers whose names are as familiar in this twentieth century as is that of this famous musician. In using the word "fortunate," it is perhaps doubtful if the affluence, comfort, and generally peaceful environment which surrounded Mendelssohn from the day of his birth, were altogether the best for the development of those deeper emotions of which it was hardly his lot to plumb the depths. It came far more naturally to him—especially in the earlier years of a remarkably short life—to give expression to the lighter and happier side of things, skirting the hill-tops, or resting in the valleys, but seldom if ever descending into the abyss. Heavy care and poignant suffering were almost unknown quantities in Mendelssohn's life, if we except certain specific events such as the death of his beloved sister a year or two only before his own end. The remarkable talent which he showed at a very early age could hardly have been fostered with greater care or judgment than that exercised by his parents. Mendelssohn was a very hard worker right up to the time of his last illness, and this was, no doubt, a habit largely due to the strictness of his early training and to the discipline of his home life as a lad. Added to a solid education, backed by the incessant interest of his parents, and a home where a great many people of note were constant visitors, it is hardly surprising that the boy should have developed quickly, and under such a happy regime, also very happily. Indeed, happiness and brightness were the keynotes of his youth, if not of his whole life, for it was not until 1841, six years before his death, that the worries and troubles of his official life—in connection with his Directorship of the Academy of Arts in Berlin—commenced.



FELIX MENDELSSOHN BARTHOLDY.

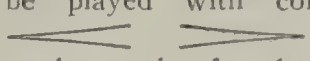
It was therefore very natural that nearly all the earlier compositions should be conceived in a vein of happiness and brightness, and it was during this early period that this Rondo Capriccioso was written. It was a time when Mendelssohn was full of high spirits and fun, and this was all very aptly illustrated in the many very successful movements which he wrote in the Scherzo form, from the Scherzo in the early B minor Quartet to that brilliant example in the Octet, Op. 20, written in 1825, surely a marvelous accomplishment for a youth of sixteen. There certainly have been very few composers who have written a work at sixteen years of age, which shows such masterly treatment and which, even when performed today, enjoys so much popularity; for even if the method of it may sound somewhat formal in these modern times, nothing can hinder the effect of its healthiness, good spirits, and spontaneity. In these early years many of the compositions were for the piano, and the work under consideration was probably written about 1824, though the original manuscript only bears the date of the month. At any rate, the composer considered it important enough to give it an opus number all to itself.

MEANING AND CHARACTER OF THE RONDO.

The word Rondo explains itself, for it is simply the Italian word meaning a Round; the musical signification being a piece in which the principal subject returns again and again after one, two, or more contrasted episodes. In the earliest days of the adoption of the Rondo form in instrumental music, the theme of the Rondo often returned—after the intervening episodes—almost exactly in its original guise (as, for example, in several of Haydn's Quartets and Symphonies), but as the form developed, composers enlarged their scheme, until, at the present day, the theme will be found, nearly always, to return in another garb; the more modern treatment certainly makes for much increased interest. As we shall shortly see, Mendelssohn adopted in this early piece a very simple form of treatment, which is only what might be expected from a lad of fifteen or sixteen, who was relying on the models of his forbears.

THE GENERAL STRUCTURE.

The Rondo is prefaced by a short and melodious Introduction (Andante) of only twenty-six bars, in E major; this, while being a complete little piece in itself—except that the final cadence only comes with the first chord of the Rondo itself—acts as an effective foil to the spirited brightness of the following movement, into which indeed it leads very naturally.

The opening three bars, while serving to indicate the rhythm of the accompaniment to the melody at A, should nevertheless be played with color, special attention being given to  in bar 3, and a slight *Calando* being made on the fourth beat of this bar. The letters A. B. C. should be observed as marking the three sections forming the short introduction.

A. The commencement of the melodious eight-bar theme, which is composed of two very simple four-bar sections.

B. The commencement of the ten bars of episodical matter containing a few effects of modulation which gives some welcome variety to the scheme.

C. The return to the subject-matter in the form of a Codetta on a dominant pedal-point.
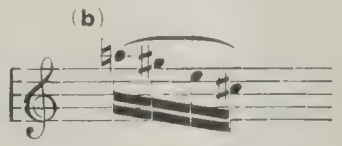
Treating these sections in detail, the theme at A. while *p*, should nevertheless be sung with rather fuller tone than the sustained accompaniment in the left hand, like the singing of an oboe above an accompaniment of strings. The turn (1) should be broad and melodious, not hurried; at (2), on the repetition of the first three notes of the theme, a little more pressure should be given to avoid monotony of color, and the *crescendo* in the

wing bar should be full, without rising to an *f*, on the G ... the modulation here (3) through the relative minor to the dominant of the key (5) should here be noticed as being a very melodious example of a very simple thing.
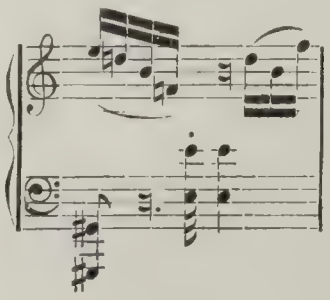
Coming to B there is a slightly *agitato* feeling in the new figure, which, like (a)



which follows at (6), may have grown quite naturally from (4). (See cut b.)



This should be played with a little more movement, the first real *f* coming on the chord of C major. At (6), the figure quoted above appears and remains an important feature almost to the end of the end Introduction.



In this passage, the pedal requires careful treatment: it should be raised just before striking the first octave E in the left hand, and put down again immediately after the second octave E has been struck: in this manner a clear *staccato* for the first octave is obtained, as is necessary. The simple modulations commencing at B should be carefully studied and memorized, so as to be able to hear them without actually playing them. A climax is reached at the *ff*, which is followed immediately by (6), similarly treated as before, but with a slight harmonic difference so as to come to the dominant pedal-point on the six-four chord at C. Here we have the return of the subject in a fragmentary form, similarly harmonized as at the beginning. It may be noticed that whereas at A the theme commenced at the third beat of the bar, at C it commences on the first beat; one cannot but feel instinctively that the latter is more natural, and that Mendelssohn, in this case, as in several others, only began the melody on the third beat at A for the somewhat academic and artificial reason of wanting to make his cadence (at B) come on the first beat of the bar. In the last half-bar of the Introduction, at (7), commencing with the note A the notes should be slightly separated, but not played *staccato*. The pause on the final note should not be made longer than sufficient to lead naturally into the Rondo.



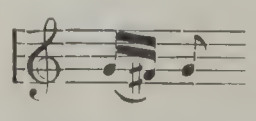
MISS GOODSON IN HER LONDON STUDIO.

RONDO.

The construction of this movement is so extremely simple, that the following sections will make it quite clear:

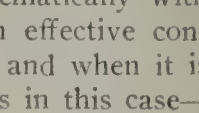
D. First Subject.
E. First Episode in relative major.
F. Bridge passage, leading to
G. Re-entry of First Subject.
H. Return of first episode curtailed, in tonic major.
I. Ornamental Episode in tonic major.
J. Return to bridge-passage in tonic major, leading again to first subject in original key.
K. Short Coda of brilliant character.

It will at once be seen that the first subject of eight bars is simply four bars repeated, ending on the dominant, bars nine and ten are merely a repetition of bars seven and eight, one tone lower, and the eleventh bar is again the same as seven and nine, only again one tone lower; this should be carefully noted when memorizing, as it is only a transposition of actual notes. The figure



(8) is persistently carried on giving continuity to the whole section; a return is made to the subject, which is repeated note for note, until four bars before E where a slight modification is made to introduce the first episode in G major. Up to this point, the touch should be as bright and sparkling as possible, what the Germans call "spitzig", *i. e.*, pointed, and great care should be taken that the constantly recurring figure (8) should be very clear in the left hand in imitation of the right. The left hand, at (9), should be as *staccato* as possible, and the whole should be played with extremely little pedal.

Coming to E, the first episode, we have a very simple eight-bar melody, with harmony equally simple, followed by a four-bar extension with passing modulations into A minor and E minor, returning at (11) to the melody in the left hand, with decorative arpeggio accompaniment; care should be taken here that the rapid arpeggio playing in the right hand does not disturb the smoothness of the *Cantilena* in the left hand. This is a regular eight-bar repetition of the melody and is succeeded at (12) by an ornamental passage which is a continuation of the figure in the last half of the previous bar. A brilliant octave passage (arm octaves) *ff* brings us to F. This is a bridge passage consisting of the prominent figure of the first three notes of the first theme accompanying a new subject of a fragmentary character, and leading in ten bars to G, the re-entry of the subject, a slight curtailment of which brings us to the transposition in the tonic major of the passage at (9). At (13), however, appears a slight change, retaining always the prominent figure so as to lead directly to H, *i. e.*, the return, in the tonic major, to the first Episode which now appears in an altered and shortened form, passing to an entirely new and decorative episode in the same key I. This Episode is musically perhaps the least interesting portion of this bright work, and the player should give careful attention to the alternating *f* and *p* at each alternate two bars, as also to the *pp* at (14) with the succeeding gradual crescendo to *f*, for neglect of these can only produce monotony of effect. From the *f*, the following passage to *poco rit.*, requires the utmost brilliance. A repetition follows *pp leggiero*, and this marking should be given special attention, in order to create variety from the previous rendering of this purely ornamental material at I. Apart from its musical value, this whole passage (from I to J) presents a valuable study to the student in technique and variety of tone-color, the same style of phrase being played first *f* and then *p*, and requiring the art of listening by the performer to avoid monotony to the hearer. At J the bridge-passage which appeared at F in the relative major will now be readily recognized in the tonic major, leading to the final repetition of the first subject in its original key of G minor, not, however, quite in its original form, though strictly adhering to the material. After sixteen bars comes a full close in E minor, this close being enforced, so to speak, by a four-bars continuation, on the tonic chord, of the opening figure. The last two bars, *poco rit.*, lead to K, a short and brilliant *Coda*, a somewhat ordinary broken double-octave passage, having no connection thematically with the piece, but serving at least to bring it to an effective conclusion, which, after all, is an important matter, and when it is accomplished, the means—if somewhat formal, as in this case—may be said to justify the end.



Katharine Goodson

RONDO CAPRICCIOSO

F. MENDELSSOHN, Op. 14

Andante M. M. ♪ = 112

pp sosten.

A p (1)

(2) cresc. (3) dim. p (4) sf dim.

B (5) p cresc. f sf sf p (6) ff

p ff ff cresc. f ff ff rinfz

C p f legatissimo pp sempre ped.

Presto M. M. 𝅗𝅥. = 96 (100)

espress. pp p (7) ritard. D pp leggiero

poco cresc. (8) dim.

pp (9)

1

(10)

2

cresc.

sf mf

E con anima

sf

Ped.

cresc.

sf sf sf sf sf sf dim.

(11)

p sempre pp

mf marcato espressivo

cresc. sf

sf sf f sf sf

(12) sfp sfp sfp sfp

cresc. sf

sf sf sf sf ff sfz

F tranquillo

sfz p

p

ritard.

dim. pp

G

a tempo

meno piano

più p
ritard.
a tempo
pp
dim.
leggiero
cresc.
mf p
espressivo
(13)
H
espress.
cresc.
sf
f
I
(14)
ten.
marcato
una corda
Ped.

dolce
poco ritard.
a tempo
pp leggiero
Ped.
p
marc.
cresc. poco a poco
f
cresc.
ff
sf
sf
sf
f
ff
sfz
sfz
p
J
tranquillo
ten.
ritard.
ten.
dim.
ten.
ten.
pp
a tempo
pp
p
p
dim.
pp
poco rit.
K
a tempo e più presto
ff
mf
cresc.

sempre sin' al fine

ROCKY BROOKLET

POLKA REVERIE

THEO. G. WETTACH

Moderato M. M. ♩ = 108

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COOING DOVES

CAPRICE

H.W. PETRIE

Moderato M.M. ♩=126

Fine

Piu mosso

pp

mf

Variation

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D.C. al Fine

UNDER THE WILLOWS

REVERIE

Andante con espress M.M. ♩ = 66

CHAS. LINDSAY

p dolce

espress.

p dolce

a tempo

p dolciss.

mf

rit.

poco rit.

cantando

Fine

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con espress.

mf

fz

rit.

Animato

f

tranquillo

mf

Animato

f

mf *tranquillo*

ff

Con Anima

ff

Solemne

p

mf

f

p

rit.

D.S.

DANSE PITTORESQUE

GEORG EGGELING Op. 182

Allegro moderato M.M. ♩= 108

Meno mosso e scherzando

Allegro

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MARCHE HONGROISE

SALUT A' PESTH

HENRI KOWALSKI, Op. 1

Tempo di Marcia M. M. ♩ = 100

f energico *f marc.* *f* *f* *f*

f *rit.*

fff Vivace con bravura

Allegro moderato M. M. ♩ = 84

f *f* *f* *f ben marcato*

mf

cresc. *f* *marc.*

marc. *f*

p

dim. *p* *ff* *subito* *pp* *legg.*

f

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* This abbreviation (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯) is equivalent to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯) = 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

delicatamente

due ped.

misterioso

fortissimo sino alla fine
e grandioso

FIRST REGIMENT MARCH

SECONDO

F. J. KELLY

Tempo di Marcia M. M. ♩ = 120

ff furioso

mf

cresc.

ff

con tutta la forza

p con delicatezza

ff

mf

Trio

p

dolce.

cresc.

ff

p

fff

grandioso

p

fff

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FIRST REGIMENT MARCH

PRIMO

F. J. KELLY

Tempo di Marcia M.M. ♩=120

ff furioso

mf

cresc.

ff

mf

ff con tutta la forza

p con delicatezza

ff

mf

Trio

p

dolce

cresc.

ff

p

fff

grandioso

p

ff

fff

VALSE ESPAGNOLE

SECONDO

G. LAZARUS

Allegretto M.M. ♩ = 126

mf

f

Fine

espr.

mf

rit.

f ten.

dim.

1 2

p

con grazia

p

cresc. molto

f

f

cresc.

poco rit.

f

D.C.

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VALSE ESPAGNOLE

PRIMO

G. LAZARUS

Allegretto M. M. ♩ = 126

mf *cresc.* *f* *Fine* *p* *rit.* *a tempo* *dim.*

1 2 *p con grazia* *f* *cresc.* *f* *poco rit.* D.C.

CHIMES AT CHRISTMAS

MEDITATION

M. GREENWAL

Andante moderato M. M. ♩ = 96

p

mf Chimes

a tempo

rit.

mf

p

mf

rit.

inf un poco piu mosso

f

mf

f

p

mf

rit.

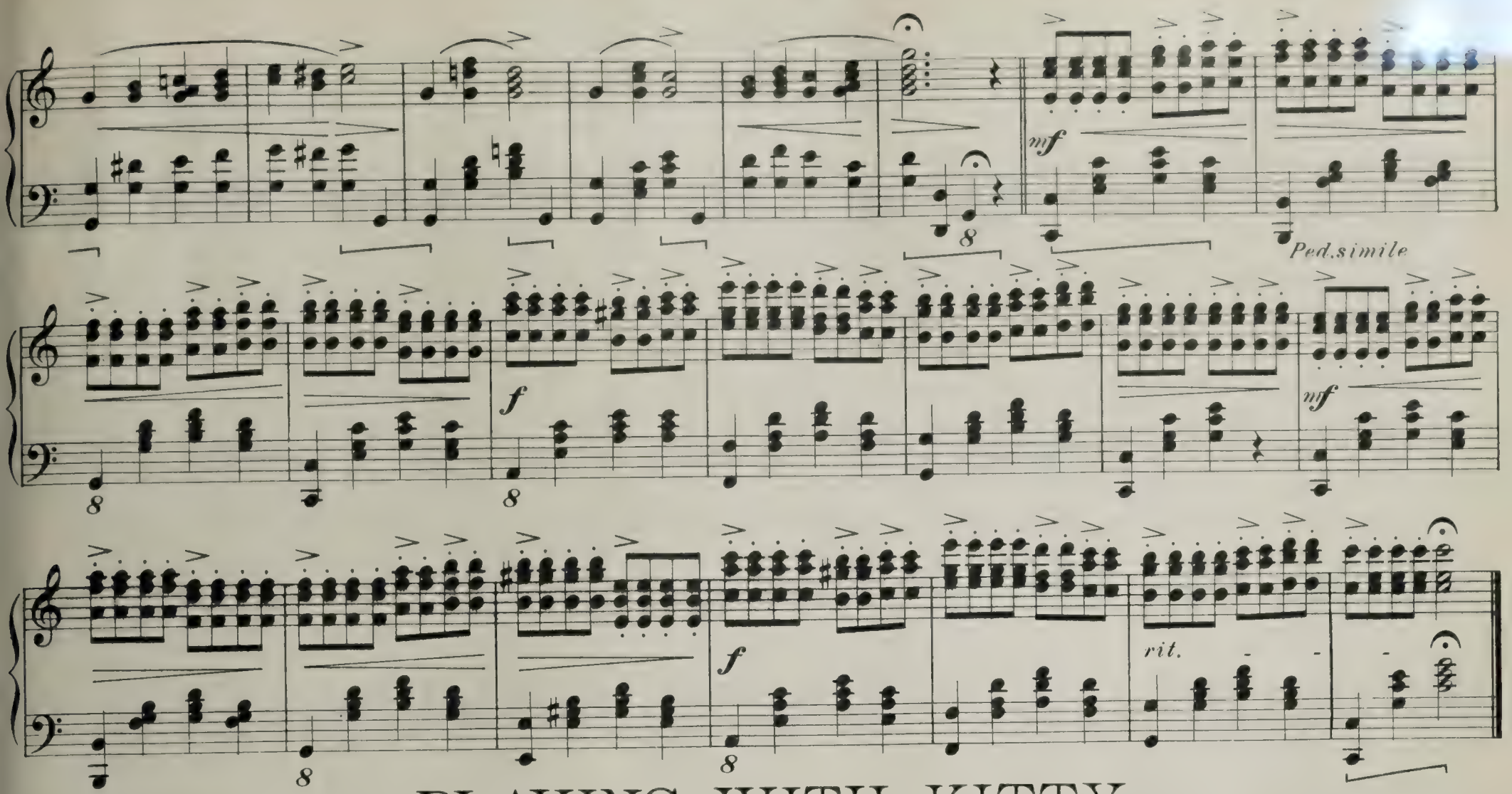
mf Tempo primo

Choral in chime effect "O Sanctissima"

p

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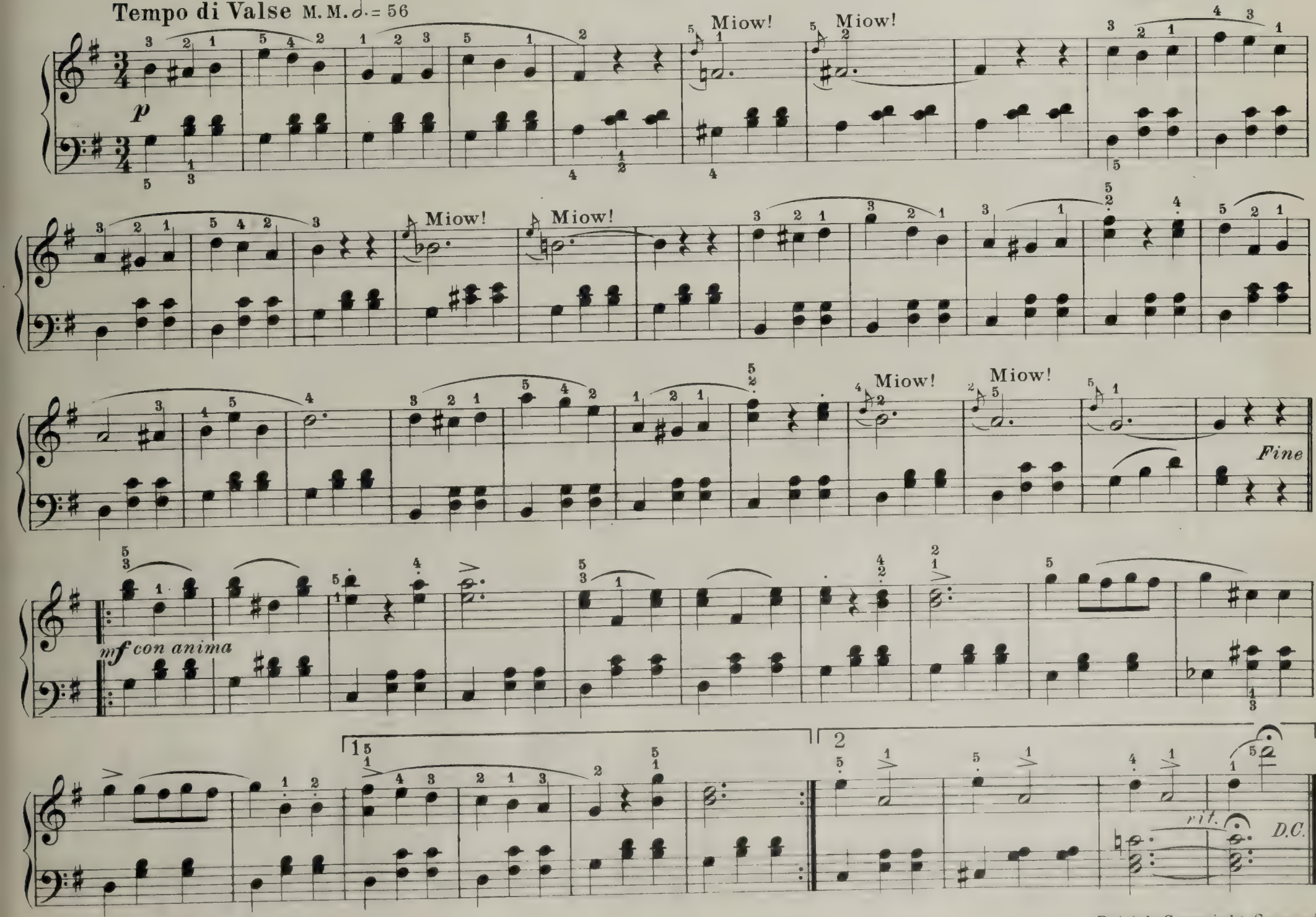


PLAYING WITH KITTY

WALTZ

PIERRE RENARD

Tempo di Valse M. M. ♩. = 56



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AT PRAYER

SONG WITHOUT WORDS

Andante religioso M. M. ♩ = 69

F. G. RATHBUN

p *dim.* *cresc.*

pp *f* *f* *ff* *pp*

dim. *pp* *dim.* *lento*

THE DREAM DANCE

VOCAL or INSTRUMENTAL

Jessica Moore

Allegretto mod^to M. M. ♩ = 152

GEO. L. SPAULDING

f *mf* Last night I had a ver- y pleas- ant dream, In - deed it's

so, The dreaming that I had was most su-preme, It's truth I'll show, My dancing teacher came to me and said: "This step is new," And

then he taught me what I'll try to ex- e- cute for you. *f*

DANCE

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RAINBOW CHASE

RONDO-ETUDE

SADYE SEWELL

Allegro M.M. ♩=120

mf

1st time only

last time only

Fine

f

rit.

p

ff

f

mf

f

D.C.

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COME PLAY WITH US

Lyric and Melody by
GEO. ELLSWORTH

Tempo di Valse

mf

1. I wish I had a play-mate — Just one or may be two —
2. Do you girls real-ly want me — Am I tru-ly wel-come —

Its lone-ly play-ing all day in our lit-tle up stairs room — My ma-ma says she can-not buy my clothes and play-things too — So I'll play with my old rag dol-lie
I've no pret-ty dress-es like you but I'd have lots of fun — And I've the sweet-est dol-lie that you ev-er did — see — Tho' I love her sin-cer-e-ly she's

CHORUS

like she used to do.
yours if you'll take me.

Come play with us come play with us there's plen-ty of room for you — We're hav-ing lots of can-dy Good-ies and some of Ma-ma's sug-ar cook-ies what if your dress is Ging-ham blue We don't mind that, we want just you. Come play with us come play with us for we want just you.

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THOSE BELLS SO SOFTLY PEALING

Words and Music by
ALBERT W. KETELBEY

Moderato

dolce

1. Those chimes so gent - ly steal - ing A -
2. Tho' far our steps may wan - der From

cross the si - lent lea, They touch a chord of mem - 'ry And glad-ness bring to me; Their mel - o - dy will
scenes we hold most dear The bea - con light of home-land Rings in their mes-sage clear; Their mus - ic makes for

guide me And bring a mes-sage clear And lov'd ones seem be-side me, When e'er their sound I hear.
glad-ness As in the long a - go When child-hood knew no sad-ness And life held naught of woe.

Those

Refrain

bells — so soft - ly peal - ing I hear — them ev-'ry-where, They fill my hours with glad-ness They

make my path-way fair. The mag - ic of their mus - ic Brings back — the by-gone times They sound like fai - ry

lul - la - by Those chimes, those dear old chimes. — chimes, those dear old chimes. —

colla voce

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BEDOUIN LOVE SONG

BAYARD TAYLOR

C. WHITNEY COOMB

Recitando

From the des - ert I come to thee On a stall - ion shod with fire. And the

winds, the winds are left be - hind In the speed of my de - sire.

espressivo

Andante cantabile

Un - der thy win - dow, un - der thy win - dow I stand

rall.

più agitato

dim.

And the mid - night hears my cry, the mid - night hears my cry, Un - der thy

win - dow, un - der thy win - dow I stand And the mid - night hears my cry, the mid-

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ff *rall.*

- night hears my cry.

rall.

p *Piu mosso*

I love thee, I

p

love thee With a love that can nev - er

accelerando *con passione*

die. I love thee, I

rall. *con transporto*

love thee with a

accel.

love, with a love that nev-er can die.

p *cresc.*

Andante con espress.

pp

Till the sun, the sun grows cold, and the stars, the stars are old, And the leaves of the

rall.

pp

passionato

judg-ment book un - fold. I love thee with a love that ne'er can die.

f

MISERERE
from "IL TROVATORE"

FOR PIPE ORGAN

Arr. by GEO. E. WHITING

G. VERDI

Adagio

Gt. Gamba

MANUAL

PEDAL

Sw. Oboe, 8′ & 4′

Sw.

Ch. Clar.

Gt.

pp 16′ & 8′

Sw.

Andante assai sostenuto

M.M. ♩=54

Sw. 16′ & Sw. Reeds 8′

sotto voce

(Bell)

pp

dim.

Gt. 8′

Sw. (16 off)

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Sw. Cornopian, 8′ & 4′ and Trem.

Ch. Dul. & Fl. 4′, (Arpa)

f

ppp

Gt. 8′

Sw.

Ch.

Sw.

Ch.

Ch.

Sw.

Ch.

Add Full Sw. To 15′

To Mix.

Full

Gt.

cresc.

fff

THE ETUDE

AIR FOR THE G STRING

Edited by F. E. Hahn

JOHANN SEBASTIAN BACH

Lento M. M. ♩= 48

G String

molto espressivo

Violin

PIANO

p *pp* *cresc.* *mf* *f* *dolciss.* *dim.* *poco rit.* *a tempo* *molto rit.* *ff*

BRIDAL CHORUS

from "LOHENGRIN"

Arr. by F. P. Atherton

R. WAGNER

Moderato con moto M.M. ♩= 72

Violin

PIANO

mf

p

f

mf

dim.

Piano

mf

pizz.

mf

arco

p

8

fz

dim.

p

rall.

fz

dim.

p *rall.*

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INDIAN SUITE

LOVE SONG (Sioux)

Largo M.M. ♩ = 63

Harmonized by
THURLOW LIEURANCE

l.h. *mf* *pp* *pp*

INTERMEZZO

Moderato M.M. ♩ = 72

p *dolce.*

LOVE SONG (Gros Ventres)

Andante moderato M.M. ♩. = 54

mf *p*

f *pp*

TOBACCO DANCE SONG (Crow)

Allegro moderato M.M. ♩. = 84

l.h. *ff* *mf* *ff*

mf *ppp*

INTERMEZZO

Andante moderato M. M. ♩ = 72

dolce.

WAR DANCE SONG

Allo moderato M.M. ♩ = 96

f *p* *ppp* *ppp*

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Study Notes on Etude Music

By PRESTON WARE OREM

INDIAN SUITE.

DESCRIPTIVE NOTES.

BY THURLOW LIEURANCE.

No. 1. "LOVE SONG" (Sioux).

THIS song was sung for me by Wm. Sylvester, a Gros Ventres Indian, from Ft. Berthold, Montana. It was composed by a Sioux who was in love with the same Indian maiden. The text was in the Sioux dialect, and translated means, "I Want You All the Day." This should be played slowly and in a very plaintive manner. It is one of the Indian songs that recorded with perfect intervals. The singer is an educated Indian, a fair musician, with a splendid voice. The phonograph recorded this song in F minor. I transposed it to E minor so as to be in accord with the other numbers in this suite.

No. 2. "LOVE SONG" (Gros Ventres).

Another song by Wm. Sylvester, his own love song. He used the Sioux dialect because he did not wish his own tribal friends to recognize the song, *i. e.*, the phonographic record, should it ever be played in public. When I recorded this I promised him that it would never be played in the presence of his friends. In the left hand the octaves should suggest the drums or tom toms. The triplets in the treble being characteristic of the Indian yell, are inserted for effect only, as the love song has no drum or other grotesque mannerisms associated with it. Play in moderate *tempo*, counting six in the measure.

No. 3. "TOBACCO DANCE SONG" (Crow).

The tobacco dance is a religious ceremony of the Crow Indians. Tobacco is burned as an incense during the prayers and dancing. Count two in the measure, and play the octaves to suggest the drums, not loud or boisterous. This song was recorded on the Crow reservation at the Reno Lodge, just below the Custer battlefield during the Indian dances at Christmas time.

No. 4. "WAR DANCE SONG"

No. 4 is a war dance song often heard. Its origin is unknown to me, as I have heard it many times in different tribes. The sixteenth notes represent the vibratory tones of the singer. He sings *vibrato* and *portamento* and accents the first of each measure with voice. The drums beat eighths in fast *tempo*. Certain members of the tribe give a yell of some significance on the first eighth of each measure.

NOTE.—The *intermezzo* is not Indian and is only intended to link together the several numbers of the suite. I restrained from too much elaboration.

RONDO CAPRICCIOSO—F. MENDELSSOHN.

An able analysis of this standard repertoire piece, by Madame Katharine Goodson, will be found in another department of this issue. *Rondo Capriccioso* should be studied by every piano student sufficiently advanced to cope with its technical demands, but it should be borne in mind that pieces of this refined and delicate type require a technical mastery somewhat beyond the grade in which they would ordinarily be classified. Some catalogs give this piece in Grade VI, but before taking it up it would be best for the student to be well on in the Seventh Grade technical work and to have developed a light and facile touch.

MARCHE HONGROISE—H. KOWALSKI.

Marche Hongroise, also known by the title *Salut á Pesth*, is a standard concert or exhibition piece, one of the best of its type. It gains its title from the character of its first theme and its general rhythmical style. In both these respects it is similar to the celebrated *Hungarian Rakoczy March*. It will afford splendid study in octave work and chords. We would class this number in Grade VII.

CHIMES AT CHRISTMAS—M. GREENWALD.

This new drawing-room piece by a well-known writer, introduces the popular device of imitating the chiming of bells. The method employed may seem dissonant at first but the notes given are merely a reproduction of the series of over-tones as thrown off by the bells themselves. In the bell imitations each chord should be slightly emphasized and the pedal used as marked. An advanced Third Grade piece.

DANSE PITTORESQUE—G. EGGELING.

Danse Pittoresque is a pleasing bit of modern characteristic writing. It is in the style of a piece of ballet music and it should be rendered with strong dynamic contrasts and in the orchestral style. This will make a good Fourth Grade recital piece.

UNDER THE WILLOWS—CHARLES LINDSAY.

Under the Willows is a graceful drawing-room piece of the *reverie* type. It is an exceedingly well written example of this style of composition and it is particularly effective in the middle section. The entire piece is rather easy to play and should be classed in Grade III.

ROCKY BROOKLET—W. T. WETTACH

This is a very useful teaching piece which at the same time will prove pleasing to the student. It affords particularly good practice in some of the more familiar *arpeggio* work, also good chord practice. This number may be used well along in Third Grade work.

COOING DOVES—H. W. PETRIE.

This is a graceful drawing room piece with considerable variety in thematic material. For teaching purposes this composition will prove valuable as a study in style and expression and also in certain conventional technical features. It lies in about the Third Grade.

RAINBOW CHASE—SADYE SEWELL.

This is an easy teaching piece which should also prove attractive as a recital number. The running passages in sixtxeenth notes will afford valuable finger practice. Pieces of this type must be played with almost automatic precision. *Rainbow Chase* lies midway between Grades II and III.

AT PRAYER—F. G. RATHBUN.

A Third Grade piece of quiet devotional type which should be played in the organ style. In fact, this piece would make a very good organ number.

THE DREAM DANCE—G. L. SPAULDING.

Mr. Spaulding excels in First Grade teaching pieces, especially those which have accompanying texts. This attractive number is from one of his latest sets of pieces, entitled *Our Juvenile Friends.*

THE FOUR-HAND PIECES.

Valse Espagnole by Gustav Lazarus is an original duet number which does not come in solo form. Waltz rhythms in the Spanish style are always attractive, and Mr. Lazarus has succeeded in constructing a very brilliant and entertaining composition in this vein. The style is similar to that employed by Moszkowski, in his famous *Spanish Dances.*

The First Regiment March by F. J. Kelly is a rousing military number which has proven very popular. The present four-hand arrangement is a new one and thoroughly effective, although not difficult to play. Marches of this type in duet form are useful for a variety of public purposes as well as for home entertainment.

MISERERE (PIPE ORGAN)—VERDI—WHITING.

In spite of the long popularity of Verdi's *Il Trovatore*, and of its finest dramatic number, *The Miserere*, this latter has never before, as far as we know, been arranged for Pipe Organ, although there has long been a demand for such a transcription. Mr. Whiting has done his work in his usual masterly manner and organists will here find an effective and playable arrangement taken direct from the score. It makes a surprisingly good voluntary or recital piece, but the registration must be handled with care.

THE VIOLIN NUMBERS.

The *Air for the G String* is one of the best known classic pieces for the violin. As its title implies, it is usually played entirely upon the G string. This is not difficult to accomplish after one becomes accustomed to playing in the various positions on the violin. Confining the entire piece to the G string gives to the melody a certain sombre quality which can be acquired in no other way. The present arrangement is the well-known one by Wilhelmj, but it has been newly edited.

The arrangement of the *Bridal Chorus* from *Lohengrin* for violin and piano by F. P. Atherton is an excellent one, easy to play but effective and useful for a variety of occasions.

Well Known Composers of To-day



CHARLES WHITNEY COOMBS.

CHARLES WHITNEY COOMBS was born in Bucksport, Maine, December 25th, 1859. At an early age his parents removed to Portland in the same state where he received his first musical instruction. His father died in 1872 and four years later he was taken from school on account of delicate health, and with his mother spent two years on the Pacific Coast. While there Mr. Coombs determined to make music his profession, after winning his mother's consent with difficulty. Having given her consent, however, Mrs. Coombs devoted her life to the encouragement of her son's career.

In 1878 they went abroad, spending five consecutive years in Stuttgart, where Mr. Coombs studied composition with Max Seifrig, conductor at the Royal Opera; piano with Wilhelm Speidel, and literature and languages with Ferdinand Lowe, well known as the translator of Lecky's works into German.

In 1883 a nervous breakdown, occasioned by overwork, necessitated a year of rest, which was spent in Italy and Switzerland.

The autumn of 1884 found Mr. Coombs in Dresden studying the organ with Janssen and composition with Draeseke. In the spring of '86 he went to Paris, and while there received encouragement from a number of eminent people, among them being Carlotta Patti, who especially commended his sympathetic treatment of the voice and gave him letters to Boosey & Co., Antoinette Sterling, Charles Santley and others in London, where he spent the larger part of the year 1887. Receiving an offer of the position of organist and choirmaster of the American Church at Dresden, Mr. Coombs returned to that city and remained there until 1891, when for the first time in thirteen years he returned to America, taking the position of organist and choirmaster at the Church of the Holy Communion, New York, where he remained until 1908, when he accepted and retains a similar position at St. Luke's Church in the same city. Mr. Coombs is a founder of the American Guild of Organists; a member of its Council and for three years was its General Treasurer. He is also a member of St. Wilfrid's Club, the American Club, and the Clef Club.

THE VOCAL NUMBERS.

Mr. Coombs' *Bedouin Love Song* will not suffer by comparison with the many other settings of Bayard Taylor's well-known verses. It is one of the best.

Mr. Albert W. Ketelby's new song, *Those Bells So Softly Stealing*, is one of the prettiest numbers of its type we have seen in some time. This song will prove equally good for teaching or recital work.

Come Play With Us, by George Ellsworth, is an easy and very taking waltz song which may be used for *encore* purposes. It may also be used as an action song or as a children's song.

PLAYING WITH KITTY—P. RENARD.

A pretty little Second Grade waltz, very characteristic and sure to be acceptable to young players.



The Teachers' Round Table

Conducted by N. J. COREY

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach." "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

SEXTOLETS.

"Is there any definite rule for distinguishing sextolets from double triplets? For example, are the groups in Mozart's *Fantasie*, No. 2 in C minor, to be played as sextolets? Similarly in MacDowell's Op. 31, No. 2. The context is not always a safe guide."
C. L.

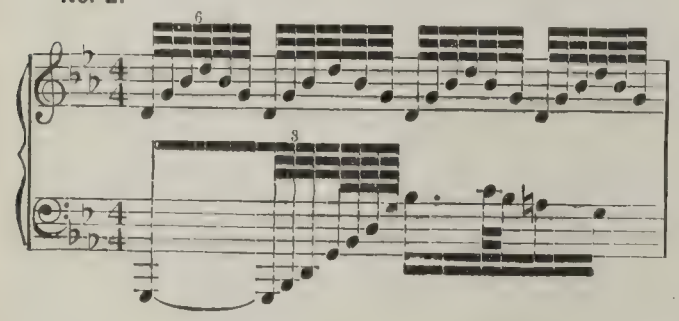
Only that you thoroughly understand notation. Whether a sextolet may be divided by two or three is puzzling to many students at first. Lest there be any of our readers who do not understand them, they may be printed as follows:

No. 1.



The first is divided into three parts, and its equivalent to a triplet of eighth notes; the second is divided into two parts and is equivalent to two eighth notes. Even though the context may not always be a safe guide, it is the only one you may have. To quote the first measure of the passage from Mozart you mention:
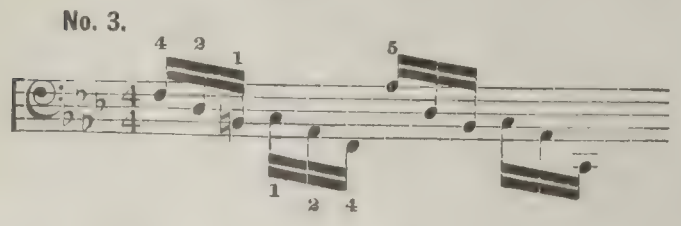
No. 2.



You will note that the first group might be ambiguous because of the six notes against one eighth note. In the second, however, the bass starts out with a triplet, which would make a natural division in the right hand to correspond with it, and it is at once followed by four notes in the bass against three in the right hand. The whole group, however, is played with such speed that the bass amounts to an upward rush in which no rhythmical division can be discerned. The third beat of the measure might cause some ambiguity, but it is at once settled by the fourth beat in which there is plainly a division of one note in the bass against triplets in the treble. If you will follow along through the remainder of the passage, you will find that the entire spirit of it is fully in accord with the figuring of this first measure.

In the MacDowell piece there is no question. The division is settled by the time signature at the beginning. The first measure is as follows:

No. 3.



As written, it looks to the eye as if there were four triplets in the measure. This notation, however, only indicates the manner of playing, the division between the two hands, the right hand taking the first group and the left hand the second. The rhythmical division is three times two just as if played by one hand. Your time signature is 6-8 to the measure, which makes six beats with two sixteenth notes on each beat. If you played triplets, you would only count four to the measure. In this piece there is no determining factor necessary except arithmetic.

A DIFFICULT QUESTION.

"1. As I have been playing eight years and am considered a good player I should like to know what books and pieces I should be using?
"2. I am an advanced pupil but am hindered by a hand so small I can scarcely reach an octave. Is there any way of remedying this?"
F. E. W.

1. It is impossible to answer your first question as no practical data is furnished. If you have been working and practicing diligently and intelligently under proper guidance for eight years you should be playing Bach, Beethoven, Liszt, Schumann, Debussy, Raval, Chopin and others of the greatest composers, and their most difficult compositions at that.

2. Some teachers increase the span of their pupils hands by having them wear corks between the fingers for an hour or so daily. Use corks that stretch the fingers slightly, but do not wear them too long at a time so as to cause the fingers to feel crippled. It may be that you are naturally small in stature and therefore your hand is as large as Nature ever intended it should be. If so you may be obliged to get along with it as it is. The exercises to remedy this difficulty given in *Mastering the Scales and Arpeggios* have been found useful in practical teaching.

TIRED BONES.

"1. What should be done with a pupil who, after practicing a short time, feels tired and sore in the bones on either side of the wrist? The pupil, I am satisfied, holds his wrist very loosely, and hand position is correct in accordance with the Leschetizky method. After longer practice the cramp extends to the arms.
2. Could a person, now seventeen, who began practice on the piano at the age of thirteen, acquire sufficient technique to become a concert performer of note? He is now able to play Mendelssohn's *Concerto in D Minor*. Will you please mention a few pianists of note who began their study at a mature age?"—G. S.

1. If, as you maintain, your pupil plays with hands in an absolutely free and correct position, and correct action, I should say that he was more in need of advice from an expert surgeon, especially if the fatigue is really in the bones. You would better examine closely and determine whether or not the fatigue is not muscular or nervous. When the nerves are affected pain results from the slightest effort, and is often severe. The fact that the pain seems to be in the bones make it likely that the affection is one of the nerves. In regard to this you would better consult a specialist.

2. I know no reason why a person of seventeen, who has been practicing since the age of thirteen and who is willing to devote himself with whole-souled energy to the cultivation of the art of piano playing for an indefinite number of years, should not be able to acquire note. Of course it is impossible to predicate the amount of musical temperament your pupil may show, not knowing anything as to his present ability along interpretative lines. If he has been playing since the age of thirteen, however, his hands and fingers should be in a supple condition. Even though his progress has not been so great as that of many who have been working during the same years, yet if his hands are in pliable condition, and he can now devote six hours daily to his music, I see no reason why he should not make very rapid advancement. The fame that he may acquire will be largely a matter of individual temperament, and the shrewdness he manifests in the management of his affairs. To-day something is necessary besides the ability to sing or play. This ability has become a commercial product, and must be in the world's markets where such things are disposed of, and handled with discernment and discretion. As to the virtuoso pianists who began their study at maturity, I am unable to name any, as all of those I have in mind began very early. Possibly some of our readers can give us some examples that will answer your question.

ACCOMPANYING MALE VOICES.

"1. In music written for men's voices on tenor and bass clefs, should the accompaniment be played in tenor clef position, or octave higher in the treble, treating it as if it were the G clef?
"2. What training in auricular work would you use after intervals, triads, cadence-positions, and inversions of chords?"

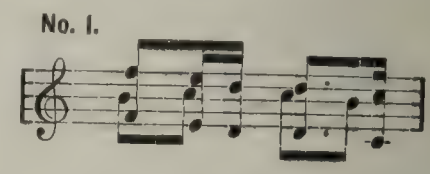
1. If there is a regular accompaniment provided for the music, you should play it just as written. But, meanwhile, if you are only playing the voice parts as accompaniment, you should play at the same pitch as the voices, which will bring your right hand down into the tenor clef. It is much better, however, that male part-music should be sung without accompaniment if the singers are capable of so doing. If not, the ability to sing in this manner should be their first study.

2. Pupils who have advanced thus far in ear training should at once begin on the mastery of short phrases. Have you had "Ear Training," by Arthur E. Heacox? If not you will find it valuable. "Dictation Exercises" in the Novello Primers will provide you with a vast number of phrases, which are arranged and classified in progressive order.

NOTATION THAT PUZZLES.

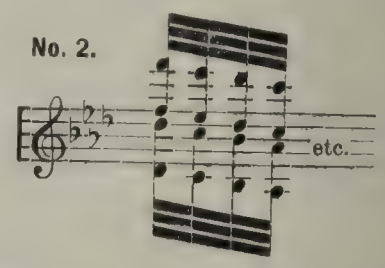
"1. How is the following measure played?

No. 1.



"Are the three eighth notes in the first group played together as if written on one stem? As they are of the same value the form in which they are written puzzles me. How is the second eighth note brought in with the two sixteenths? Please explain the second group also. Can it be so written out as to be easily understood? If the first three eighth notes are played together why are they not written on the same stem?
"2. How is the following run in thirty-second notes in octaves in the introduction to Wyman's *Silvery Waves* played?

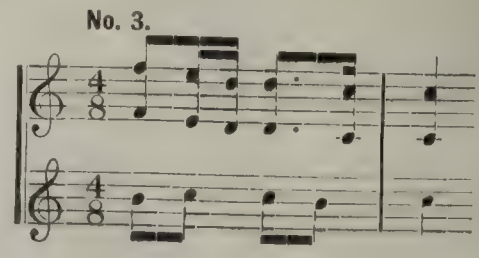
No. 2.



"Ought not the two hands to play exactly together? I am hearing it played a good deal with the hands in alternation. Also, how can the thirty-two thirty-second notes be gotten in on six counts in 6/8 time?"
D. D.

1. If you would let your reason carry you all the way you would figure out the notes correctly. The three notes coming exactly on the first beat, naturally all come together. The music is in two parts or voices, as for example, violin and flute. B and C constitute the inner part, and while B could have been joined to the stem of the other part, C could not, as it is an eighth note played against two sixteenth notes in the other part. Assume for illustration that the time is 4-8. The second group consists of a dotted eighth on the third beat, continuing over the first half of fourth beat, and finishing with a sixteenth on the last half. The inner part has two eighth notes on the third and fourth beats respectively. Write these two parts out on two staves as if to be played with two hands, and it will seem clearer to you.

No. 3.



2. As written in the music the two hands should play exactly together. It is an *ad libitum* or cadenza passage in which time is waived for the moment. It should simply be played as fast as possible without any attempt to make it fit the six beats of the measure.

Department for Singers

Conducted by Eminent Vocal Teachers

THE HYGIENE OF THE VOICE.

In a recently published work upon "The Tonsils and The Voice," the author, Richard B. Faulkner, devotes one entire chapter to giving the opinions of famous authorities upon the Hygiene of the Voice. The following extract will be found very interesting by singers and teachers.

Mme. Cappiani (*Practical Hints and Helps for Perfection in Singing*) says:

"An earnest student adopts a sensible, systematic plan of living and studying in order to obtain the best results. I would suggest:

"(1) A moral life, plenty of sleep and fresh air."

(2) Eating at regular hours, food that is easily digested."

"(3) Avoid alcoholic drinks."

"(4) Hearing concerts and operas during the daytime when possible, in order to avoid late hours."

"(5) Between lessons, practicing along systematically, twenty minutes at a time, then taking a half hour's rest which can be employed to advantage in doing other work, such as: studying languages, pianoforte, musical history, physical culture, dancing, fencing, designing, painting, etc."

"(6) Wearing suitable clothes for changes of temperature to guard against colds."

"(7) Avoiding invitations that involve too many social duties, calls, etc., which waste time better employed in outdoor exercise."

FURTHER WISE COUNSEL.

"Do not be oversensitive in giving weight to gossip about your voice and skill. Have contempt for flattery. Have patience in your art. Be cheerful. Have faith in yourself; be earnest and diligent, and then with indomitable perseverance, you will succeed."

"What is good for the general health is good for the voice. All kinds of nuts, because of the oil they contain, should be avoided on the day of a public performance."

"Drinks, such as hot coffee and tea, or drinks that are too cold, taken just before singing, are injurious."

"Beware of eating ice cream before singing."

"No alcoholic drinks whatever should be used by young singers; they, at best, being harmful stimulants."

"On two occasions I had pupils, a tenor and a baritone, who were to sing, Both of them took champagne, expecting thereby to gain courage. The result was a rush of blood to the throat and neither was able to sing."

"For experienced singers, advanced in age, or for singers of anaemic constitution, half a glass of good, pure claret is serviceable as a stimulant."

"For further information on diet, I would advise all singers to take the counsel of a competent physician."

IMPORTANT SUGGESTIONS:

"Singing in open air is permissible only in a calm atmosphere."

"Singing or speaking in a carriage or in a rapidly moving train is very bad."

"To preserve his voice, a singer should never scream, laugh or speak unnecessarily loud."

"Stiff collars and tight ribbons, act like tight corsets on the throat and are dangerous fashions for the general health."

"Wearing corsets so loose that one can put them on as they are taken off is rather an advantage as they protect the spine. A singer must be provided with corsets that allow the lowest ribs to expand."

"Those who cannot abstain from smoking should exercise in moderation and should never inhale the smoke. Swallowing the smoke and letting it out through the nostrils is very injurious."

THE NEED FOR MODERATION.

Mme. Patti, whose wonderful voice was marvelously preserved, says:

"Dieting for the sake of the voice is nonsense. There must be moderation, of course, in all things, for the singer, above all other persons, must study intelligently her individual health conditions. She must learn how to keep herself well. The girl who is ambitious to sing need not deny herself anything she fancies at the table unless that particular thing happens to disagree with her, unless, indeed, she is to appear on the stage that same day. On the day of public performance it is necessary to eat very little."

"Soup is really the best food for singers, strong soup, well made. Rare beef is good, fruit and vegetables. Pastry and sweets are not good, but are to be avoided more because they hurt the complexion than because they affect the voice especially."

AVOID ALCOHOL.

"What wines may a young singer allow herself?"

"If she really means to succeed, no wines at all. I don't believe in wine. It hurts the throat almost invariably. Some young singers, I know, are not strong, and doctors prescribe claret for them, but it is bad practice to drink it. For myself, I never drink wine. I drink water, or, if I need a stimulant, I take water with a little whisky in it."

"If you were interested in a girl with a voice, would you have her go in for athletics to build herself up physically?"

"That would be ruinous policy. The girl who is going to rank as a singer must keep out of the gymnasium. She can't fence. She can't row. She can't ride horseback. I enjoy nothing more than horseback riding, and I ride well. I used to ride about Mount Vernon when I was only six years old. But I have given up all that entirely. I never ride now. It interferes with the firmness and evenness of the voice and gives a tremolo."

"Walking is the singer's exercise. The singer who has a good pair of legs must think herself highly fortunate. I can walk three or four hours at a good pace and I do so frequently. I believe in regular exercise, and the best way to take it is to drive, then leave the carriage for a while, but let it follow to pick you up if you find yourself getting tired."

"If I were interested in a student I would urge her to be careful as to what sort of air she breathes. It is very necessary to give attention to the ventilation of one's bedroom. It should not have a fire in it and the air should be frequently renewed. She should not associate too closely with tobacco users. Even the fumes of the weed are bad for the throat."

"How would you dress a young singer?"

"No directions are necessary except the hint that good voices have been spoiled before now by tight lacing. I believe in a well-made and properly-fitted corset, but it should not fit closely enough to impede free breathing and the proper expansion of the chest. Growing girls especially should be careful not to practice with lacings tightly drawn."

"Everything is summed up in the advice to take sensible care of one's self. The singer must go to bed early and not allow herself to get tired. She mustn't fret. Weariness and worry tell on the voice terribly. She must have as few outside cares as possible, and concentrate her efforts in a single direction, live for her art and live happily."

NO MAGIC CURES.

Mme. Lehmann (*How to Sing*) says:

"There are no magic cures for the singer."

"The repairing of a voice requires the greatest appreciation and circumspection on the part of the teacher."

"There are teachers and pupils who boast of having effected magic cures in a few hours or days."

"Of them I give warning! and equally of unprincipled physicians, who daub around in the larynx, burn it, cut it, and make everything worse instead of better."

Sir Charles Santley (*The Art of Singing*, 1908):

"I do not advocate smoking; those who find themselves perfectly well without, should leave well alone; those who find themselves perfectly well with it, ditto!"

"Hoarseness attacked me when there were flowers in the room, particularly the (to me) deadly gardenia, stephanotis, hyacinth, lily, etc."

"I was singing at a private party one evening, in which Gardoni, the tenor, a soprano the daughter of Varesi, and others were engaged. I left home in splendid form, and was in the drawing room about half an hour before the concert commenced. I began to feel rather husky. When it came my turn to sing I almost collapsed, for I could scarcely produce a sound. Mlle. Varesi was in the same plight. Gardoni was husky and all the others were more or less incapacitated. The concert concluded, I was conducted into a room literally packed with 'harem lilies' the deadly exhalations from which had penetrated the drawing room. I got away as soon as I could and had not been out of the house ten minutes before my voice was as clear and fresh as when I

I have since had many proofs that my theory, as far as my own throat is concerned, is correct. I would advise all singers to be on their guard against scented flowers."

Miller (*The Voice*) says:

"Personal cleanliness is one of the first requisites. Bathing regular—not extreme."

"Singers should avoid beef, lamb and mutton. White meat of the fowl is the best meat for the vocalist. Milk, eggs, toasted bread, string beans, spinach, lettuce, rice and barley are excellent. Fruit stewed—with little sugar. Ice cream is bad. No harm in a cup of coffee, cocoa, or tea, for the singer in good condition. Smoking is injurious. Silk underwear is dangerous. Lisle thread or flannel excellent."

THE BEST EXERCISE.

Poyet: "Walking is the best exercise. A well understood hygiene concerns the totality of the functions."

"After singing exercises that cause perspiration, rub down with flannel and alcohol and change clothing. *Alcoholics absolutely forbidden.*"

"Observe strictly general hygiene. Smoking irritates the pharynx, reddens the vocal cords, and may cause heart trouble harmful to singers."

"Avoid scented toilet powders. Two hours' work a day in study or singing is a maximum."

"Studies in the bypaths of vocal hygiene must be dealt with as they appear."

Résumé. What ever contributes to the general health favors the health of the tonsil, and, also, the best condition of the voice.

The hygiene of the mouth, nose, throat, stomach and bowels is favored by general and special cleanliness, fresh air, well ventilated sleeping apartments, abundant sleep, or repose, wholesome food, regular hours for eating, regularity of the bowels and regular hours for sleeping.

Walking, in moderation, in the open air is the exercise *par excellence* for voice users.

Alcohol is irritating to the mucous membranes, and, also, for other reasons, has no place, as a rule, in the general system of hygiene.

As a younger man I felt more inclined to be easy with tobacco users, but the older I grow the more I see the bad effects of tobacco, and the less I am inclined to condone and cater to the habit.

A *clean* nose, a *clean* mouth, *clean* bowels, *clean* habits, are conducive to *clean* tonsils and a *clean* voice.



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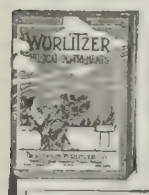
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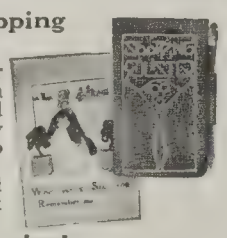
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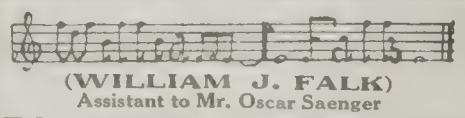
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NOTES ON THE BASSO PROFONDO.

BY FRANCIS ROGERS.

MANY a bass can encompass a manly low F or E, but the true *basso profondo* differs from all other basses in this respect—the lower he goes, the bigger and more telling becomes his voice. The ordinary bass begins to lose his carrying power and rotundity of tone somewhere about his middle C; but this is where the *basso profondo* begins to gain in both qualities, his voice acquiring more and more, as it descends, the heavy, pulsating, all pervading *timbre* of the largest pipes of a great organ.

Russia, according to general report, abounds in voices of this character, which play a prominent and essential part in the service of the Greek Church (recently we heard one of them in a concert of ecclesiastical music given in Æolian Hall, New York, by selected Russian voices), but the only Russian bass of real artistic distinction that we have heard in this country, Chaliapine, although a remarkably fine singing actor, was not exceptionally endowed in the matter of voice. The countries of Southern Europe produce few voices lower than the baritone, and it is probably not too sweeping a statement to say that no basses at all come from Italy, the land of song. Edouard de Reszke and Plançon, Polish and French respectively, were bass-baritones in quality, although their lower range was an extended one.

In America most chorus choirs contain at least one "growler," whose function it is to furnish the deepest notes in the choruses, but his voice is usually rough and unmanageable, and seldom, if ever, reaches so high a degree of cultivation as to be agreeable to the ear in solo singing. Cultivation, too, while developing facility in the upper range usually robs the lower of its sonority, thus proving that the voice is not a real *profondo,* which would, of course, develop its true characteristics under training. In our musical annals of the last fifty years the names of only two basso profondos have indisputable right to place in our musical Hall of Fame—Carl Formes, a German, and Myron Whitney, a New Englander.

Carl Formes (1816-1889) came to America about the middle of the last century, spent many years here and finally died in California. His voice must have been a superb one. His favorite signature consisted of a musical staff bearing the bass clef; below the staff was the C; above, the F, the limits of his vocal compass and his initials. His voice was of magnificent volume and quality, although tradition credits it also with something of a tremolo. Besides, he was a strikingly handsome man and a good actor. The part of Sarasto was particularly suited to his great vocal gifts and yielded him many triumphs in the course of his long career.

Myron Whitney, who died only a few years ago at a ripe age, came upon the scene just about the time of the retirement of Formes. His singing first attracted attention during his period of service in the Civil War. Later, as soloist with the Christy Minstrels, as member of the Boston Ideal Opera Company and of the American Opera Company under Theodore Thomas, and as bass singer in countless oratorios and concertos, he achieved a wide and deserved popularity. As an actor his capacity was small, but as a heavy bass singer he was without a rival in the whole country. His voice was a ponderous and majestic *basso profondo* of the truest type. Many were the astonishing feats that he could perform easily with his wonderful organ. Low C was his familiar friend, and he used to conclude both Hullah's *Three Fishers* and *Im tiefen Keller* with cadenzas written to display this mighty note in his voice. W. H. Clarke, the bass that succeeded him in the Ideal Opera Company, relates that he once heard Whitney in a huge convention hall in Chicago emit a low C that penetrated, full and clear, even to the most distant parts of the great auditorium. One of his after-dinner "stunts" was to utter sonorously and repeatedly, without taking breath, the mellifluous and appetizing words "pumpkin pie" on the B-flat below low C.—*The New Music Review.*

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Von Bülow and the Piano Tuner

"QUITE a number of years ago, when Hans von Bülow visited this town, I tuned the piano upon which he played. He wouldn't allow the instrument to be tuned in the wareroom, one of his whims being that even a short removal of a piano knocks it all out of tune; and there's something in the theory, at that. So I tuned it upon the platform upon which he was to perform.

"He stood over me all the time, letting out agonized whoops and German cuss words, until I couldn't help but laugh in his face. Finally, when I had the piano almost tuned he gave a few more shrieks and grabbing the wrench began doing the job all over again. I let him go ahead and inside of three minutes he had the piano so hopelessly out of tune that it took me three hours to get it into shape again. Herr von Bülow had to pay double for this little exhibition of temper."—*The Sun* (New York).

Appreciating Bach

How many University students plugging away at Cæsar's *Gallic Wars* can see anything of beauty in the book? Who, among those who spend their time looking up the meanings of the words in the Greek dictionary, regards Xenophon's *Anabasis* as literature? Yet these works have not survived, primarily that they might be used as tests for entrance into a college. They have lived because of their intrinsic literary greatness.

There is something of a similar public attitude toward the music of Bach. The usual piano student, in a conservatory, knows him only through the two and three-part inventions, perhaps the least interesting of all his works. He ranks Bach somewhere near Czerny, or Cramer, or Stephen Heller. He is chiefly concerned in making his fingers obey his will, so that he may be carried safely through the mazes of this intricate music. The technical difficulties are so many that he regards the hard study necessary to a good performance as too great for the meager musical result obtained. He prefers to play Chopin, Schumann, Beethoven and the romantic appeal of these masters satisfies both himself and his audience much better. It is only as he grows older, and his musicianship ripens, that he begins to understand and appreciate the beauty and majesty of the music of Bach.—NICHOLAS DOUTY, in *The New Music Review.* (New York).

Real Nationalism in Music

Those wrong-headed people who imagine that a national style of art-music can be evolved by the study of folk-music should examine the life and works of Chopin, or, indeed, of any really great national composer. The nationalism that arises from imitation is a spurious, pinchbeck nationalism that can neither inspire the composer nor move the hearer. Genuine nationalism comes from within, is inborn and inbred; it is not a voluntary adoption, a studied acquirement. If exploitation of idioms could make a national composer, foreigners would have as much chance as natives. This, moreover has been exemplified in the history of Polish music. The indispensable presupposition is that you are a child of your nation, and have markedly incorporated in you its most characteristic features. But that alone is not enough to make you a national composer. You require three things more: craftsmanship, which folk-music cannot teach you; the power of expressing what you feel, think, and see, which is one of the gifts of genius; and an interesting, original individuality, which comes by nature. Chopin, with all his love of country and intimate acquaintance with its musical folk-lore, would have been nothing as a composer without his wonderful personality and his equally wonderful power of expression. His personality was so novel that its revelation necessitated a new musical language—a personal language. It was not the individuality of Poland, but to a much larger extent the individuality of Chopin, that made the composer what he was. There have been in Poland many composers with national ambitions, but there has been only one Chopin. And why? Of course because he alone had the distinguished personality and the musical genius. Instead of saying that a nation makes its great men—in other words, that mediocrity creates genius—we should say that the great men make their nations. There is nothing more amusing than to see with what complacency the commonplace Italian, Englishman, or German, boasts of his fellow-countryman—Dante, Shakespeare, or Goethe—while they remain silent as to their fellow-countrymen the dunces and criminals.—PROFESSOR FREDERICK NIECKS, *in "The Monthly Musical Record" (London).*

How Verdi Saw Lohengrin

A VERDI document of historic importance is described in foreign journals—a copy of the vocal score of "Lohengrin," with Italian words, which was used by Verdi to follow the performance of that opera in Bologna in 1871, and which he copiously annotated in pencil. It shows no lack of appreciation for the music. The word *bello* occurs frequently, and he has even a *bellissimo* for the dramatic climax of the first scene of Act III. There are some adverse criticisms, too; he finds fault with the slowness of the declamation, particularly in the speeches of the King and the Herald, but this slowness was a fault of the singers which Wagner himself severely censured at other performances. Verdi also points out that the long ensemble which follows the King's prayer has no dramatic value, and makes the scene halt—*fredda la scene* is a note which occurs repeatedly. Evidently the performance was most defective. Verdi notes all the cuts, remarks that the *tempi* were often hurried, and that the chorus at almost every entry sang abominably out of tune. To Wagner, nevertheless, these performances at Bologna, being the entering wedge for his operas in Italy, seemed so important that he wrote about them, to his friend, Arrigo Boito, an appreciative letter, which is published in his collected works.—HENRY T. FINCK in *The Evening Post* (New York).

Faust in Japan

ALTHOUGH Japan has, in a wonderful manner, absorbed and utilized the occidental civilization and culture, it had, until lately, kept a theatre strictly traditional and national—a theatre with the most genuine expression of the Japanese soul and heart.

But now the Japanese theatre has also welcomed occidental art and imagination, starting with nothing less than with the Faust of Goethe. The theatre-goers of Tokio have the first time of their lives seen a Marguerite with almond-shaped eyes. The cast was as follows:

Faust	Mr. Kamiyama
Margnerite	Miss Kimoyanas
Mefistofeles	Mr. Iba
Marta	Miss Yamakawa

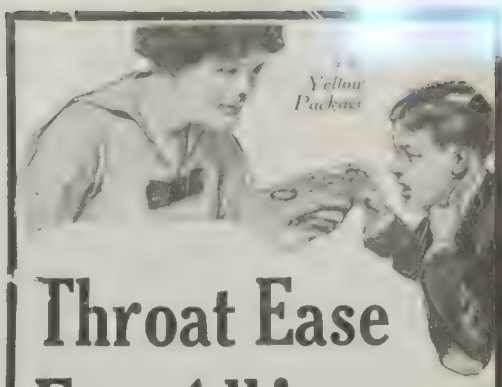
It is said that this exhibition of Faust, of a yellow color, was a great success.—Translated by A. FASSIO especially for THE ETUDE from the *Domenica del Corriere* (Rome).

New Observations on the Chopin Funeral March

IF you were to ask anyone of the present generation, what the signification of the resounding bass in the first section of the Chopin *Funeral March* really implied, you would find that most people believe the chords to be imitations of the tolling of a bell. While this interpretation has much in its favor, a deeper investigation carried into the past reveals there is a meaning more worthy of credence. My thoughts wander back to my early days of childhood, in the sixties of the last century. I was living then in Breslau. A picture comes to me through the mists of my memory that is as vivid today as it was years and years ago. My parents lived upon an avenue that led to a great cemetery. Funeral cortéges were of daily occurrence. In most cases the departed was carried on the shoulders of friends, and not drawn by horses. The pall-bearers proceeded in a most curious manner almost unknown at this day. They did not keep step with each beat of the march, but moved slowly ahead by proceeding at first with the right foot and then standing still for a moment and then proceeding with the left foot and then standing still. This right and left movement corresponded to each measure of the Chopin *Funeral March* played very slowly. I can never forget the impression it made upon me.

This custom of jolting the casket to the right and to the left was kept up during the whole journey to the last resting place. It is hardly likely that it was confined to Breslau. It very probably existed in other parts of Poland. Some have thought that it originated during great epidemics and was used as a precautionary measure to prevent premature burials. The connection with the peculiar alternating bass in the Chopin *Funeral March* with its open fourths and fifths. Chopin surely knew of this custom. It is to be hoped that some of the older folks who still recollect the peculiar burial customs of their youth in Poland will cast further light upon this subject.

[Free translation made for THE ETUDE from an article by Marie Schesinger-Stephani in the *Neue Zeitschrift fur Musik* (Leipsic.)]



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THE CHRISTMAS SERVICE.

HARVEY B. GAUL.

THERE are two great festivals in the church year. To be sure there are other festivals, but they are festivals of the second class, as they say in France. These two festivals are Christmas and Easter. To most people Christmas means more than the mere exchanging of presents; it is the one season for the giving of self. Among those who stand prepared to give are the church musicians. Their contributions go a long way toward making a "Merrie Xmas."

In preparing the Christmas program, great care should be taken to make it a festival one in every detail.

The *Venite,* if chanted, should be given a new chant. Why use the thread-bare chant that has done the advance work for the rest of the year?

The *Te Deum,* if sung, should have a brilliant setting. This setting is best realized after the manner of Stanford (in B flat), Warwick Jordan, Tertius Noble, and Horatio Parker. If the choir is largely volunteer, or amateur, then Woodward in D or King Hall offer desirable settings. If the choir be a quartet one, Dudley Buck's *Festival Te Deum* makes a commendable number. It has all the grateful qualities for solo and ensemble work.

At Christmas and its octave the *Benedictus* should be used, and not the *Jubilate Deo.* The *Benedictus* is the canticle that best gives expression to the Natal Day. It should be the complement of the *Te Deum,* and not an extraneous setting. Nothing need be said here about anthems, offertories, or solos, because most choirmasters and choristers take advantage of these opportunities. It is the seemingly less important parts of the service we would consider. Kipling said: "No pack is braver or stronger than its weakest wolf," and it is true no service is better than its least important parts.

In choosing our hymns we should see to it that they express the message of good will on earth, and having taken care of the words, we should wisely choose our tunes. Many a Nativity hymn has sounded like a Lenten dirge of penitence because the tune was not seasonal.

The instrumental part of the service may be made just as appropriate as the choral, if we would give it the same amount of thought.

A short preludial organ recital either before the morning or evening services is a commendable feature. The numbers given should be appropriate to the season.

If one has given recitals at other times during the year, then that feature should be omitted, and something quite different considered.

A better idea than the organ recital is the supplementary use of orchestral instruments.

The violin or 'cello furnish the most complimentary color of all the instruments. There are many appropriate compositions for violin and organ. If your church is wealthy a string quartet is an acquisition worth considering. Many organists regard the string quartet as the best combination, because the *timbre* and scope makes possible many works that otherwise could not be given in church.

Another suitable obligato instrument is the harp. The harp is used continually at Grace Church, New York, with telling effect. The quality and treatment of harp work make it a happy auxiliary. While the literature for harp and organ is not as large as for violin and organ, still there are many available compositions. A good harpist can arrange seemingly untoward compositions so that they are highly acceptable.

The humble flute may also be considered. You will say: "Yes, but the flute is redundant; we have flute stops in our organ." So we have, but there never was a flute stop made that had the mellow, cooling tone qualities of the real flute. Our flute stops only approximate flute tone, as our string tone—so-called—only approximates violin tone. A good flutist has quite a literature from which to choose, and you will find the blending of organ and flute most satisfactory.

Rectors and music committees appreciate the drawing power of special music at Christmas. It is a good thing to have just as much elaborate music as your forces can dispose of creditably. If it is a quartet choir, augment it to a double or triple quartet; if it is a chorus choir, engage an extra soloist. You will usually find the church authorities willing tto coöperate.

There is one thing that will bear emphasis, and that is the wisdom of preparing long in advance your Christmas program. The procrastination of some choirmasters is a pernicious habit. It is advisable to have all canticles, anthems, and instrumental numbers arranged early in the season, then if some emergency arises, the choirmaster is able to cope with it without completely upsetting the program.

ORGAN MUSIC FOR CHRISTMAS.

BY HARVEY B. GAUL.

SCENE: Any music store on Christmas Eve. Please make your own snowstorm. The clerk stands behind the counter humming "'Tis the night before Christmas and all through the shop, us clerks is kep' busy, on a jump, skip an' hop."

Enter in hurried fashion a man (or woman) disguised as an organist. To clerk:

"Show me some new Christmas organ music. Want something bright and fitting, and in a hurry, please!"

CLERK: "Sorry, but we have no Christmas organ music left. Sold the last this afternoon to a lady from Mingo Junction."

ORGANIST: "All right; then give me a copy of Handel's *Largo;* guess that is Christmasy enough."

TABLEAU, EXIT.—CURTAIN.

How many churches there are that hear Handel's *Largo* on Christmas morning. Not that that is anything against Handel or the *Largo;* they are both acceptable and in their way and place, good friends, but there are other times to feature them beside the season of mistletoe, holly, and over-drawn bank accounts. Choosing suitable organ music for Christmas is merely a matter of grasping Father Time by his hirsute adornment and ordering in advance. The organist in the large city has little difficulty in securing the pieces he wants, but his brother in the small town has troubles that only the mail order can overcome.

Below is offered a compendium of organ music selected from many nationalities. It is not all inclusive but it does contain standard numbers for the Yule season. They will be found to contain grateful qualities both for congregation and player, and for the greater part are easy.

In the way of preludes we have many effective numbers. Starting with Bach, there is the ingratiating *Pastorale* from the Christmas Oratorio. It is lovely in its use of flute work. Also of Bach's there is the little known chorale, on the old Christmas air, which Bach uses under the title *Von Gott werde ich nicht lassen,* This chorale has the melody in the pedal and when played on a pedal Gamba or light stop, is most felicitous.

Other preludes are the *Pastorale Symphony* from Handel's *Messiah; Variations upon an ancient Christmas carol,* De Thier; *Christmas Chimes,* Gade; *Hosannah,* Lemmens; *Hosannah,* Wachs; *Hosannah,* Dubois. These are all serviceable preludes.

For interludes, voluntaries, or offertories the following are suggested as they contain to a great degree passages requiring solo stops: *Christmas,* De Thier; *Christmas Pastorale,* Merkel; *Virgin's Prayer,* Massenet; *Adoration and Vox Angelica,* Dubois; *Cantique de Noël,* Adam; *Christmas Musette,* Mailly; and last, but no where near least, the exquisite *Chorals and Noëls,* Guilmant. These delightful *Noëls* of Guilmant, containing as they do, the happy *Alsacian Noël,* are little known in this country. They are among the best in Christmas organ literature.

There seems to be no limit to the latitude and longitude of postlude material for we have all styles, classes, and countries from which to choose.

If you are a traditional person and adhere to the stereotyped form of postludes you can use *And the Glory of the Lord, For Unto Us,* and the *Hallelujah* choruses from Handel's *Messiah,* or you may use *The Heavens Are Telling,* or *Acclaimed is the Glorious Work,* from Haydn's *Creation,* or again, the *Hallelujah Chorus,* from Beethoven's *Mount of Olives,* or some of the choruses from Saint-Saëns' *Christmas Oratorio.* These all make a brave showing and are eminently fitting for closing service. There are many arrangements of these numbers, some are literal transcriptions, some are fantastic. It is to be suggested, that if the organist has any ability in this line, he make his own transcriptions or paraphrases.

For the organist who does not entirely believe in transcriptions or the use of oratorio choruses, the following numbers are to be commended.

March of the Magi, Dubois; *Christmas Pastorale,* Dinelli; *March,* Harker; and *Alleluia,* Wachs.

For recital work or the opportunity for using more pretentious pieces, there are numerous available compositions. For instance: *Fantasie sur deux Noëls,* Bonnett; *Rhapsodie on Christmas Themes,* Gigout; Rhapsodies—three in all—on *Cantiques Breton,* Saint-Saëns; the *Gothic Symphonies,* Widor, based upon the Christmas Hymn, *A Child is Born;* the set of three Christmas pieces, by Otto Mailling, *The Shepherds in the Fields, The Three Wise Men,* and *Bethlehem.* For lighter effects and touch of color, *A Noël Souvenir,* Wolstenholme, and *The Holy Night,*

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This Christmas compendium was compiled primarily for the organist in the small town, incidentally it is hoped it will prevent some city congregation from hearing again Handel's *Largo*.

OBSTACLES IN THE ADVANCED PROTESTANT CHURCH MUSIC.

BY PHILIP DAVIDSON, JR.

One of the most stubborn obstacles to the advancement of music in the Protestant church has been the hysterical fear of adopting either symbol or substance from Rome. Beyond the shadow of a doubt a great proportion of the noblest church music belongs to the Roman church; but since it was once Roman property apparently it may never be taken over into Protestant worship. Roman discipline and the reverence growing out of the Catholic conception of the sacraments have ever fought to perserve the standard and to produce church-music of a churchly type. Martin Luther recognized this fact, and did not hesitate to draw from the musical resources of the Roman church. Nevertheless, to Protestant worship this fund of literature is practically closed and in many cases is woefully neglected by the Roman church itself.

Another contributory cause for the unhealthy musical condition of the Protestant church has been the ignorance of the clergy and in many cases their disinterested attitude toward music. The easy dismissal of their obligation to be found in handing over the administration of the musical rites of their church to a "music committee" more often than not made up of gentlemen entirely innocent of even the slightest information on the subject of music, skilful to hire labor cheap, but with hardly the knowledge essential to so spiritual a task as that of regulating, in a general way at least, one important exterior of worship. Happily some progress is being made in this direction and practically all the theological seminaries of this country are offering musical instruction in their course of study. In the West, two and three courses in music are required for the degree of Bachelor of Divinity, and in Switzerland every theological student must be a competent organist!

The Episcopal church, of all the Protestant denominations, is freest from musical error. A fixed liturgical procedure involving the observance of the Christian calendar, and the rejection of all texts and music not originally intended for sacred use has done much to preserve her musical integrity. Too often, however, the attitude has been one of indifference. It has been felt that music was only an artistic intrusion for the purpose of separating the prayer from the sermon, and by an occasional hymn to afford the congregation an opportunity for relief from long-sitting. This attitude is disappearing to a certain extent and we are coming to see that music in the church is a real factor in religious experience. St. Augustine frankly attributed his conversion to its influence.

But what of the remedy? And where must we strike for improvement? To the musically untrained music is judged necessarily on sentimental grounds. Either it appeals or it does not. But to ask a man to renounce music which has long been dear to him and which is backed by years of religious association is obviously foolish. It is not probable then, that much will be accomplished in this generation. It is in the Sunday-school, however, that we can mould the future trend of church music as we would form the life of the child himself. Allow him to hear nothing but the noblest type of church-music, let him sing no hymns but the most spiritual and exalted ones, and in his after life he will expect and demand such music in the church itself.

The evil has become so acute that at least one great musical organist in this country will this year undertake remedial measures. But speculation, advice, and scattered effort will never avail. A veritable awakening must take place, an honest determination to cure the evil and to build up a worthy and dignified standard for the future. For in the last analysis the problem reverts again to the question of the function of worship and the sincerity of the worshipper. Truly "God is a Spirit, and they that worship Him must worship Him in spirit and in truth."—From The Harvard Musical Review.

THE SHORT VOLUNTARY.

There is always a demand for the short voluntary.

Congregations that are so lamentably small, deacons who are so nimble, and offerings that are so sparse, make a demand upon the organist for voluntaries—offertories—often no longer than twenty-four measures. This makes a strong argument for the acquisition of improvization, but since the majority of so-called organists do not study harmony, and have no time to give even to organ playing as it should be, how best can the demand for short voluntaries be met? That the offertory must be simple and tuneful goes without the saying. If a music store is at hand, or literature containing organ compositions finds its way into the home, one can, in course of time, collect a great number of compositions which, by use of the first short periods alone, repeated if necessary with a change of registration, or the final periods, from return of theme and including coda, or first and concluding sections, will offer a reasonable solution. If one can study to break off at each and every measure, and with a knowledge of the simplest form of modulation come to the dominant with which to make an immediate end, the problem has been solved. The whole matter is so easy, so very simple, that a couple of lessons of a half-hour each would suffice to show the dullest pupil the way, if indeed it has not been found already.

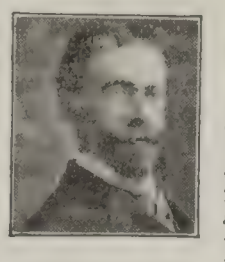
Then, keep a list of the voluntaries, select those to be used for a month. Do this each month for three months. Then use over again, those played in the morning use in the evening, and *vice versa*. Twenty-five voluntaries will suffice for a half year—a year, indeed, if need be. The trouble is largely in going to the work unprepared. To be confronted with the sudden need is to exclaim: "Oh! What shall I do?" That is the fatal admission of unpreparedness.

All your troubles will disappear if you will collect your material, make your estimate of lengths, list your music, and date its use.

Harrison M. Wild.

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CAROLS AT CHRISTMAS.

BY JO-SHIPLEY WATSON.

We Americans do not follow the English custom of singing carols on Christmast Eve. It is a beautiful one, and in the smaller cities where there are few diversions there are many lovers of music who might make carol-singing a special feature of the Christmas celebration.

There are many modern Christmas carols in the type of the two-part song, the most popular of the present-day English carols are translations from well-known hymns and carols of the middle ages. One of the oldest existing carols is *The Boar's Head Carol.* Some of the old favorites are *Royal Day that Chasest Gloom* and *Christ was Born on Christmas Day.*

Throughout England as the clocks strike midnight on Christmas Eve the church bells break the stillness of the night with their joyous chimes. The poet Tennyson refers to it in his *In Memoriam.*

"The time draws near the birth of Christ.
The moon is hid, the night is still;
The Christmas bells from hill to hill
Answer each other in the mist."

Those who have read Scott's *Marmion* will recall this description of old England's Christmas celebration.

"England was merry England, when
Old Christmas brought his sports again.
'Twas Christmas broached the mightest ale;
'Twas Christmas told the merriest tale;
A Christmas gambol oft would cheer
A poor man's heart through hafe the year."

So this year do not let the Christmas carol be confined to church and Sunday-school. It is the part of every American teacher to bring this beautiful custom into our lives, as this festival season approaches let every one prepare for the singing of at least one Christmas carol.

"At Christmas, play and make good cheer,
For Christmas comes but once a year."

MUSICAL GAMES FOR CHRISTMAS.

BY LEONORA SILL ASHTON.

Instructive games are of great value to both young and old pupils; and in the holiday time, when you will probably wish to have some kind of a festival for your scholars, you will find it very easy to tinge these games with the Christmas spirit.

In this way, a charming and instructive afternoon or evening may be given; to which the fathers and mothers, and all those interested in the children, may be invited.

First of all will be the Carol Test; and here you may make use of all the dearly-loved Christmas Carols, the words and music of which, with their attending details, should be familiar to all of us.

Should be—but are they? Let the older persons join with the scholars in playing this game and we will see.

Give each one a series of papers bearing the separate headings:

1. Name of Author, and words of Carol.
2. Name of Author of Music of Carol.

And on one set of slips have drawn the lines of the treble staff.

When all who are to take part in the game are supplied with these, sit down at the piano, or place one of your pupils there, and without announcement, play a familiar carol—*Adeste Fideles,* for instance.

Play it through two or three times and then give the children time to write down the words on the first slip of paper.

A correct slip would appear as follows:

No. 1.

ADESTE FIDELES.

Translated from the Latin by F. Oakley:

O Come All Ye Faithful, etc.

For the second number on the program take *While Shepherds Watched Their Flocks by Night,* to the old, old tune which has been sung for many ages of Christmases.

Play this through several times, and of course, those who know will write on the slips marked No. 2 the tune called *Christmas,* by Handel.

When this has been concluded, produce some sheets of plain foolscap paper; and distributing this among the children, play the old game of "Biography."

This consists of writing the essential facts in a musician's life without mentioning any name, and then leaving the others guess the subject of the sketch.

A few hints as to this may be given beforehand; assigning to different scholars, different names in musical history which have a special bearing upon Christmas—Haydn, Handel, Adam—and the well-known carol and Christmas hymn writers.

It is allowable that a little preparation be made for this in the way of looking up dates and verifying facts; but the actual work of composition must not be done until the evening itself.

This part of the program will be of intense interest, both in the writing and in the reading of each effusion, and then the guessing as to the hero of each story.

Many little items of interest especially connected with Christmas may be found by searching for them; and if this is explained to the children a few weeks before the holiday time, a small period of historical research will ensue to the great and lasting benefit of your pupils.

The same idea of "Biography" may be carried out in writing the history of a great musical work—the *Messiah, Beethoven's Sonatas,* and others.

All of these games may be interspersed with selections on the piano, and with singing by the children, and all music lovers in the room.

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THE BEST METHOD OF HOLDING THE VIOLIN.

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In the first place, the position in which the violin should be held is very important, and most precise directions are necessary, as too much attention can hardly be given to the subject. Standing



I.

SHOWING THE POSITION OF THE ARM WHEN PLAYING AT THE POINT OF THE BOW ON THE E STRING (LEFT HAND IN FIRST POSITION)

with the left side of the body towards the violin desk, the pupil should assume a natural but erect position, with the left foot turned slightly in the same direction as the body. The head should look well over the left shoulder, while the weight of the body should be supported by the left foot. This ensures that the side of the body on which the violin is held remains quite firm to support the instrument while the other side of the body should be left equally free to guide the bow. The right foot should be almost on a level with the left (a little in front of it), with the knee slightly bent, but a natural position of the feet—such as one would adopt when standing talking to a friend—is the most desirable. In any case, avoid all eccentricities such as a statuesque pose, and do not stoop when playing.

The violin is gripped firmly on its left side, between the chin and left shoulder, without altering the position of the body. A "chin-rest," and a small pad underneath the instrument, will help considerably in obtaining a firmer support for it. The violin should be tilted at an angle of about 45 degrees towards the E string, while the scroll should be correspondingly a little above the level of the chin. Aim at holding the violin almost in a line with the two shoulders and do not drag the instrument round towards the front of the body. The neck is inserted between the first joint of the thumb and the base of the first finger. The first finger and thumb—which should be kept straight and placed slightly underneath the neck to avoid gripping it—must form a **V**, the neck resting only half-way down this; while the elbow should be brought well under the violin towards the front of the body.

The head should maintain an erect position and the body remain still (Fig. I-III). All movement, other than that which is necessary in the course of playing the violin, is undesirable.

THE METHOD OF HOLDING THE BOW.

After the pupil has become acquainted with the correct method of supporting the violin, the teacher should proceed to explain in what manner the bow is held.



II.

SHOWING THE POSITION OF THE ARM WHEN PLAYING ON THE NUT OF THE BOW ON THE A STRING.

A beginner usually finds considerable difficulty in accomplishing this satisfactorily. The fact is that a firm hold of the stick, without consequent stiffening of the arm and wrist muscles, can only be acquired after careful practice. In addition, the holding of the bow is a much more subtle thing than the mere supporting of the violin. The technique of the right hand is undoubtedly more difficult, both to learn and teach, than that of the left. There are numberless details, each one of which helps to make or mar the success of the whole.

Begin by turning the first joint of the thumb outwards and keeping this position, insert the tip in the base of the nut, the thumb-joint being inclined slightly towards the point of the bow. In this way a direct downward grip on the stick will be obtained. It is absolutely essential to the proper control of the bow that the first joint of the thumb should be turned outwards, and that it is always in a tensely flexible condition. The fingers should then be placed on the stick in the following manner. The first lies along the stick just beyond the first joint, and on no account beyond the second, which would destroy its flexibility. In this position the bow will lie between the first and second finger-joints. The second and third fingers should just fall *over* the stick to about their first joints, which must be slightly bent outwards. The fingers must not be perched on the top of the bow, with the exception of the fourth, the tip of which actually rests on this part of the stick. Do not cramp the fingers too much together, but try to hold the bow naturally, and without unnecessary effort. The second finger should be opposite to the tip of the thumb, and all the fingerjoints bent outwards; while the fingers themselves should be inclined towards the stick, the first pressing decidedly against it. In this position the bow must be held firmly but without stiffness.—*Modern Violin Technique.*

VIOLIN CLASS INSTRUCTION.

Teaching the violin in large clases is much more common in England than in the United States or on the Continent of Europe. Every violin teacher knows that one individual pupil is all the teacher can manage at a time, if strictly artistic results are to be arrived at, and pupils are to be turned out with absolutely correct positions and bow movements are to be produced, in fact it would take most of the teacher's time to keep the violins strictly in tune for a class of fifteen budding young violinists. In England, however, they take these things philosophically, and in many English cities, especially in the provinces, violin classes are popular. The instruction is obtained at a minimum of expense, as the class only takes an hour and a half or two hours of the teacher's time. The pupils are taught in this way from the beginning, and some of the bright ones make considerable progress. The teacher illustrates, explains, plays the lesson over for them and has them play it in unison, and the pupils learn a good deal from each other. While such a system of teaching may seem ridiculous to an artistic teacher, yet it is a good deal ahead of teaching the violin by mail, which has become so popular in this country. It enables many music lovers who have no professional ambitions to play well enough for their own amusement and that of their friends.



III.

SHOWING THE POSITION OF THE ARM TOWARD THE MIDDLE OF THE BOW ON THE E STRING. LEFT HAND IN THIRD POSITION.

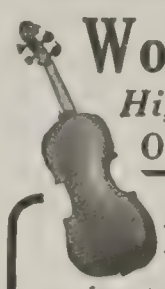
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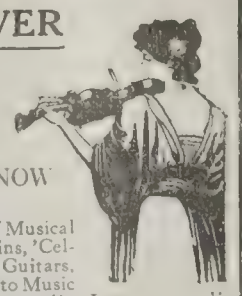


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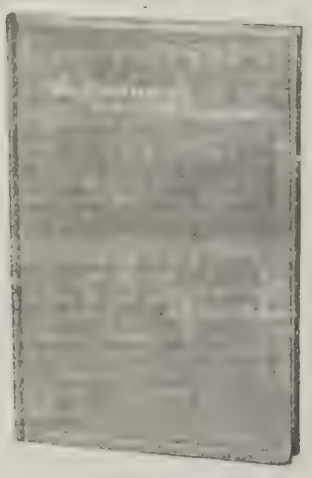
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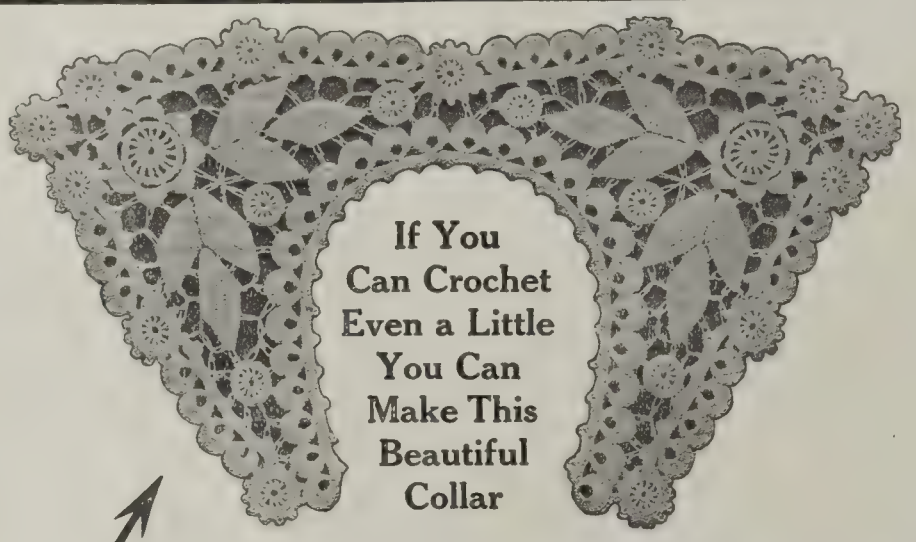
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VALUE OF VIOLINS.

No question is more frequently heard than: "What is my violin worth?" This question is exceedingly difficult to answer. The value of violins is to a considerable extent purely arbitrary. A dealer may pick up an old violin for a song, put it in perfect repair and good playing order and sell it for ten times what it cost. The buyer may keep it for years, and becoming hard up either he or his heirs may sell it again for the original low price paid by the dealer.

Old violins sell for much higher prices in the United States than in Europe, where it is often easy to pick up a fine old instrument for what seems an absurdly low price. In London, the greatest fiddle market in the world, auction sales of old violins are frequently held, and these sales are sure tests of violin prices, since they are attended by some of the shrewdest violinists and violin dealers in the world, who do not let anything really good escape them. Still the prices realized seem extremely low to violinists who are familiar with prices in the large American cities.

It must be remembered, however, that at these auction sales, the buyer buys at his own risk. The instruments sell strictly as they appear at the time of the sale, and there is no one to fall back upon if the purchaser is disappointed in his bargain, as there would be if the violin was bought from a private dealer who guaranteed it.

A half-yearly special sale of violins and string instruments was held recently in London and the following are some of the prices realized, reduced to terms of American money: A violin, assigned to Stradivari, date 1692 (pronounced genuine by Gand and Bernardel), $1,000; a violin by Sanctus Seraphin, 1744, $260; a violin by Francesco Ruger, $350; three violins by J. B. Guadagnini, $1,500 each for two of them, and $800 for the third; two by Pressenda, one $430, and the other $475; two violins by Tomasso Eberle of Naples, $325 each; a Landolfi violin, $550; a Carlo Bergonzi violin, $800; a violin by Nicolaus Gagliano, dated 1762, $950. A beautiful Panorma viola was sold for $35; a famous Grancino violoncello, $425; a Storioni violoncello for $275; a handsome violoncello by Ventapane, $235.

These prices certainly make the American violinist's mouth water, if the violins sold were anything like fair specimens of the maker's art.

OPERA SCORES FOR THE VIOLINIST.

WM. L. SCHWARTZ.

EVERY amateur musician has his own memories of disagreeable experiences connected with the purchase of music. During student days one goes to recitals, coming back fascinated with some number from an artist's repertoire, and determined to buy it, only to find on obtaining the music that one did not want it. Some years ago I remember hearing Fritz Kreisler play Saint-Saëns' Op. 83, the *Havanaise* for violin and piano, in such masterly style that it seemed to be no more difficult than a student grade III solo. When I succeeded in importing the music from Paris, it goes without saying that I was unpleasantly disillusioned. Indeed, I have not been able even to give the thing away to more accomplished friends. Leaders of small orchestras, especially in country places where opportunities for professional gossip are few, find that even the exercise of great care in ordering cannot prevent the occasional addition of a musical white elephant to their preciously hoarded libraries.

Vocal scores of operas are not a thing that a student of the violin would probably think of buying, and yet I have had so much pleasure and benefit from the few which I own that I venture to urge others to dissipate a few dollars in the purchase of the more tuneful scores. The city was buzzing in anticipation of the opera season, and I was on my way back from the Public Library, where I had failed to secure the score of anything on the bill for the first fortnight's performances, when I chanced to pass the doors of a music store that had gone into bankruptcy. Wishing to get at least a bundle of cheap strings, I went inside—to come out bearing the scores of *Faust* and *Il Trovatore*, which I could only afford by giving up all hope of hearing any other opera during the month.

The rest of that memorable day was spent in going through the whole first and second acts and ballet music of *Faust*, and the succeeding performance of this opera, which I followed score and pencil in hand, was one of the most glorious experiences in my apprenticeship. We violinists are apt to be too narrow; many amateurs cannot play the piano, nor, *herresco referns*, read music in the bass or viola clef. In my case these scores stirred me in my lethargy, and lifted me forever from the rut. My friends and I have done about everything that is possible with this music; we have sung it, we have fiddler it, we have played it as trios with a 'cello, and even transcribed bits for transposing instruments. Since then I have come to own the *Messiah* score, and intend to add a few more favorites to this decidedly valuable section of my library.

In the Finnish mythology, the divine Vainamoinen is said to have constructed the five-stringed harp, called kantele, the only national instrument of the Finns. The frame he made out of the bones of the pike, and the teeth of the pike he used for the tuning-pegs. The strings he made of hair from the tail of a spirited horse. When the harp fell into the sea and was lost he made another, the frame of which was of birchwood, with pegs made of the branch of an oak tree. As strings for this harp he used the silky hair of a young girl. This instrument he played with so irresistible an effect that he entranced whatever came within hearing of his music.

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BY MRS. L. A. BUGBEE-DAVIS.

KEEP your good humor? Why? Because it pays. It means dollars and cents to you in more ways than one. Deeper than sentiment are the words, "The man worth while is the one who can smile when everything goes dead wrong." All teachers know if our need is trials to develop us into angels, then there is enough material constantly at hand to give us the necessary feathery outfit for our flight.

We grown-ups can and must be philosophical, but we cannot expect it of children. Suppose little Tommy does come to his lessons with an air of grim determination, as if about to have a tooth pulled and the sooner over the better. Don't begin to preach to him about his "advantages" and money spent for his education, etc.; he doesn't care a snap about all that. Get down to his point of view and realize that if you were a boy, a good live one, you would rather be going to play ball than the piano. Come down from your high musical pedestal and be a child again, just long enough to ask a few interesting questions along his line of thinking, and you will arouse his sympathy at once. No time will be wasted, for the time taken in getting his music ready will do the work. His relaxation will be so great that he will become quite lost in his music lesson.

Children are especially quick to detect a light joking manner, and they see the funny side of everything if given half a chance. During a snowstorm a child of eight years went to her lesson wearing rubber boots; her moccasins were worn to the piano. While playing they became separated from her feet. Time came for a breathing space of relaxation. Spinning around toward her teacher, with curls dancing, and black stockinged legs straightened out stiff from an abbreviated skirt, she announced in her jolly, dimply way, "Gold Dust Twins." Again, a teacher was explaining a new lesson to a child by saying, "Now we can notice that every time a note is played from below we jump up to C." As quick as a wink, the child laughingly replied, "C must be popular."

With even such trivial relaxation while working, there will be no tears for the child and no headaches for the teacher. Under these pleasant conditions does the pupil lie awake nights inventing excuses to lose her lessons? No, indeed; instead, he or she always looks forward to the next lesson with pleasant anticipation.

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The scene of the following events is the old town of Hameln on the Weser in the year 1284.

ACT I

(*Morning at the fountain in the market square. Enter* FRITZ, HANS, GRETEL *and* HEDWIG, *carrying water cans.*)

GRETEL.

(*In a whisper*)

Ach—hast thou heard, Fritzchen?

FRITZ.

Heard what?

GRETEL.

Of the Council.

HANS.

Council for what?

HEDWIG.

(*In an awed whisper*)

Rats!

GRETEL.

(*With fingers to her lips*) Hush! (*Pointing to the Rathaus.*)

Yonder they sit plotting to outwit the rats—thou hast heard of the terrible raid these rats have made—carried away my ermine coat, bit the dog, ate the tarts, swallowed the lantern of the old town watch, gnawed the mark from my silver spoon and nibbled a piece right out of the moon.

ALL TOGETHER.

Ah-h-h-h! Oh-h-h-h!

GRETEL.

Come, let's find what they are doing. We will climb the rail on the eastern side and take a peek at these civic fathers.

(*They pull down their water cans, cross the market place and climb the rail on the eastern side of the Rathaus.*)

HANS.

(*To Fritz*)

Be quiet! Dost thou not know, lad, that 'tis the Council Chamber?

FRITZ.

(*To Hans*)

Na. Na. They will never hear us above the din they are making. See the Mayor shaking his fist at old Herr Grimm, and Peter, the tinker, is tweaking the nose of the beadle. Ethelrus, the clerk, has lost the buttons from his coat and broken his specks—what on earth will they be doing next!

GRETEL.

(*From below*)

Seest thou not this corporation is in the greatest consternation?

HEDWIG.

(*Disdainfully*)

And over rats!

(*The children shriek aloud and tumble from the railing as two large rats jump through the Council Chamber window.*)

HEDWIG.

(*Rising and rubbing her elbows and knees*)

Oh what a fright—but see who comes!

GRETEL.

(*Brushing the dirt from her dress*)

Knowest thou—'tis the stranger they are expecting.

(*The children hide behind the oaken doors of the Rathaus—the Pied Piper enters from the left, he plays his pipe and passes into the Council Chamber, the children hurry to the railing.*)

HANS.

(*From the top of the railing*)

Listen—the Piper is piping the sweetest lay. He is telling them of rat catching without traps, or springs, or sticks, or anything.

HEDWIG.

(*To Hans*)

Come down! Thou art pigish to look so long.

(*She pushes Hans aside*)

HEDWIG.

(*From above*)

He has a coat of red and yellow lined with red fox fur, a cap of crimson edged with bells, his hair is fair, his eyes are blue, his hands are—

GRETEL.

(*Pulling Hedwig Down*)

Thou has seen enough; 'tis not fair to keep the window to thyself.

GRETEL.

(*From the railing*)

Oh how sweet a tone he blows, how slender his fingers, what a winning smile, what a charm he has, I'm almost—

FRITZ.

(*Pushes Gretel aside angrily.*)

How, Gretel! Thou art the pig thyself, to keep me waiting when all have seen.

FRITZ.

(*From above*)

The Mayor, the whole corporation, are madly crazy over this fellow's sweet sounding pipe, they are offering him one—no—fifty thousand gulden to rid this town from rats—and a drink from the town's best cellar. But the fellow says that no one shall know how 'tis done; they are not to listen, peep or pry about when he works his charm.

(*The children run home with their water jars.*)

ACT II

(*Evening of the same day, the moon is rising over the market square, the* PIED PIPER *sits alone at the edge of the fountain.*)

PIED PIPER.

My! my! what a silly people! 'Tis well they know not the charm which lies here (tapping his pipe). I could rock the bells from the steeple, turn the moon to cheese, the stones to gold, level the hills and make ice of red hot coals. The Mayor himself, the doctor, lawyer, or the whole corporation, will never know how to work this combination.

(*He puts the pipe to his mouth and blows softly.*)

First Rat. (*Stealing from the Rathaus steps*)

What dulcet tones are these?

Second Rat.

Methinks 'tis the sound of a south spring breeze.

Third Rat.

It's effect is as the odor of newly toasted cheese.

Fourth Rat.

'Tis delicious!

Fifth Rat.

Superbly beautiful!



THE PIPER CHARMING THE CHILDREN

(*Rats are hurrying to the town square from all directions.*)

PIED PIPER.

(*Resting his pipe upon his knee, laughs in boyish glee.*)

A goodly company! Come, friends, bid the town "Good by" and follow me.

(*He rises, the rats follow him from one street to another.*)

First Rat.

I will follow 'till the crack of doom.

Second Rat.

Forever and forever!

THIRD RAT.

(*Suspiciously*)

Methinks I smell the river.

FOURTH RAT.

'Tis the Weser.

FIFTH RAT.

The charm of music, my chums, is oft beguiling. Can this be some new-fangled trap? Methinks I see that fellow smiling.

CHORUS OF RATS.

No! No! A thousand times no!

PIED PIPER.

(*At the river's brink*)

'Tis a perfect night, so clear and bright. Let's leap the brink of this tiny creek and follow the trail of the last moon-ray to the Land-that-never-has-been.

(*The Piper trills his pipe and leaps across, the rats follow him, a cloud obscures the moon, they miss the opposite shore, fall into the river and disappear.*)

PIED PIPER.

(*Laughing from the opposite shore*)

My work is done, now for the reward before another day's begun.

ACT III

(*Noon of the second day. Town square, crowds surge up and down, bells are ringing, flags are flying.*)

THE MAYOR.

(*Mounting the Rathaus steps*)

Rejoice—rejoice, good people, for the joy the corporation has brought this town.

THE BEADLE.

(*In an audible whisper*)

'Twas the stranger did it!

THE MAYOR.

(*In disgust*)

'Twas the corporation, none other.

PETER, THE TINKER.

(*Stepping forward*)

Hast thou paid the Piper?

THE MAYOR.

Saucy fellow—paid the piper—meanest thou to insult me? Pay indeed—we are poor, and, beside, what pay does a man need for such a simple deed?

ETHELRUS, THE CLERK.

Methinks thou wilt have to pay—'tis only fair, Herr Mayor. Thou drawest thine own salary, doest not?

THE MAYOR

(*Indignantly*)

Silence! I'll hear no more of this. They say the river swallowed the rats clear and clean, and of the Piper not a trace, as yet, has been seen. Mayhap he has fallen in the stream—and beside who cares!

(*The corporation in robes of state, march through the crowds and around the square. The crowd shouts*)

Speech! Speech! we will have a speech from our good corporation.

PIED PIPER.

(*Mounts the Rathaus steps unseen*)

First from your good corporation I must have a small donation. Ladies and gentlemen, by your leave, a thousand gulden, if you please.

THE MAYOR

(*Shouts wrathfully*)

A thousand gulden! What extortion!

PIED PIPER.

Thou gavest thy promise.

THE MAYOR

Take fifty.

PIED PIPER.

Beware, Herr Mayor, thinkest well, or thou mayest rue it.

THE MAYOR

(*Pompously*)

The rats are dead. 'Twas all we wished. Go, knave, where thou list. Naught care we what becomes of thee.

(*The corporation laugh in derision, the crowds jeer the Piper.*)

GRETEL

(*Pushing her way to the fountain*)

I say, Hanschen, 'tis plain to be seen this old town's very mean.

HANS.

Quite true. But. Gretel, what can they do? The town is broke. There's not a gulden, nor a farthing, nor an old bank note!

(*Continued on page 915*)

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Summary of Musical Gifts for the Teacher and Pupil.

	Price	Page
Platinotype Postcards	$ .05	908-910, 911
Pictures Unframed	$ .05 to .75	908-910, 911
Calendars	.10	908-910
Medallions of Great Composers	.25	908-910, 911
Collections of Music	.25 to 1.50	905-909, 910-911, 912-920
Jewelry	.25 to 1.88	908-910
Batons	.30 to 1.75	909-910
Music Folios, Cloth Back	.30 to .75	908-9
Plaster Placques of Great Composers	.40	908-910
Musical Literature	.50 to 2.75	898-909, 910-911, 912-914, 920
Postcards Framed	.60	908-910
Music Stands	.75 to 4.00	909
Bound Collections of Music	.85 to 2.25	909-911
Music Rolls (Leather)	1.00 to 2.00	908
Reference Works	1.00 to 15.00	909-911
THE ETUDE Subscription	1.50	842-843, 902
Hour Glasses	1.50	908
Music Satchels (Leather)	1.50 to 5.00	908
Magazine Subscription Clubs	1.60 to 5.00	3rd Cover
Metronomes	2.15 to 4.15	908-914
Pictures Framed	2.50	908-910, 911
Music Cabinets	10.00 to 23.00	908
Violin Outfits	10.00 to 25.00	909

25th Annual Holiday Offer. This year completes a quarter of a century Holiday Offer from this house. Every year these offers have been enlarged and a greater variety of subjects have been offered. This year will be no exception. In the following pages will be found nearly all of the articles that make up a suitable Holiday gift. All of these gifts are sent postpaid except where otherwise mentioned. We have eliminated from this list those articles that we have found were not in great demand. For the past 25 years we have been making a selection of the least desirable ones and what is here offered is the result of 25 years of experience in this line. We would urge on our readers an early response; as Christmas time approaches there are delays that are almost inevitable. The mails are clogged and the filling of orders is not always attended to as promptly as at other times. This is especially true of orders coming from distant points. It takes from five to ten days to receive a reply from West of the Mississippi. This includes Texas and California. We can only insure prompt filling of an order at this end. But we would advise our customers to send in their orders at the very earliest opportunity.

A Christmas Toy Symphony. Last December we announced the preparation of a symphony for toy instruments but we found it impossible to put the symphony on the market quite as early as had been our intention, so there were doubtless many interested patrons who abandoned the idea of performing this novelty for lack of time. Those who played it, however, were all enthusiastic in its praise as an appropriate holiday musical novelty. This symphony embodies a number of themes identified with Christmas, such as "Holy Night," "Adeste Fideles," "Hark! the Herald Angels Sing," as well as a number of secular airs with a distinctly Christmas flavor. The instrumentation is within the reach of almost any small organization of players: piano (four hands), violin (ad libitum) and a number of inexpensive toy instruments. Returnable copy for examination.

Christmas Music. The selection of appropriate music for Christmas has already engaged the attention of the majority of organists, choir leaders and Sunday-school superintendents, and, as we are going to press, we note the receipt of a most gratifying number of orders for music for this occasion. Our entire stock and organization are at the service of all who are interested in music supplies. In the advertising pages of this issue will be found announcements of new and standard solos, anthems, cantatas, and services for Christmas, any of which we will cheerfully send for examination.

Special Sunday-school Christmas Services. We have issued these particularly successful little musical services for Christmas—"Glad Tidings," "Joy of Christmas" and "With Joyful Song"—all full of bright, catchy, little songs for children and young people—quickly learned—prices, single copies, 5 cents; twelve copies, 55 cents; one hundred, $4.35 (prepaid). A two cent stamp will bring a sample of each.

Prize Pianoforte Contest. Our Prize Pianoforte Contest, the details of which will be found in another column of this issue, is attracting wide attention. It must be understood that this Contest is open for all amateurs and professionals. The manuscripts will be treated impartially by a competent corps of musicians and all manuscripts that do not receive a prize will be returned to the sender. Those who enter this Contest may be sure that everything will be conducted in a fair and square manner. The Contest closes on the first of March and the result of this contest will be announced in the succeeding number of THE ETUDE. We have had many inquiries as to whether one composer may compete for more than one prize. A composer may compete for as many of these prizes as he desires.

Etude Binders. Hundreds of our subscribers bind each year's issues of THE ETUDE, putting them in permanent and useful form. A copy of THE ETUDE is then as valuable ten years after it is printed as the month it is issued. We have two qualities, the Weiss binder, which we send for $1.00 postpaid, and the Big Ben Binder for $1.25 postpaid. The latter is well worth the difference, a more strong and durable binder and one in which the copies are very easily inserted or taken out.

Italian Overtures for Four Hands. The special offer on this volume will be continued during the current month. This is an excellent opportunity to obtain a number of most celebrated overtures at a very low price. All the Italian Overtures sound particularly well as arranged for four hands. The arrangements are brilliant but they lie well under the hands and are not difficult to play. This will be a splendid volume for practice in sight reading and ensemble playing.

The special price during the current month will be 25 cents postpaid.

New Anthem Book. This is a new anthem collection. It has been our aim to publish at least one new anthem collection in a year, but for the past two years we have not issued any because we had a number of special compositions that took the place of our regular miscellaneous collections of anthems. This year we are again prepared to present to our organists and choir leaders a volume of anthems, which will be par excellence. These anthems will be selected from our publications that have appeared in the last two or three years and that is why this particular collection will be unusually fine because we have several years' publications from which to make a selection. This collection will be bound up similarly to those we have already made with such wonderful success. The names of these collections are "Model Anthems," "Anthem Repertoire," "Anthem Devotion," "Anthem Worship," "Anthem Service" and "Anthems of Praise."

The special offer on this new work will be 13 cents. This is less than one cent for each anthem. The anthems are all of a class that may be used in the general Sunday service.

Two-Part Songs for Women's Voices. This new volume is now on the press but the special offer will be continued during the current month. Every one of the two-part choruses in this volume is a gem. It is a collection that should be in the library of every women's club or school chorus. Even where it is possible to divide a woman's chorus into two, three and four parts, it is always well to have on hand a quantity of two-part choruses. These are always effective and easily rehearsed.

For introductory purposes in advance of publication the special price on this volume will be 15 cents per copy, postpaid.

A, B, C, of Piano Music, by H. B. Hudson. This is a little book, which is intended to precede any piano method. It is based on the principle of familiarizing the pupil with the piano keys before taking up notation. After the hand has been shaped and placed upon the keyboard, the young student begins playing at once, playing from large capital letters instead of from notes. The little exercises are so arranged that it is not even necessary to count time, yet the pupil is able to form melodies and become familiar with the keys. After this notation is taken up. The pages are all illustrated and the exercises have appropriate names thus making the book attractive to the young students.

For introductory purposes during the current month the special price of this book in advance of publication will be 15 cents postpaid.

Chaminade Album. This album will positively appear in time for the Holiday trade. This volume will contain the very best of all this popular composer's compositions. Beside this there will be an introduction by Chaminade herself describing some of her most popular pieces. The offer will positively be withdrawn after this issue. It should have been withdrawn with this issue but we are continuing it one more month on account of its being such an acceptable Holiday gift.

Our advance price is only 20 cents postpaid.

Operatic Four Hand Album. The new Operatic Four Hand Album is almost ready but the special offer will be continued during the current month. We feel confident that this will prove the most successful folio of the kind ever issued. It will contain 20 duets, all arranged from the most famous numbers in the standard operas; 80 large pages.

The special introductory price in advance of publication on this volume is 20 cents postpaid.

Rhymes and Tunes for Little Pianists. This work will be out in time to be delivered during the Holidays. It is a work that will be interesting to every child from about 7 to 11 years of age. The pieces all have words and are all entirely new. They may be played as instrumental pieces as well as vocal. The words and music are very happily welded by Miss Cramm. For anyone who desires to make a present to a child; nothing could be more appropriate and the advance price is very reasonable.

OUR 1913 CHRISTMAS WISH TO YOU

Every year for thirty years THE ETUDE has expressed a Christmas greeting to all its friends. Christmas is the day of warm hearts, of frankness and sincerity. No greeting is so hearty, so open, as the Christmas greeting.

Were it our privilege to meet you in person, to grasp your hand, to tell you in spoken words how we feel about your continued activity in THE ETUDE work we could not do so more sincerely than we do now.

We make Christmas an event here in the home of THE ETUDE. Every year there has been a huge Christmas tree on Christmas Eve. Santa Claus appears in his very person. Gifts are exchanged so that every one of the two hundred workers is remembered. A fine Christmas atmosphere prevails. We want the same cordial spirit of our own little Christmas gathering to go out to all members of THE ETUDE family.

AGAIN, "MERRY CHRISTMAS AND HAPPY NEW YEAR"

Appropriate and Suitable Christmas Gifts for Music Lovers

Music Rolls, Satchels and Folios

Notwithstanding the constant increase in the price of all leather goods, it is possible for us to offer during these Holiday times, the following list of satchels and rolls made of the finest grades of leather, at very reasonable prices, much lower than can be obtained anywhere else.

The satchels make most appropriate musical gifts and we would draw particular attention to one which we have specially manufactured for men's use; it is full sheet music size, leather lined, doubles in the center and is without handles. The price postpaid during the Holidays is $5.00. Following is the list:

Music Rolls

Cowhide, smooth finish, 14½ inches long, unlined. Colors: Black, brown and wine	$1.00
Same unlined, 15½ inches long	1.30
Seal Grain, 15½ inches long, unlined. Colors: Black or brown	1.30
Same, lined and bound	2.00

Music Satchels
Half Sheet-Music Size

Cowhide smooth finish, unlined, with handles, folds the music once. Colors: Black and brown	$1.50
Seal Grain, same size and colors	1.50
Seal Grain, unlined with longer handles and bound edges, black only	2.00
Same leather lined, turned in edge	3.00
Seal Grain, leather lined, bound edges, black and brown	2.50
Seal Grain, unlined, with pocket book attached, black	2.25

Music Satchels
Full Sheet-Music Size

Seal Grain, silk lined, with handles, holds music without folding, black and brown	$2.75
Same size and colors, leather lined and bound	3.50
Seal Grain, unlined, with handles and straps, bound edges, black and brown	3.50
Same size and colors, leather lined and bound	4.25
Combination satchel can be used either as full sheet-music size, or folded once. Seal Grain, leather lined and bound, black only	3.50
Same silk lined	2.50
Same; white, washable, linen lined	1.75

Music Folios

Heavy board sides, bound in reliable cloth, lettered "Music" in gold on the cover, strings for tying, back 2½ inches thick, carrying capacity 100 sheets of music, price postpaid, 60 cents. Some with heavier board sides, leather back, handles for carrying, 75 cents. Board sides covered with paper, cloth, ½ inch back, a small folio for carrying or keeping music from damage caused by handling, 30 cents.

Calendars

A simple, inexpensive gift is hard to find, particularly when one has many to give. Calendars with the faces of great composers of music as their ornamentation have always filled this need, perhaps better than any other low priced article. Our calendars for 1914 will be as follows:

No. 1. An imported, embossed card lithographed in colors, 6 x 8 inches in size, with an easel, containing a portrait of either Beethoven, Chopin, Liszt, Mendelssohn, Mozart or Wagner.

No. 2. Imported, embossed, lithographed in colors, size 4 x 9½ inches, silk cord to hang on the wall, containing the same portraits as No. 1.

No. 3. Imported, frame ornamented with a formal design in green, size 6 x 8 inches, made to include any one of our 500 different imported platinotype post cards.

No. 4. Same as No. 3, except as to size which is 8 x 6 inches, taking postal cards printed with the width of the card.

No. 5. A cabinet sized photograph of Beethoven, Chopin, Liszt, Mendelssohn, Mozart or Wagner mounted on a brown mat board, size 8 x 10 inches, with silk ribbon to hang on the wall, brown pad; a neat, artistic and useful studio decoration.

No. 6. A portrait of Bach, Chopin, Handel, Haydn, Rubinstein or Schumann photographed in an oak frame and printed on a heavy board in photo brown; a unique imitation of a framed portrait; size 9 x 10½ inches.

The prices of all calendars are the same—10 cents each; $1.00 a dozen, assorted, postpaid.

Metronomes

Every teacher and every student of music needs a metronome. No house in the world has had more experience in buying and selling metronomes than we have. There is no question but that a metronome is a most appropriate article as a musical holiday gift. We handle only those metronomes that we have found by long experience to be reliable.

Our special prices for the holidays, if cash accompanies the order, are as follows; if cash does not accompany the order, then transportation is charged additional:

American Make, with Bell	$3.15
American Make, without Bell	2.15
French Make, with Bell	3.35
French Make, without Bell	2.35
J. T. L. Best Foreign Make	4.15
J. T. L. without Bell	2.90

Metronomes are sent by Parcel Post; the rate varies, according to the zone, from 14 cents to 36 cents.

Half-hour Glasses

In the studios of the best teachers are almost invariably to be found an hour or a half-hour glass, usually the latter; a most effective method of keeping track of the lesson time and the many difficulties surrounding that subject. The cash price for December on this half-hour glass packed carefully and delivered postpaid, is $1.50.

Music Cabinets for Christmas Gifts

Entirely apart from the decorative features which make Music Cabinets especially acceptable at Christmas, a good cabinet is a most useful piece of furniture in any musical home. Go over your musical library carefully and you will find that it represents quite an investment. Surely it deserves to be protected from the wear and tear that always comes when music is heaped upon the piano. Styles change from season to season but we have procured the very best cabinets for the money invested. They come in mahogany and walnut, 41 inches high and 20 inches wide. The prices, $10.00, $13.50, $16.00, $18.00, depending upon the elegance and size.

Another type of cabinet known as the Tindale Cabinet is composed of a series of shallow drawers and is adapted to better classification and cataloging. These cabinets accommodate from 200 to 600 pieces of music and have the strong endorsement of many well-known professional musicians who have installed them. In price they range from $12.00 to $35.00. Let us send you a descriptive list.

Following are prices: Cabinet 41 inches high, 20 inches wide, depth inside 13 inches, handsomely veneered on top and front, in mahogany, $10.00. (The same cabinet may be had one inch larger and with serpentine front at $13.50). A much finer cabinet with mahogany top and front, double automatic doors, carved drawer at top, size 42 x 22 x 13½, costs $18.00. In the Tindale cabinets, style A, mahogany or quartered oak, 13½ inches high x 17¾ inches wide, eight drawers, accommodating 200 pieces of music, oak $10.00, mahogany $12.00. Style D, 40 x 17¾, capacity 400 pieces, 16 drawers, quartered oak, $20.00, mahogany $23.00. All prices for these cabinets are net. Shipped by freight collect.

Musical Post Cards and Pictures

The ever popular Platinotype Post Cards are still on the market, and from all indications are daily increasing in popularity; these are cheap in price but not in quality—a far richer and sharper finish than any of the modern dull finished photos. Our list contains over 500 subjects, including most all the prominent composers, singers, violinists, etc., of the past and present. Write for new catalog. Our Bromide Cards are real photographs with a rich brown, glossy finish; this list contains about seventy-five subjects. These post cards can be arranged in various ways and made up according to one's taste into many suitable gifts. Price 5 cents each or 50 cents per dozen in any assortment desired, or let us send you our own Special Holiday Package containing twelve cards for 40 cents postpaid.

We have been fortunate enough in placing an order before the general rush and we are now in a position to furnish our readers with a real, solid, black oak frame made from 2 in. moulding, containing any of the above post card photos, finished complete ready for hanging. Special holiday price, 60 cents postpaid.

Colored Post Cards, our own make, each containing photograph of composer and birthplace, printed in nine colors. There are fourteen of the Great Composers in this set. Special holiday price, 30 cents postpaid.

We have just issued a new catalog containing many new musical pictures which we will forward free for the asking.

A new series of the most popular cover titles of past issues of THE ETUDE without reading matter, done in genuine brown photogravure on heavy paper, of the following subjects, size 11 x 15:

Beethoven—The Approaching Storm.
Dream of a Masterpiece.
Harmony.
Her First Lesson.
Inspiration.
Visions of Wagner.
Franz Liszt.
Mozart at Salzburg.
Musical Hall of Fame. 14 x 22.
Schubert in the Home.
Schubert—Maid of the Mill.

Special price, 25 cents; hand colored, 75 cents postpaid. We can furnish a frame for any of these 11 x 15 photogravures size 15 x 18, a fine quality and design of oak, for $2.50, postpaid. This framed picture is well worth more than we ask; we offer it as a Christmas special.

We have also portraits of Chopin, Liszt, Rubinstein, Schubert and Schumann, special price 25 cents, postpaid.

Three panel portraits in brown photogravure, each containing four great composers, price 10 cents per sheet, or $1.00 per dozen postpaid.

No. 1—Bach, Beethoven, Mendelssohn and Wagner.
No. 2—Chopin, Liszt, Mozart and Schumann.
No. 3—Handel, Haydn, Rubinstein and Schubert.

Artistic Portraits of Musicians

Many of our subscribers will remember that last year we offered some very artistic portraits at a very nominal rate during the holidays. We still have a number of these left. We had 17 subjects last year and this year we have but nine. The nine composers that we have this year are "Tschaikowski," "Moszkowski," "Gounod," "Schumann," "Grieg," "Liszt," "Paderewski," "Wagner" and "Handel." We will dispose of these during the Holiday season at 5 cents each postpaid or six for 25 cents. The selection must be left to us. However if the subscriber desires to mention a particular composer that they wish included, we shall be glad to send that one if the supply is not exhausted. If it is exhausted then we shall have to substitute, as we expect the entire stock will be exhausted before the Holidays are over. These portraits are positively art pictures and are not the ordinary halftones. They might be classed more as an engraving than anything else. They are all very suitable for framing. The size of the pad is 10 x 12.

Special Pictures

Their Son. A small French picture of the return of the genius son, playing his violin for the family. Size of mat 15 x 11—picture 5½ x 7½; one color, price 50 cents; December holiday price 25 cents.

The same, hand colored, price $1.00; holiday price 50 cents.

The Musical Hall of Fame. A photogravure, size 22 x 14, containing excellent likenesses of 18 great masters in graceful positions, arranged according to precedence. Price 10 cents.

Medallions

that cannot be bought elsewhere, something neat and attractive, very appropriate for gifts, real photos of twelve Great Masters of music with a celluloid covering for protection, made in two styles: four inch round and cabinet oval, with easel back; subjects as follows: Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner. Special Holiday price, 25 cents postpaid.

Plaques

A small but appropriate Christmas gift made of hard plaster and provided with a clasp for hanging, size 4½ x 6¼ inches, of the following composers: Bach, Beethoven, Chopin, Handel, Liszt, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann, Tschaikowsky and Wagner. Special Holiday Price, 40 cents postpaid.

Musical Jewelry

On page 910 of this issue will be found a complete advertisement of our Musical Jewelry. The various designs make very appropriate gifts for those desiring to present something in keeping with the season and are particularly applicable to those with musical taste. They are sold at very small prices, and have always given satisfaction. Many of the designs are available for use as Club Pins and Badges. We give below a partial list of the more popular articles. An illustrated catalogue of the complete line will be sent for the asking.

LADIES' COLLAR AND CUFF PINS, made in three mottoes, "Never Be Flat," "Sometimes Be Sharp," and "Always Be Natural" in sterling silver, gold or silver finish, 25 cents each; or, in hard enamel, gold plated, 25 cents for the three. Sold only in sets.

BREAST PINS, containing all three sentiments, 50 cents each in silver or gold finish; hard enamel, 25 cents.

STICK PINS, in either of the three sentiments, sterling silver, 25 cents each; or, in gold-plated, 25 cents for the set of three.

NEW JEWELRY DESIGNS.—The Lyre as a cuff pin or as a stick pin, 25 cents. The Violincello or the Violin or the Cornet as stick pins in two qualities, 25 cents and 50 cents.

See the advertisement listing the Lyre, Harps, Mandolin Tambourine, Banjos, Violins, Cornets as pendants or charms in prices ranging from 30 cents to $1.88.

Riemann's Dictionary

Possibly the most acceptable gift for either students or teachers during the Holiday times would be an encyclopedia of music and one of the least expensive is Riemann's Dictionary. This work we have been recommending for a great many years because it answers every purpose of a book of reference on all subjects pertaining to music. This Dictionary is up to date and is in one volume containing 900 pages, substantially bound in black cloth. The retail price of this book is $6.00. Our Holiday price is $2.75 postpaid. This is the last time that it will be possible to procure this valuable volume at a reduced rate.

Musical Gifts for Book Lovers.

Books have long been among the most popular of Christmas gifts. There is something inviting about a book gift which suggests future pleasures and not merely the pleasure of the moment. We are especially fortunate in having in our catalog a wide range of books upon musical subjects or allied to music. At Christmas time we take the opposite course from that of the average merchant and reduce the prices of certain books,—affording our customers an opportunity which is always appreciated at this expensive season. We take the following books as representative of the most attractive works in our catalog:

	Regular Price	Holiday Price
History of Music—W. J. Baltzell	$1.50	$1.10
Standard History of Music—J. F. Cooke	1.25	.90
Gallery of Eminent Musicians	.75	.50
Same—Bound in Full Leather	1.50	1.00
Gallery of Musical Celebrities	.75	.50
Same—Bound in Full Leather	1.50	1.00
Dictionary of Music and Musicians—Dr. Hugo Riemann	4.50	2.75
Alcestis—Musical Novel	1.00	.67
Imaginary Biographical Letters from Great Masters to Young People—Cox-Chapin	1.25	.90
The First Violin—Jessie Fothergill	1.00	.50
Life and Works of Handel, Haydn, Weber, Beethoven, Mendelssohn, Chopin, Liszt Wagner and Mozart (Petit Library)—Edw. Francis, each	.35	.25
Same—Boxed. Complete Set.	3.00	1.75
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Richard Wagner, His Life and Works—A. Jullien	1.75	1.17
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Great Pianists on Piano Playing—James F. Cooke	1.50	.50

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The following is a list of very attractive, beautifully printed and bound collections of carefully selected music. We list them because they are attractive Holiday gifts of more than usual value. The prices are extremely low. Considering that the books are sent postpaid, the price is just about cost.

	Regular Price	Holiday Price
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Robert Schumann—Fifty Songs. High and Low, each	2.50	2.00
Fifty Mastersongs. High and Low, each	2.50	2.00
Frederic Chopin—Forty Piano Compositions	2.50	2.00
Frederic Chopin—The Greater Chopin	2.50	2.00
Edvard Grieg—Piano Lyrics and Shorter Compositions	2.50	2.00
Edvard Grieg—Larger Piano Compositions	2.50	2.00
Franz Liszt—Twenty Original Piano Compositions	2.50	2.00
Franz Liszt—Twenty Piano Transcriptions	2.50	2.00
The New Organist. Whiting	1.50	1.00
Robert Schumann—Fifty Piano Compositions	2.50	2.00
Twenty Four Negro Melodies	2.50	2.00
Mendelssohn's Songs without Words	2.00	1.15
Grieg Album	2.50	1.40
Moszkowski Album	2.50	1.40
Wagner—Liszt Album	2.50	1.40
Frederic Chopin—Waltzes	1.50	.85
Frederic Chopin—Nocturnes	1.75	1.00
Mozart Sonatas	3.00	1.65
Beethoven Sonatas. Vols. 1 and 2, each	2.50	1.40
Chaminade Album	2.50	1.40
Godard Album	2.50	1.40
Organ Player. Pipe Organ Collection	1.50	1.00
Organ Repertoire. Pipe Organ Collection	1.50	1.00
Liszt (D'Albert) 15 Rhapsodies Complete	3.00	2.25

Batons.

We supply batons for music directors at prices ranging from 30 cents each upwards, one in ivory and gold for presentation purposes, costing $10.00, but for practical use while at the same time suitable as a gift, we recommend a special style, No. 211, of rosewood with German silver tips and center band, that we can offer during the holidays for $1.75 postpaid. Descriptions and special prices of other styles on application.

A Gallery of Distinguished Musicians.

We take pleasure in announcing that we have arranged to publish a series of portrait biographies in an attractive book form, including many of the most important modern musicians. This will be issued in uniform size and style with *Musical Celebrities* and *Eminent Musicians,* but the contents of the book will be totally different and entirely new, as it will contain biographies not included in the other collections. Despite the fact that the former collections represent one hundred and forty of the most famous musicians we find that such important composers and artists as Massenet, Ysaye, Caruso, Henschel, Hugo Wolf, Damrosch, Wolf-Ferrari and other musicians of like prominence were not included. The new collection is unique in itself and stands by itself. That is, it will make a highly desirable addition to your studio independent of the other books. In fact, teachers interested in modern music workers may find this book more necessary than those previously published in the same series. Seventy full page portraits accompanied by comprehensive, yet concise biographies will make up the new book. The information in many cases is more definite and inclusive than that which may be found in some biographical dictionaries costing twenty times as much. In advance of publication we shall be pleased to send all who accompany their order with cash a copy of this new work at the special introductory of 35 cents. The same book bound in fine ooze leather at 75 cents. Order distinctly "The Gallery of Distinguished Musicians." The Gallery of Musical Celebrities and the Gallery of Eminent Musicians sell during the Holidays for 50 cents each, in leather $1.00 each. We will send all three paper bound for $1.00, postpaid, leather bound for $2.50, postpaid.

Grove's Encyclopedia of Music

This great work has been withdrawn from the general market on account of its being sold only by subscription. We have made arrangements whereby we can furnish the work at an unusually low rate, lower than it has ever yet been offered. The work has lately been revised and entirely new plates have been made. It is a colossal compendium of musical knowledge, in five large volumes. Sir George Grove gave almost his entire life to the work. It is a credit to the cause of music. It is the most complete encyclopedia of music in any language. Anyone wishing a complete musical library will find it in Grove's Dictionary. The new edition is but two years old and it was then up-to-date.

Our special price for this year during the Holidays is $15. This does not include the transportation. The work will be sent by express. Remember $15 will purchase the entire work which only a few months ago could only be purchased for $25.

Wagner's "Nibelungen Ring."

This unique and world famous masterwork of one of the master minds of the nineteenth century should be in the library of every serious music student or musician. Severely criticised, even ridiculed, by the accepted authorities of an earlier day, the music of Richard Wagner is now recognized as one of the majestic and permanent additions to the world's music treasury. We have secured a special supply of the vocal scores of the "Ring" Series—Rheingold, Walküre, Siegfried and Goetterdaemmerung, in good cloth bindings, with full German and English texts and the music arranged from the original orchestra scores by Kleinmichel. These four volumes may be had this month for $6.00 prepaid to any address in the United States, or individual scores, separately, at $1.75 each prepaid, cash to accompany all orders at this price; if supplied on charge account the postage or express will be added to the bill.

A Gift of Value at the Smallest Price.

Great Pianists on Piano Playing. By J. F. Cooke.

With all the proofs read, the pages "made up" and the pictures being engraved, it can be but a very short time before this new work will be in the hands of those who have taken advantage of our special offer, which enables all ETUDE readers to secure a copy at a fraction of the price, which will be placed upon the book the moment it is published. In other words, by ordering now, this work of nearly three hundred pages, may be had for 50 cents. The twenty chapters are devoted to the personal statements of the greatest pianists of our time upon the subject of piano playing. Each chapter is devoted to one pianist and in it the virtuoso gives his intimate views upon how the piano should be studied. It is by no means exclusively a book for teachers, or advanced pianists. Any student capable of reading will find hundreds of inspiring ideas, illuminating explanations, practical technical examples all expressed in clear English. The conferences have been prepared in person during the past ten years by James Francis Cooke. Among the pianists included are L. Godowsky, V de Pachmann, S. V. Rachmaninoff, Ossip Gabrilowitsch, F. Busoni, Harold Bauer, X. Scharwenka, Wilhelm Bachaus, Fannie Bloomfield-Zeisler, Josef Hofmann, Teresa Carreno, Emil Sauer, Josef Lhevinne, Max Pauer, etc. No more attractive Christmas gift for the piano student could be imagined. It will bring new ambition and inspiration from the greatest masters of the day to every purchaser. Price, 50 cents, until the date of publication when this introductory price will be discontinued and the regular price for a book of this size and kind will be applied. We are planning to have the work ready for delivery before Christmas. Numerous fine half tone engravings. Biographies of all pianists represented.

Music Stands

We herewith give a list of the most popular music stands sold by us. There is no doubt of the appropriate quality of an article of this kind as a holiday gift for musical persons and the prices we herewith give are very low for the month of December.

1.—Umbrella Stand (weight 2 lbs.), japanned when folded; 21½ inches long. Price delivered, 75 cents.
2.—Same nickel plated, $1.00.
3.—Nickel plated, no thumbscrew, $1.25.
4.—Rockwell Telescopic Stand, short and compact, very strong, full nickel-plated (the best music stand on the market), $1.75.
5.—Hamilton Telescopic Stand, nickel-plated, no thumbscrews, $1.50.
6.—Sole leather Cases for Music Stands, $1.00.
7.—No. 33 Lyre Orchestra Stand, iron base, tube and rod, neat design, gilt trimmed, japanned, finely finished oak desk, adjustable to any angle, price $4.00. Transportation extra on this one Stand.

Mahogany conductors' stands with sliding metal rod, at prices from $10.00 to $30.00.

The prices here given are postpaid. The stands will be packed carefully.

Violin Outfit.

We have made special arrangements with one of the large importers of musical instruments under which we are able to offer our patrons this month the choice of three very special bargains in violins, with cases, bows and accessories. Any one of these offers is a safe investment, each in its class, giving full value for the money asked. Here they are:

Holiday Offer No. 1527 R.—Violin, Amati Model, golden brown, imitation old chipped varnish, ebony trimmed, snakewood bow, leather board waterproof case, Italian strings, rosin, chin rest, pitch pipe—$10.00. Transportation extra. A good beginner's outfit.

Holiday Offer No. 530.—Durro Violin, Stradivarius Model, light brown, high polish, nicely ornamented and well finished, tone and workmanship first class, Durro bow of Roma wood, light, strong leather board, waterproof case, Italian strings, best rosin, Becker chin rest, pitch pipe—$15.00. Transportation extra. For the student or professional player.

Holiday Offer No. 535.—Durro Violin, Stradivarius Model, excellent style and appearance, dark reddish brown, highly polished, "flamed," made of selected old wood, tone to satisfy a professional musician, bow genuine Pernambuco wood, correct weight and shape ornamented, black sole leather case, nickel trimmings, velvet lined, Padua strings, best rosin, pitch pipe, special model chin rest—$25.00. Transportation extra.

These are genuine bargains and we are sure that any of our patrons who have accepted similar offers from us in the past will not hesitate to recommend them to their friends. Satisfaction guaranteed.

Holiday Issue Title Page

It would be difficult to imagine a more appropriate or a more beautiful and attractive title page than appears on this issue. A most artistic portrait of a most beautiful character among the musical celebrities of all times, a picture delicately tinted in many colors, well worthy of a frame and to be hung in the most exclusive drawing room as well as in the studio of the most practical teacher.

The lettering has been so arranged as not to interfere with the framing. We have arranged to furnish gold frames (18 x 21) complete with mat, glass, etc., for $1.50 postpaid.

We can also furnish oak frames for the photogravures taken from previous ETUDE title pages and illustrated on page 910 of this issue for $1.25 postpaid, size 15 x 18. These photogravures in monotone without printing, sell for 25 cents each, hand colored 75 cents; the cost of the frame, of course, would be additional to these prices.

New Pipe Organ Collection. This new pipe organ book is fairly well along and will be withdrawn from the special offer during the next month. The opportunity is still open to procure a copy of it at a very nominal rate. These pieces are all of a grade suitable for the average organist and most of the pieces have appeared in THE ETUDE. They will be bound up in strong cover and will be in most available form for organists. As the pieces in THE ETUDE now are spread over so many volumes they are almost useless to organists, but bound up in a suitable volume, they make a very valuable collection.

The advance price is but 20 cents postpaid.

Salon Album. This will be positively the last month in which this collection will be offered at a reduced rate. The collection has been described in detail in several of the previous issues of THE ETUDE. It is one of the most popular collections of old favorites that is in the Peters catalogue. The pieces are principally by such authors as Ketterer, Goria, Ascher and Richards, such pieces as have stood the test of time and become, as it were, classics of this particular class of music. There are in all twenty pieces which are here offered for one cent each postpaid, that is 20 cents for the volume. The collection will be bound up in the usual Presser Edition style. This book would make a very acceptable Holiday present to progressive pianists.

New Vocal Album. The special offer on this collection of modern songs will be completed during the current month.

The special introductory price of this work is 20 cents per copy, postpaid.

Gifts for Music Lovers at Special Prices

Calendars for 1914



The above is one of our Calendars for 1914. It is beautifully lithographed in colors and embossed. Size 6 x 8 inches with easel on back. There are three different designs and six subjects—Beethoven, Wagner, Liszt, Chopin, Mendelssohn and Mozart.

Another design is an imitation framed picture with one of six great masters as the subject—Handel, Bach, Chopin, Rubinstein, Schumann or Haydn.

Imported Calendars

Easel on back, dark gray, with decorations in green. Large assortment of subjects, platinotype finish, in the large shape, size 6 x 8 inches.

Choice may be made from the following classes: Great Musicians, Pianists, Violinists, Singers and Opera Scenes.

Selections cannot be guaranteed except on very early orders as all are imported and cannot be renewed

A number of subjects in color, and Opera scenes, size 8 x 6 inches.

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Six subjects, size 3¼ x 9: Wagner, Liszt, Mozart, Beethoven, Mendelssohn and Chopin.

All Calendars 10c each; $1.00 a dozen.

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A set of sixteen cards. Portraits of the Great Composers with their birthplaces, printed in nine colors. On the reverse is a short biography of each master. With each set is given free a Music Prize Card, a steel engraving, with portraits of eight composers, and blank for inscribing name.

Selected List of Musical Works

GREAT PIANISTS ON PIANO PLAYING

By JAMES FRANCIS COOKE. Regular Price, $1.50. Holiday Cash Price, 50 cents, Postpaid.

A score of the foremost key-board masters of the day have given their most valuable ideas upon how to get the best results in piano study. Accompanying each chapter is a fine portrait, a concise biography and test questions in Style, Interpretation, Expression and Technic handsomely bound in cloth. Any piano lover will be delighted to get this book.

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By A. JULLIEN Regular Price, $1.75 Holiday Cash Price, $1.17, Postpaid

A notable biography of the most significant musician of the last century. The interest in a great novel, a great play, or a great life is in the struggle. The stronger the struggle the greater the interest No musician ever struggled harder or triumphed more gloriously than Richard Wagner. The story of his fight and his victories is told very graphically in this interesting work. It will prove a most stimulating and appropriate musical gift. Copiously illustrated.

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Three collections **each** containing about 70 portrait biographies of the world's foremost composers, singers, pianists, violinists, organists and teachers who have lived during the last 200 years, in the form of an art gallery. This complete series forms a portrait gallery and biography containing almost every musician of note of all times.

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By ALETHEA CRAWFORD COX and ALICE CHAPIN. Price, $1.25

Suppose the little friend to whom you desire to give a gift were to wake up some morning and find letters addressed to her from Bach, Handel, Haydn, Mozart, Beethoven, Rossini, Moscheles, Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt and Wagner, wouldn't she be surprised? This fascinating little book is the next best thing. It adds the charm of romance and personality to musical biography. It makes the composers live like real men. It will surely be appreciated.

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This work will prove even more useful and attractive than Mr. Perry's companion volume, "Descriptive Analyses of Pianoforte Compositions," as it deals with pieces of an easier grade, and pieces much more popular in character. Gems from Grieg, Godard, Nein, Rubinstein, Schytte, etc.

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At Home.

EDWIN LEMARE, most famous of British organists, will tour America again this season.

WOLF-FERRARI'S new opera, *L'Amour Médicin*, is to be heard in New York at the Metropolitan this season if report speaks truly.

IT is said that $150,000 will be spent in Dallas, Texas, for music, including theaters, hotels, etc.

A NEW operetta by Reginald de Koven entitled *Her Little Highness* has been successfully launched in New York. It is said to be as tuneful as its many predecessors, not excluding *Robin Hood*.

THE yacht of the Prince of Monaco, which bore him to these historic shores, has on board a unique contrivance. It is a wireless piano which is able to transmit music for a distance of 200 miles.

THE elaborate centenary celebrations of the birth of Verdi found an echo in New York recently, when the Italian Orchestral Society of New York gave *Aida* in concert form.

A NEW Hope-Jones organ has been erected in the Pitt Theatre in Pittsburgh, Pa. It is the first to have the swell shutters under control of the manual key-touch.

CHICAGO music lovers are in protest because of too many Sunday concerts. They are sorry but they cannot be in attendance at five important concerts at once.

THE Davis and Elkins College of Elkin, West Virginia, has recently placed its music department under the direction of Prof. William E. Hauff.

THE successor of the late E. M. Bowman, organist of the Calvary Baptist Church, New York, has been found in Dr. A. Madeley Richardson, formerly organist at Southwark Cathedral, London, England.

ARTHUR C. HINTON'S Symphony in C minor, which was recently performed in London, will be heard this year in Minneapolis under Emil Oberhoffer. Mr. Hinton will accompany his wife, Miss Katharine Goodson, on her American tour.

AFTER her concert at Carnegie Hall in New York, Mme. Carreno will make a tour extending to the Pacific coast. American audiences will be glad to have an opportunity of welcoming her again.

THE death has occurred of William Edward Mulligan, who was well known as an organist in New York. He was also a composer and an excellent teacher. He died in St. Paul, Minn., and is survived by his wife and three sons and a daughter.

A NEW work by Reger, *A Romantic Suite*, was recently given in Chicago by the Chicago Symphony Orchestra under Frederick Stock. It proved to be far more tuneful and graceful, so the critics tell us, than the usual polyphonic profundities of this composer lead one to expect.

THE new auditorium of the Knights of Columbus of San Francisco was opened with a concert at which Alice Nielsen was the principal artist. The building proved to be an excellent concert hall, and will doubtless prove a popular home for musical recitals.

THE Boston Singing Club has decided to disband, and the valuable collection of music which it possessed has been given over to the New England Conservatory of Music. Included in the gift of the Conservatory are several works from the private collection of the late Carl Zerrahn.

PADEREWSKI is with us once more. He will make a tour of eighty concerts for which it is said that he will receive more than $100,000. He commenced his tour at Trenton, N. J., but was taken ill immediately after the concert and was obliged to cancel his engagement in Jersey City. Fortunately he soon recovered.

A NEW and peculiar invention by Mr. Charles Fuller Stoddard has made it possible to combine a talking machine and a piano-playing machine in such a way that the untrained music-lover can enjoy the luxury of playing accompaniments for the world's greatest artists with great satisfaction to himself and at least toleration from his neighbors.

IT is very gratifying to note that the performances of the Century Opera Company in New York are not only meeting with great approval from the critics but have been finely patronized by the public. Messrs. Aborn are showing what their long experience may do in putting on performances of Grand Opera in English on a large scale.

THE first concert of the Boston Symphony concert opened with a program of Brahms, Wagner, Liszt and Beethoven. Carl Muck showed his usual mastery over the resources at his disposal. The conservatism of the program, however, is in contrast with that of the Philadelphia Orchestra's opening concert, which included *Wieland der Schmied*, a novelty in America, by Sigismund von Hausegger, under the enterprising Mr. Leopold Stokowski.

WHAT is believed to be one of the finest college organs in America was inaugurated at Wilson College, (Chambersburg, Pa.) on Oct. 4th. The opening program was played by Dr. Orlando A. Mansfield, the Professor of Music at Wilson College. The program included works by Bach, Mendelssohn, Merkel, Guilmant, as well as original compositions and arrangements by Dr. Mansfield and his son, Mr. Purcell J. Mansfield of Glasgow. The recital was enthusiastically appreciated by a large audience.

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A MEMORIAL service was held in the Calvary Baptist Church Chapel, New York, on the death of Mr. Edward Morris Bowman, who was organist of the church for many years. The Rev. Mr. McIntyre presided, and the choir, which has been so well trained by Mr. Bowman, gave suitable selections. Mr. Albert Ross Parsons read a paper devoted to Mr. Bowman's attainment as organizer of the American College of Musicians. A eulogistic account of Mr. Bowman's career was also read by the chairman of the music committee.

THE Maine Musical Festival, held at Bangor, served to add fresh laurels to the splendid organization which is responsible for its enterprise. The works presented by the chorus and orchestra were taken from the leading modern as well as the classic composers, the chief work being the Verdi Requiem. The director of the orchestra and chorus was William Rogers Chapman, and the soloists included Max Salzinger. Mme. Schumann-Heink, Lilian Blauvelt and Cecil Fanning. The program of the entire three days festival was also repeated in Portland.

DR. WILLIAM C. CARL, Director of the Guilmant Organ School of New York, has called our attention to the fact that a statement was made in THE ETUDE a few months ago giving another institution the credit of being the first school of liturgical music in the United States. This is an injustice to Dr. Carl who has conducted departments under able church musicians and has met with practical success for many years. Dr. Carl's aim has always been to have the Guilmant Organ School representative of all that is best in the training of the church musician.

THE Penn-State Male Quartet of the Pennsylvania State College will make a trip to the Panama Canal Zone during the Christmas vacation. The Quartet will go as the guests of the U. S. government and will give a series of concerts in the Club Houses of the Y. M. C. A., located in the Zone. Last year the Glee Club and the Quartet enjoyed an extensive California trip as the guests of the Santa Fé Railroad. The success of this unique musical work is due to the efficient management of the Director, Clarence C. Robinson. Several of Mr. Robinson's compositions have appeared in THE ETUDE music section.

THE eleventh annual competition for the W. W. Kimball Co. prize of one hundred dollars, offered by the Chicago Madrigal Club, has again been won by Mr. Louis Victor Saar. Mr. Saar, of Cincinnati, and Mr. Henry A. Lang win so many prizes of this kind that they must look upon them as a sort of annuity.

THE eighth season of the Philadelphia Operatic Society opened early in November with a most creditable performance of *Aida*. This amateur body of opera lovers have been responsible for a large awakening of interest in operatic affairs in Philadelphia, and quite a few professional singers have made their debut under its wing. On the present occasion the performance, remembering that it was an amateur performance, was most excellent. The conductor, Mr. Wassili Leps, proved once more that he is a director of exceptional ability. The soloists were also very good. The president and founder of the society, Mr. John Curtis, must feel proud of the success his efforts have achieved.

Abroad.

HAMBURG has celebrated its five hundredth performance of *Lohengrin*.

KARL BURRIAN, the eminent Wagnerian tenor, has decided to make Buda-Pesth his permanent home.

THE title of Court Pianist has been bestowed upon Wilhelm Bachaus by the Grand Duke of Hesse.

THE cross of the order of St. Michael has been conferred on Enrico Caruso by the Prince Regent of Bavaria.

ANOTHER operetta by Franz Léhar, of *Merry Widow* fame, has been produced in Vienna. It is entitled *The Ideal Wife*.

DRESDEN recently celebrated the sixtieth birthday of the composer, Nicodé. His orchestral work, *Das Meer*, is perhaps his best known composition.

THE Villa Wahnfried at Bayreuth was broken into recently by burglars. A large number of the relics of Richard Wagner were stolen including his watch, set with diamonds.

DR. ETHEL SMYTH, the composer of *The Wreckers*, is to write a new opera, the book of which is by Herr Hoffmanstahl, the librettist of Richard Strauss. The work will probably be produced in Munich.

PAUL LINKE, the famous composer of waltzes and operettas, has just completed a new 3-act entitled *Casanova*, which has been successfully produced in Chemnitz.

IT has been known for some time that Dom Perosi, the Italian priest-composer, has been working on an opera. He has now received the papal sanction both for the libretto and for the music, and the work, it is understood, will be produced shortly.

THE Municipal Council of Halle refused to raise the $5000 needed for a production of *Parsifal*. The sum was raised therefore by private subscription and the performance will take place next January.

HANS RICHTER, the great Wagnerian conductor, who spent so many splendid years in England, is now in retirement in Germany. He has received many requests to conduct *Parsifal* at Bayreuth, but he invariably declines. "I have burned all my bâtons," he declared to a friend in Berlin.

IT is expected that Gustave Charpentier's new lyric comedy, *L'Amour au Faubourg*, reported to be cast in the old style *of opera comique*, will be produced in Paris early next spring. The same composer's *Julien*, the successor to *Louise*, is to be presented at the Metropolitan Opera House in New York with Geraldine Farrar and Caruso in the leading *rôles*.

PUCCINI is not so successful a skipper as he is composer. He was recently at the helm of his motor boat and came into collision with another boat of the same kind in which his family were riding. The result would have proved a fatal disaster but for the help of other boats which rescued the shipwrecked. The accident took place on Lake Massaciuccoli, near Pisa, Italy.

THE German Kaiser has apparently consented to a production of *Parsifal* in Berlin. In this, as in many other things, he differs from his august eldest son, who signed the useless petition to the Reichstag for the extension of the copyright on that work so that it might remain in the sacred enclosure of Bayreuth.

COMMENTS on Sir Edward Elgar's most recent work, an orchestral tone poem on the subject of *Falstaff*, which was recently produced in England, seem to indicate that the work is dull in spots with brilliant moments. This is suggestive of the bashful comment of the young minister, who, on being asked if the egg he was eating was a good one, replied, "Parts of it, my Lord, are excellent."

A new work by Saint-Saëns, which is really an old work, was recently given at one of the Colonne concerts in Paris. It is the overture to an opera comique which was composed in 1854, but never produced. The veteran French composer discovered it among his papers and decided to let it be played without making and revisions. The work is said to possess all the characteristics which have made Saint-Saëns famous.

THE house in which Richard Wagner was born was recently in danger of being employed as a distillery. Thanks to the influence of the King and the Crown Prince of Saxony, a wealthy citizen of Dresden has come forward and announced his intention of buying the house and converting the house into a Wagner museum. It will be remembered that sixty-five years ago Wagner was fleeing for his life from that very city for having taken part in street rioting.

A French composer, Xavier Leroux, is working on an opera to be called *The Daughter of Figaro*, a sequel to Mozart's *Marriage of Figaro*. Its principal characters are the descendants of the principals of Mozart's work and *The Barber of Seville*. *Cherubino* will be among them, but it is a sixty-year old *Cherubino*. Mr. Leroux certainly has "nerve" in taking upon himself the mantle of Mozart. We question very much, however, whether the weight of it will not crush him.

A presiding judge of the London Vacation Court has made an order restraining an American pianist, from playing the piano at his apartment in Kensington during the hours from 10.30 a.m. to 1 p.m., and 3 p.m. to 4.30 p.m. This is somwhat stringent, as in Germany the restricted hour is only from 3 to 4 in the afternoon, which is the universal hour in Germany for the slumber necessary after a truly German lunch. In Germany, however, all windows must be closed while practicing.

PADEREWSKI has just won a suit in London against the concert manager T. Arthur Russell. Mr. Russell, it seems, billed a young artist named Egon Petri as "an artist whose playing is to be classed with that of Paderewski." The concerts given by Petri in London were given at a small hall at a somewhat reduced price of admission, and Paderewski won his case on the ground that there was an implication that he was no longer able to draw the large audiences that he has been doing in the past. There is ample evidence in his present tour of America to prove that this is not so.

SAINT-SAËNS, fresh from his triumphs in England, has been having an equally notable reception in Germany. At first it looked as if his visit there would be something of a frost. He was to have conducted his masterpiece, *Samson et Dalila* at the Royal Opera, but found that so many cuts were to be made that he could not with dignity consent to do so. As soon as the Kaiser heard of his difficulty, however, he sent a telegram to Saint-Saëns approving of his firm stand, and another to the Intendant, Count von Huelsen, saying that it was his imperial wish that the opera be given without cuts according to the composer's own desires.



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OVER THEIR HEADS.

BY ARTHUR W. SEDGWICK.

ONE of the most unfortunate mistakes the young musician makes is that of playing music "over the heads," or shall we say "over the ears" of his audience. He expects a mixed audience to have the same appreciation of a complicated piece of classical music as has an audience of teachers and students in a conservatory. More than this, if the audience does not show its appreciation at once with enthusiasm, the musician adopts either an air of lofty superiority or one of injured martyrdom. If you have ideals and really desire to attain them do not waste time in any attitude of self pity but work for your ideals sensibly. First find out what kind of music really pleases your hearers. Play it and play it enthusiastically. Make it sound just as well as you would make a Beethoven Sonata sound if you were playing Beethoven instead of Claribel or Balfe. Then diplomatically introduce some piece of a little better grade. Train your auditors with the same respect for grading that you would employ in teaching a child. Remember that you can not jump from Schumann's *Froliche Landsman* to the *Second Rhapsody* of Liszt. Before you can realize it the pupil and his parents who have turned up their noses at the musical flowers in favor of the coarser weeds will learn to appreciate the good as you appreciate it. This has been accomplished successfully over and over again in hundreds of cases. There is a teacher in a Western school right now who can not succeed because he lacks the human insight which might bring him in touch with his patrons.

FAIRY-KISSED MUSIC.

Music and all connected with it belongs to the half-lights of Fairyland. Only those can write music who have listened to "the horns of elfland faintly blowing," and it is therefore not surprising that the publishers' catalogs are filled with such titles as "The Fairy's Wedding" or "Fairy Dreams." In some cases, at least, the fairies seem to have supplied the inspiration in the truest sense of the word, while in others, alas, the dwellers in the land of enchantment failed to respond to the incantation of the composer. If ever music could be said to be fairy-kissed, however, surely that of Mendelssohn which he composed to accompany the fairies in Shakespeare's *Midsummer Night's Dream*, best earns the description. In this work, Shakespeare was thinking of a special kind of fairy that is only to be found in the soft, bosky vales of Warwickshire (he never actually says so, but anybody who has ridden a soft-tired bicycle by moonlight from Kenilworth through Warwick to Stratford knows the kind of fairy I mean—there is an even better road which leads from Stratford to Arden itself), and it is therefore very surprising that the Teutonic Mendelssohn should have entered the hearts of these fairies so deeply. Mendelssohn loved England, however, and was well acquainted with its fairy-folk.

MODERN FAIRY MUSIC.

Weber went to Fairyland for his *Oberon*, and made almost as many friends as Mendelssohn, while Mozart was half in and half out of it all the time—almost entirely in it when he wrote *The Magic Flute*. Among more recent composers, Humperdinck with his *Hansel und Gretel*, and later with his *Königskinder* unquestionably has the *entrée* to supernatural regions. Tchaikovsky produced some rather chilly elfin folk from the glistering North in his *Snow Maiden*, and Sir Arthur Sullivan, in his *Iolanthe*, called up some very charming little people who, however, by the end of the opera, got very sophisticated indeed, and married all the members of the House of Lords. Grieg made repeated excursions into the mist-veiled mountains of the North, and has told us what he saw in *The Hall of the Mountain King* in the *Peer Gynt* suite. His *March of the Dwarfs*, and the *Elfentanz* presents some queer little pixies who must have been closely akin to the witches in MacDowell's *Hexentanz*. Wagner, of course, took Fairyland by storm, and gave us all manner of dwarfs and flower-maidens, and the damp but lovely denizens of the Rhine. One or two American composers, including Mr. van der Stucken, followed Rip van Winkle into the Catskills, and brought back many haunting strains.

SOME pupils are like those who take only a few bites of each dish. They taste many things, and eat and drink until they have dyspepsia. So many pupils learn a little of this and a little of that piece that they never digest anything well; they cannot grow; they are musical dyspeptics. —C. MERZ.



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(*Continued from page 908*)

HEDWIG

(*Seizing Fritz by the arm*)

Listen—he is playing again. See the children beating time, one, two, three; their tiny feet are pattering everywhere. Come—there he goes down our street into the close by the old church.

GRETEL.

(*Running with Hans and the other children*)

There he is up the stair by the old low bridge over the Weser. See Gretchen Schmidt running for all her life. Her feet are bare and her pretty hair is all a tangle. She's dragging Lischen by the arm. There comes Maria with the baby and Dorothea has her cart, and oh! how smart dear Ricky looks with a water bucket perched on top of her head. (*She points above*) See there is Carl with his face bound up.

HANS.

(*Calling up to Carl*)

Come, Carlchen, the music's great. Forget thy tooth before it's too late.

(*They pass over the bridge and out of sight.*)

ACT IV.

(*Evening of the same day. On the banks of the Weser.*)

THE MAYOR

(*Shaking Carl violently*)

Hi boy! Tell us what thou knowest!

CARL.

(*Crying*)

Herr Mayor, I know not. The wonderful music led us on to the mountain side. My tooth was aching so—

THE BEADLE.

Oh, bother thy tooth! What became of the others?

CARL.

(*Sobbing*)

I know not. The women and children crowded me so; but the door of the mountain opened wide and they all stepped in but me. Someone cried "The boy with the toothache is a coward, leave him outside." That's all I know, honest and true, for just then a mighty wind blew the door of the mountain to.

THE MAYOR.

Alack-a-day, what a scurvy trick that Piper did play. Women and children, all are gone, only one remains forsooth —this boy with the aching tooth.

THE BEADLE.

What wouldest thou give, Herr Mayor, for their safe return?

THE MAYOR

All, all—my land, my goods, my food, my clothes, my watch, my rings and my very nose, everything in all creation if they would return to Hameln town and the corporation.

PETER, THE TINKER

Seest thou the lesson? A promise spoken must ne'er be broken.

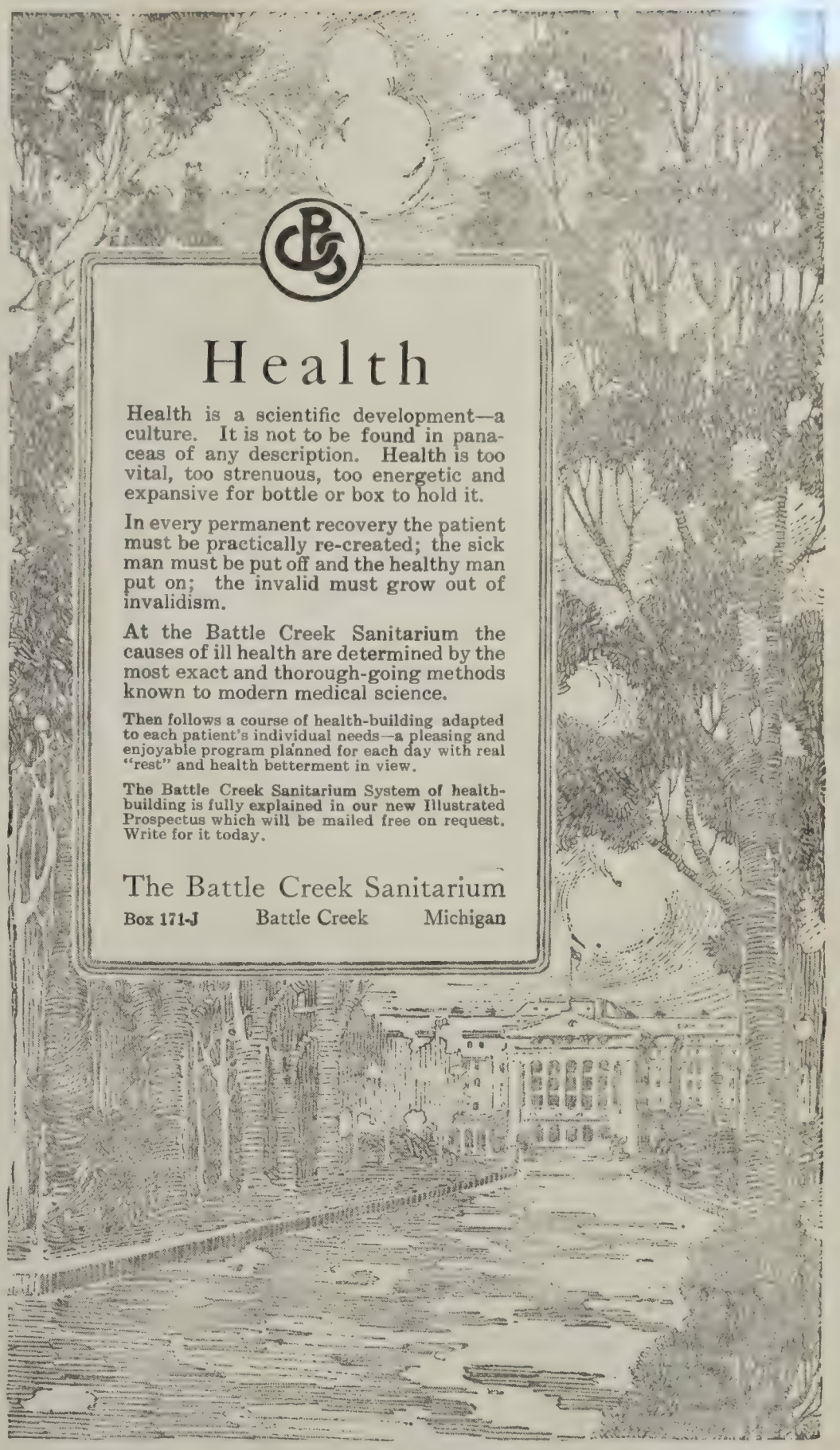
THE MAYOR.

'Tis true—come one, come all, we will write it down in the books of our council hall, in letters big and letters bold "A promise kept is better than gold."

EXEUNT ALL.

J. Shipley Watson.

SUPPOSE music instead of charging were given of pure grace; suppose, for instance, that rich people who now endeavor to preserve memory of their relatives by shutting the light out of their church windows with the worst glass that ever good sand was spoiled into would bequeath an annual sum to play a memorial tune of a celestial character?—or in any other pious way share some of their own operatic and other musical luxury with the poor; or even appoint a Christian lady visitor with a voice to sing to them instead of preach? —*Ruskin.*



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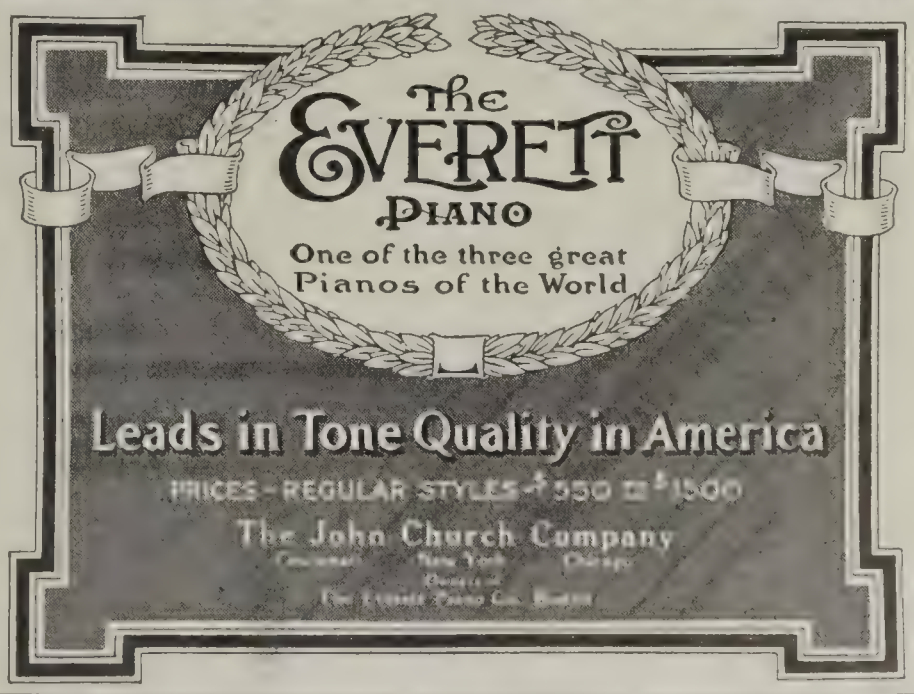
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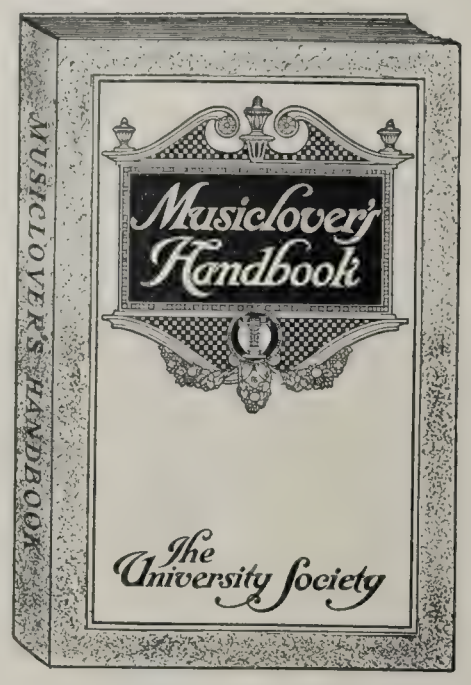


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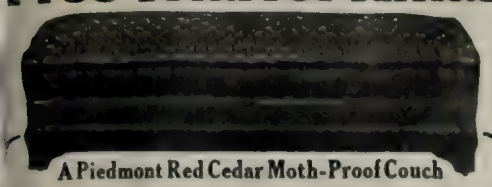
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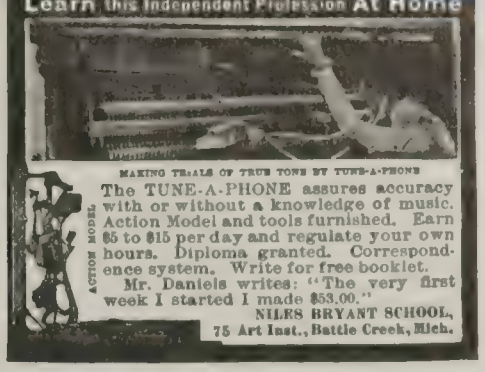
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Q. (1) *In Chopin's Nocturne, Op. 15, No. 2, first measure, the last two notes are middle C connected by a slur with staccato marks under it. Why do pianists play both notes in place of observing mark as tie?*

(2) *Please explain the following passage:*



Is the tie connecting the D in the first measure to the D in the second to be treated as a tie or as a slur? In the same example, measures 6 and 7, the same form occurs, but both notes are different. Why not treat all as slurs?—H. A.

A. The slur with a dot under it is to be played as a pianist's portamento—that is, both notes are to be struck, but as little separated as possible. In the example above notated play the notes which change with a strong legato, but hold the others as with a tie.

Q. Is it considered artistic to "improve" the music of the masters as Liszt "improved" many of Schubert's piano compositions and as, I am told, Mozart "improved" Handel's MESSIAH. *Liszt's enrichment of Schubert's piano works seems to me to be fully justified, but presumably Schubert knew what he was doing when he wrote his own music the way he did. What is the best opinion on the subject?*—P. C. S.

A. If my correspondent alludes to the Liszt transcriptions of some of Schubert's songs one may consider Liszt's work quite justifiable. He arranged these for piano, and what might be effective in voice would sometimes be far less so for piano. The contrasts of the "Erl-king" were enhanced by giving broader touches to the piano as solo instrument than it could be allowed when supporting a voice. The rippling waves in the song entitled "To Be Sung On the Waters" are properly made of greater technical difficulty in the piano transcription. Much the same is true of "The Wanderer" in its piano guise. It was equally permissible for Liszt to take some of Schubert's simple waltzes and work them into a grander composition.

Mozart's additions to "The Messiah" are less justifiable, yet they also have their reason. Handel left this oratorio in what is called "skeleton score." That is, as he expected always to direct it when it was performed, he did not take the trouble to write out a full score. Therefore some of the parts are lost and require to be rewritten. In a score by Handel or Bach one would find all the vocal parts written out in full, but the orchestral part might have only violins and contra-basses, or something of that kind. Of 52 numbers in "The Messiah," only 20 have full Handelian orchestration, the remaining 32 being incomplete and requiring what is called "additional accompaniments." Trombone parts were added by an Englishman named Smithies. Robert Franz in recent times added most musicianly accompaniments—and was abused for his pains. Mozart added some glorious and some very poor parts to the oratorio. The clarinette parts in "The People That Walked in Darkness" are Mozart's and are the perfection of groping in gloom. But the changing of the trumpet parts in "The Trumpet Shall Sound," into clarinette passages, was a blunder. And yet this had its excuses also, for in Mozart's time trumpet-playing was declining, and one could seldom find musicians to play the Handelian passages. In this case Mozart's changes have been discarded and the original Handelian version is again used.

Yet many lesser "transcriptions" do injustice to the original composer and are to be regarded as unnecessary and inartistic.

Q. Should Grace Notes be played before the introduction of the opposite hand or the following chord, or simultaneously? I have been taught both ways by different teachers and as I wish to teach the principle correctly will you kindly set me right. I am afraid that I am stupid enough to need notation examples to make me see it clearly. —O. L. C.

A. It is possible that a clear answer may be given to this question without resorting to notation. The rule is: Play the grace-note on the beat—which means that you are to play it at just the place where the time of the principal note would begin. If there is a chord or note in the other hand which is to be played with the note to which the grace-note is attached, play the grace-note simultaneously with that chord. You will find some of the rules in my "Mistakes and Disputed Points of Music," Page 52.

Q. Can you tell me whether there is any recognized relation between the colors and the music keys? That is to say, could the key of F be represented by the color pink or blue, etc? I am president of a musical club which contemplates adopting a club color. Our name is the B♮ Club. We should be glad to choose a color which would indicate this key, but would like to learn the color of all the keys. Any help or suggestion would be gratefully received.—G. E. M.

A. There is no real connection between color and tone, or key, in spite of the fact that very many great composers imagine that every key represents a color. But these non-scientific or semi-scientific musicians state that tone is vibration and color is also vibration. To which I can reply that everything in the universe is vibration of some sort. Light vibrations, or color vibrations, are different in character from sound, or tone vibrations, and when we come to analyze the two the gap between them is immeasurable. The lowest tone in the world (subcontra C, an octave below the deepest C of the piano) has 16 vibrations per second. The lowest color in the world (red), has 460,000,000,000,000 vibrations per second. Tone travels about a fifth of a mile per second. Light, or color, travels 190,000 miles per second. The highest tone that the human brain can perceive has about 38,000 vibrations per second (it is four octaves above the highest E-flat of the piano), while the highest color (violet), has 730,000,000,000,000 vibrations. As an octave always means twice the vibrations in the upper object that are in the lower, it will be seen that in tone (pitch) we can perceive about eleven octaves and a minor third, while in color there is not even a single octave, since violet is not twice as rapid in vibration as red.

So much for scientific statements. Now for an investigation of the imaginative musician's side of the question. Many composers have the idea of definite colors for each key, but I have very seldom found two of them agreeing on the schedule. They have even flatly contradicted each other. Mrs. H. H. A. Beach, probably the greatest woman composer of the present, once gave to me her idea of key-colors, which ran as follows:

C major white, F sharp minor black, G sharp minor black, E major yellow, G major red, A major green, A flat major blue, D flat major violet, and E flat major pink.

Other composers have given altogether different color-schemes. Dr. Louis Maas held A flat major to be golden, and I once read in a musical essay that "The key of F major is green, it is the pastoral key, and therefore Beethoven chose this key for his Pastoral symphony." But the sapient writer of this forgot that pitch has risen a semi-tone since Beethoven's day, so that we are now playing the aforesaid symphony in what he would have called the key of E—which Mrs. Beach says is yellow.

Q. When and how did the custom arise of having the orchestra rise to acknowledge applause, as is done at so many modern symphony concerts?—H. T.

A. This custom may be as old as the time of Mozart. At any rate the orchestra had the habit of action in his day, for we read of the musicians in Prague rising, when Mozart entered the hall, and blowing a "Tusch" for him. A "Tusch" is a trumpet fanfare expressive of triumph. It would not be a great step beyond this to have an orchestra rise to acknowledge homage instead of giving it.

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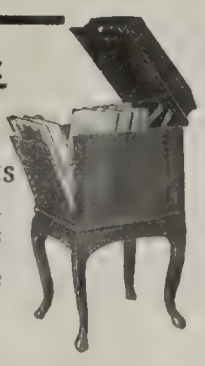
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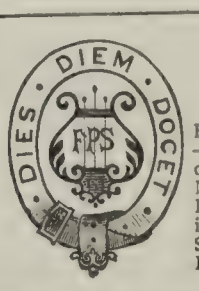
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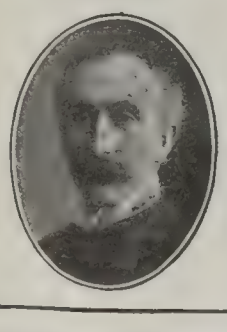
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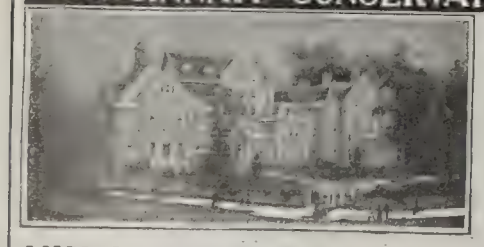
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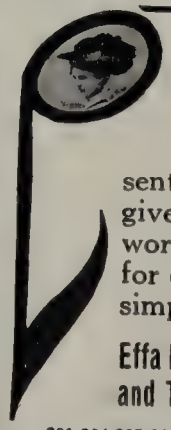
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